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# MOTION PICTURE EXHIBITOR

JANUARY 30, 1957

VOLUME 57

NUMBER 14

IN TWO SECTIONS

• THIS IS SECTION ONE



## ***To "Eat Out" They Must "Go" Out***

editorial

## **RKO To Close U.S. Exchanges**

(page 6)

## **MGM To Make Series For TV**

(page 11)

AND FEATURING: PHYSICAL THEATRE

← Oft referred to but seldom seen, Gordon S. White is the MPAA's Advertising Code Administration director. Here's the face that goes with the name so often in the industry and the advertising news these days.



# HOT IN FEBRUARY!

(And it's Forward MARCH all year long!)



M-G-M presents in CINEMASCOPE  
and METROCOLOR

JENNIFER JONES  
JOHN GIELGUD  
BILL VIRGINIA  
TRAVERS \* McKENNA

in

## "THE BARRETTS OF WIMPOLE STREET"

Screen Play by JOHN DIGHTON

From the Play by RUDOLF BESIER

Directed by SIDNEY FRANKLIN

Produced by SAM ZIMBALIST

### THE FANS LOVE A LOVE STORY! IT'S THE "PICTURE OF THE MONTH"!

Yes, just selected "Picture of the Month" by Seventeen Magazine for its millions of teen-age readers. Everybody (especially the young folks) loves a love story! Jennifer Jones superb! Trade press hails it "sock popular attraction." A magnificent CinemaScope-Metrocolor production of the world-famed love story.



M-G-M presents in METROCOLOR

JOHN WAYNE  
DAN DAILEY  
MAUREEN O'HARA

in

## "THE WINGS OF EAGLES"

Ca-Starring WARD BOND

Screen Play by

FRANK FENTON and WILLIAM WISTER HAINES

Based on the Life and Writings of  
COMMANDER FRANK W. "SPIG" WEAD

Directed by JOHN FORD

Produced by CHARLES SCHNEE

### "THE WINGS OF EAGLES" GREAT FOR WASHINGTON'S BIRTHDAY DATE!

What could be sweeter for the holidays! A BIG, rousing, hilarious production and in Metrocolor. The Money Team of John Wayne and Director John Ford have done it again. Not since their "Quiet Man" such laughs and excitement! And ask M-G-M about the special newspaper ads tied in with Washington's Birthday play-dates.



## MOTION PICTURE EXHIBITOR

**JANUARY 30, 1957**  
VOLUME 57 NUMBER 14

LET "GO" OUT

JAN. 30 - APR. 24, 1957

VOL. 57

WE ARE IN  
Company for  
piece, prepar  
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And the sat  
in a free ad  
free contest  
match books  
and place ma

While "EA  
of a natural  
it is easy to  
given the can  
are very and  
whatever can

be purchasers of meals, or theatre tickets. The first job  
is to get them out of there so they can be potential  
buyers. Even then there'll be plenty of competition to  
battle for their dollars; but once you have them out  
on the street you have a chance at least.

So the Heinz people are sponsoring a service to their  
customers, the restaurants, and doing it in a showman-  
like way.

But shouldn't theatres want "in"?

Maybe slogans and catch phrases won't answer the  
whole problem. They are certain to help some. And  
when you join up with restaurants you are holding out

appeal to the public's appetite for food and entertain-  
ment, instead of entertainment alone.

For we are with exactly the same problem as the  
restaurants. Get the public out to dinner and there is  
a good chance that they'll stay out and see a show. Get  
the public out to see a show and there is a good chance  
they'll stay out for dinner or supper. Restaurants  
have vantage spots for theatre advertising, and theatres  
have screens for restaurant advertising. Restaurants can  
give meals as prize inducements, and theatres can give  
tickets for an evening's entertainment as companion  
incentives. Step by step, the more we think about it,  
restaurants are our most apt collaborators in nearly any-  
thing we run as a promotional stunt.

And, then there are Heinz and other companies like  
them, who will recognize the added impact that theatres  
give to their restaurant promotions. When 50,000,000  
movie patrons per week concentrate on our  
screens, those screens become priceless in value.  
Straight advertising might be considered objec-  
tionable in high admissioned quality theatres, a humor-  
istic cartoon with a message designed to point up  
the enjoyment of dining out and seeing a good movie  
could be run in the best theatres in the land. Partner-  
ships with local theatres will give local restaurants just  
that much more to offer Heinz.

So that slogan should be: "EAT OUT . . . AND SEE  
A MOVIE . . . for Variety in '57!"

When you get right down to it, all of this is show-  
manship.

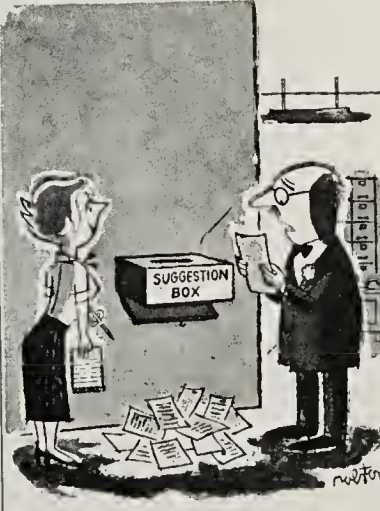
Our hat is off to the showmen of Heinz and of the  
National Restaurant Association. Next time you come  
up with a stunt like that boys, we're pretty sure that  
the theatremen of America want "in."



"I'm tired of eating at home.  
Why don't you ever take me  
out to eat?"



"So I'm late. I take the wife  
out to dinner Thursdays."



"This one's from my wife . . .  
'Why don't you take me out  
to dinner?'"



"He decided to take me out  
for dinner."



"He takes her out to dinner  
every week."



## THE WHEEL TURNS FULL CIRCLE

THE CURRENT ANNOUNCEMENT that National Telefilm Associates, more commonly known as NTA, one of the leading purchasers of "backlogs" from film companies for sale to TV stations, will now set up a separate national sales and distribution organization to sell the better "backlog" pictures to theatres, again brings into focus the colossal blunder in those original film company sales.

We don't claim to be the smartest guys in the business, but on this page on at least three occasions during 1956 we pointed up the fact that bargain price selling to TV merchandisers was not only unfair to theatres, but was a short sighted disservice to film company stockholders.

Let us quote from the issue of April 25: *"If our own major distributors, accustomed to thinking in terms of \$2,000,000 to \$12,000,000 grosses, and 50 per cent film prices, can't scale their activities down to the level of \$25 for two-days-midweek, however profitable, then it looks as though we need some second-hand dealers, or something similar to a used car lot!"* And we went further to illustrate why selling \$1,000,000 features for something less than \$28,000 per feature was selling many of them for less than U. S. theatres could and would pay in film rental.

In the issue of May 16 we again pointed up that, in one six per cent territory alone, if the 220 sub-runs and small-town runs that had been permitted to close had

been serviced for \$12.50 per day they would return \$1,000,000 per year in film rental, which could be projected nationally into about \$17,000,000 per year.

And in the issue of Aug. 22, just look at this quote: *"Should this thinking expand, however, some of those old 'backlogs' of features will take on new theatre importance that will far exceed their value as TV 'fodder.' Not that we expect to see any distributor buy back his old pictures from the TV channels. But there is no reason why the TV sources couldn't set up new, streamlined, and more economical distribution methods, and merchandise these 'backlogs' themselves for pretty nice national grosses. Maybe this will never happen, but it could!"*

So it did happen!

Oliver A. Unger, executive vice-president of NTA, has set up a wholly owned subsidiary headed by Erwin Lesser, and their first two offerings will be "BELLS OF ST. MARY'S" with Bing Crosby and Ingrid Bergman, and the full length color cartoon feature, "GULLIVER'S TRAVELS."

The wheel of fortune has turned full circle!

We welcome NTA. And we predict some grosses that TV can't match, and with profits to theatres, too!

The other day, a friend of ours said: "Why we didn't sell our junkers to TV and keep our dateless classics, I'll never be able to understand!"

To this we add: "Amen!"

## NO HELPFUL CONTROVERSIES

IN EXPLAINING the Catholic Church efforts toward encouraging decency and morality in motion pictures in Britain, Father John Burke, ecclesiastical adviser and honorary secretary of the Catholic Film Institute, recently explained that it is the Institute's policy to promote good films, but it does not criticize—or publicize—unsavory ones.

What a handicap that must be to the rootin' tootin' kind of exploiters who would do anything to goad

some clergyman into denouncing their picture. And then goad some other clergyman into defending it.

But think of the other result. Think of having one of those nice, wholesome, family type features that everybody will like if they'll see it, but nobody will buy a ticket to see. What a nice feeling to know that you can count on the various Church media, and maybe a Sunday reference or two, to help get it "off the ground."

The British method may be the more realistic one.

## HOW SILLY CAN YOU GET?

WE SEE by the bulletin to members of Iowa-Nebraska Allied, that two Omaha drive-ins, while closed for the season, carry ads on their roadside marquees on movies being shown by an Omaha TV station. It also seems that several operating theatres are showing trailers on

their screens advertising the TV movies.

Yes sir! When you have a competitor there's nothing like helping him clobber you.

Some people must have been "ahint the door" when the brains were handed out.

## BILL GEHRING, A SWEET GUY!

WHILE INTIMATE FRIENDS knew that Bill Gehring was ailing, he wasn't the kind of man who burdened you with his troubles, so you sort of forgot it. News of his death, therefore, proved to be a shock that resounded into every distribution center. And Bill was known in all of them.

Bill Gehring was one of the hardest traveling and hardest working of all distribution executives, and through the years had probably met and chatted with

most of the exhibitors of the U. S. A. He was a popular convention and banquet speaker. And he did his level best to contribute peace and prosperity to this industry that he loved.

Bill Gehring is going to be missed. And there is probably no greater tribute that can be paid to his memory than the exclamation that was so often repeated by great and small as the news of his death spread: "He was such a sweet guy!"

**Paul J. Greenhalgh**

(pinch hitting for the vacationing Jay Emanuel)

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# BROADWAY GROSSES

(As of this Monday)

## Stage Show Clicks

NEW YORK—The weekend was marked by the sensational business being done by the Times Square Paramount with a return to a stage show policy.

"Anastasia" (20th-Fox). Roxy (\$81,383)\*—Friday through Sunday accounted for \$46,132, with the seventh week sure to hit \$70,000. Ice show on stage.

"The Barretts Of Wimpole Street" (MGM). Radio City Music Hall (\$146,192)—Only \$62,000 reported for Thursday through Sunday, with the second, and last, week down to \$90,000. Usual stage show.

"Written On The Wind" (U-I). Capitol (\$39,813)—Third week held at \$29,000.

"Blonde Sinner" (Allied Artists). Globe (\$11,854)—Only \$9,000 reported for the opening week.

"The King And Four Queens" (UA). Mayfair (\$15,087)—Dropped to \$10,000 on the sixth and last week.

"The Rainmaker" (Paramount). Astor (\$24,538)—Seventh week claimed at \$17,000.

"Baby Doll" (Warners). Victoria (\$21,931)—Sixth week led the parade with \$26,500 reported.

"Slander" (MGM). Loew's State (\$18,644)—Way off with only \$9,000 anticipated on the second and last week.

"Nightfall" (Columbia). Paramount (\$47,654)—Opening week claimed at a sensational \$148,000, with Nat "King" Cole and Count Basie orchestra, and others, on stage.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

## Pa. Censor Bill Introduced

HARRISBURG, PA.—A legislative move is under way to bring Pennsylvania's 42-year-old motion picture censorship law into closer agreement with a recent Supreme Court decision.

"We have a bill here to amend the state censorship law in such a way that it will be agreeable with the recent Supreme Court ruling on censorship," said Sen. William J. Lane (D-Washington).

The proposed changes would make it illegal "to exhibit to certain minors or for such minors to attend disapproved exhibitions." The amendments also would make it illegal to sell, lease or show movies which are "obscene or incites to crimes of violence or advocates the use of narcotics or habit-forming drugs."

# I N D E X

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# 20th-Fox Pledges Support To Drive To Reopen Theatres, Aid Attendance

PHILADELPHIA—Alex Harrison, 20th-Fox general sales manager, announced last week a drive to reopen theatres by the setting of an unprecedented policy dedicated to the revival of business in small towns and subsequent run situations.

Speaking here at a conference of the company's eastern sales division, meeting to formulate merchandising plans on a 50-picture release program this year, Harrison stated that the strongest efforts possible will be made to assist exhibitors in every possible manner in stimulating theatre attendance during the coming months.

The move, he explained, is twofold: to aid theatres currently operating; and to see if methods can be employed to reopen theatres currently closed. In this behalf, Harrison ordered managers of all domestic and Canadian offices to hold meetings with their personnel immediately upon their return from this parley to reexamine every small town and subsequent run situation in their respective areas.

Instructions were given to have every Fox salesman meet subsequently with theatre operators to see what assistance the company can offer in generating

aided public enthusiasm in theatre-going across the country. Special campaigns will be devised, Harrison explained, to inform the public that the best entertainment available today is at theatres.

The launching of the program, the general sales manager explained, comes at a time when theatre patronage is on the upswing, noting that a Fox survey showed a 22.8 per cent increase in attendance in the past four weeks over the corresponding period last year. With this impetus, a general attendance swing back to theatres is possible if the fullest measures are taken immediately, he added.

Harrison further declared that although small towns and subsequent run situations amount to 15 per cent of the company's business, they represent a very important segment of film distribution and must be helped in all possible ways. The release of more than 50 pictures this year, as announced recently by 20th-Fox president Spyros P. Skouras, is a dramatic example of Fox support via product to the exhibitors not only in the United States and Canada but throughout the world, he affirmed.



## The NEW YORK Scene

By Mel Konecuff

INVESTIGATION: Attention exhibitors in Detroit, Chicago, Kansas City, Denver, Los Angeles, San Francisco, Dallas, New Orleans, Atlanta, Washington, and Boston: Kenneth Hargreaves, president of Rank Film Distributors of America; Irving Sochin, sales manager; and Geoffrey Martin, publicity manager, are heading your way to discuss the distribution and exhibition of Rank's English-made films.

We were told the other night that a minimum of 15 features will be available from this organization during 1957 with more to come. Only one or two could be classed as out and out art films. The distribution will be backed up with extensive advertising and publicity campaigns; personal appearances by English players in many cities in this country; and participation with customer theatres in advertising and promotion.

Despite reports to the contrary, we were informed that the organization is not presently interested in acquiring theatres in the United States to show their product. If their pictures can't be placed properly, the acquisition of theatres may then be discussed. Playing time will be sought in line with the quality of the product offered, and Rank officials are willing to start out small and grow in stature as reception to their releases improves. A campaign to "educate" the public is on the planning board.

It was brought out that there should be a minimum of competition from English pictures on TV, since most TV outlets are concentrating on the huge quantity of American pictures that have been made available to them. The first Rank film will be kicked off in early April in New York at an outlet yet to be selected. Incidentally, there will be an initial network of six main exchange offices established in six of the above cities, with sub branches to be named later. National Film Carriers will take care of physical distribution.

LUNCHEON OF DISTINCTION: Representatives of the Japanese film industry imbibed some Suki Yaki with representatives of the press last week as part of the activities during the celebration of "Japanese Film Week" (Jan. 20 thru Jan. 25). During that period top producers, directors, executives, and several stars were on hand to plug and show their product to interested parties.

At the luncheon, delegation head Hiroshi Okawa, Toei Company, Ltd., responded to the welcome of MPA public relations head Taylor Mills and announced that the six major companies in Japan produced 500 features last year, exceeding even the U. S. This year will see the same producers concentrating on quality instead of quantity, with a considerable reduction.

(Continued on page 16)



# RKO Turns Over U. S. Distribution To U-I

by MEL KONECOFF  
New York Editor

NEW YORK—In an effort to clear up matters with regard to the future of RKO Teleradio Pictures and to eliminate further rumors and conjecture about the recently concluded deal with Universal Pictures whereby the latter would distribute RKO features in the U. S., a press conference was held last week with Thomas F. O'Neil, president of RKO Teleradio Pictures; Daniel O'Shea, president, RKO Radio Pictures; and William Dozier, vice-president in charge of production.

It was determined that RKO Radio Pictures is not going out of business but rather that it is stepping out of the field of selling and distribution of features in the domestic market. The company will continue to produce feature product of a higher calibre with monies freed as a result of the elimination of the distribution set-up.

Between eight and 10 features in the "A" category will be made in 1957 with a greater investment than went into the 13 features made by the company in 1956. This number could conceivably be increased before the year is out. Independents will be encouraged and financed to make top features under the RKO banner.

The realignment of the company's structure will not affect exhibitors except that a hoped for increase in quality may result; otherwise, the number of pictures available to them will remain substantially the same. Between 40 and 50 features have been turned over to Universal for handling by RKO, with those started after Dec. 31, 1956, not included in the deal. Disposition as to the product started this year has not been set, nor have plans been formulated on this score.

RKO officials will set maximum and minimum terms under which each film will be sold by Universal salesmen to exhibitors, and advertising and publicity campaigns on each will be planned in advance. There was no word as to what would happen to the shorts which have been and are distributed by RKO. It is expected that Universal will take over the physical handling of prints when the present deal with National Film Carriers expires in 90 days.

O'Neil expressed regret at having to drop so many people who have been with the company for years, but economy is a tough taskmaster and it could not have been avoided if the company were to continue in existence on a profitable basis. He estimated that if the new arrangement had been in effect in 1956, 50 per cent of the distribution costs after gross rental could have been saved. This could have amounted to slightly over four millions. O'Shea estimated that for every dollar paid in at the boxoffice, exclusive of tax, under the old arrangement, only six cents went to "entertainment value."

O'Neil announced that new five year contracts have been concluded between the company and O'Shea, Dozier, Walter Branson, Raymond A. Klune, and Edward Walton. As for the Gower Street

## "Mad Bomber" Captured; Terrorized N. Y. 16 Years

NEW YORK—Local police last week arrested a resident of Waterbury, Conn., who was reported to have confessed planting bombs in theatres and other public places here over a period of 16 years. Among the theatres victimized were the Paramount, Radio City Music Hall, Lexington, Roxy, Capitol, and Brooklyn Paramount.

George Metesky, 53, waived extradition from Waterbury to New York and was arraigned here after police said he admitted to being the "Mad Bomber" whose long reign of terror was alleged to have been prompted by a grudge against the Consolidated Edison Company. The prisoner was committed to Bellevue Hospital for psychiatric observation.

studio, its future was uncertain. If films can be made there economically, it will be utilized; if they can be made elsewhere cheaper, it may be abandoned or leased to others.

Company executives are interested in discussing distribution of new product with various distributors and with producers with regard to making films for RKO under direct and complete financing by RKO. They guaranteed the latter lesser costs for distribution than the present 30 per cent domestic and 40 per cent foreign charged. They reported that Universal was interested in discussing a deal for the films to be made in 1957.

O'Neil reported that in 1955 the company lost \$4,500,000 while 1956 saw the loss shrink to \$1,500,000 with still not enough product to sell. Last year, the company spent 40 millions to maintain the company and build up an inventory of pictures. Under the old setup, it was estimated that less than 40 per cent of the money invested went into picture production; under the streamlined setup at least 80 per cent will go directly into picture production.

Referring to the company streamlining, O'Neil opined that they have a right to operate the company as efficiently as possible and that if the streamlining wasn't forthcoming, the entire operation would have been endangered. He expected to see his method of operation spread among other distributors, terming it only the beginning since too many distributors are operating on a marginal basis. He emphasized that the business contains too many distribution facilities for the amount of production turned out.

Whether Universal will be able to absorb many of the RKO employees who have been let go was a question that O'Neil could not answer. He did state that for the present, at least one or two employees would work out of each Universal exchange on a temporary basis to see the transition come off smoothly. It was hoped that some of the people would be absorbed by Universal as well as some of the newer companies setting up

## Brotherhood Dinner Draws Largest Crowd

NEW YORK—With 46 amusement industry notables and leaders of the Brotherhood movement sharing the dais, a gathering of 1,240 persons last week applauded the presentation to Jack L. Warner of the 1957 Brotherhood Award at a gala banquet in the grand ballroom of the Waldorf-Astoria Hotel.

The Brotherhood Dinner, sponsored by the Amusements Division of the National Conference of Christians and Jews, also hailed Harry Belafonte, who accepted the first Brotherhood Artist's Award.

Warner, president of Warner Brothers Pictures, was honored for his contributions to better understanding among Americans of all faiths.

The dinner formally launched the amusement business' national campaign for Brotherhood Week, Feb. 17-24. The fund-raising goal is \$250,000.

The gathering of 1,240 was the largest ever to attend the annual affair. The throng comprised stars and executives of the motion picture industry, the theatre, television and radio.

In accepting the Award, Warner stressed the importance of Brotherhood in today's troubled world. He appealed to the audience to embrace the concept, which he characterized as vital to the continued progress and preservation of civilization.

branches, such as J. Arthur Rank, Distributors Corporation of America, and other such firms.

O'Neil stated that RKO will continue its membership in the Motion Picture Association, in the Motion Picture Export Association, and in the Production Code setup.

With regard to the foreign operation of the company, O'Neil stated that no plans have been finalized there but that it would continue to operate. Where streamlining can be carried out, it will be explored abroad. RKO distributes Disney product, Allied Artists films, and local productions in a number of situations abroad, and for the past four years, the foreign returns have been 55 per cent better than the domestic returns.

Said the statement, "In the final analysis, we expect lower film rentals for exhibitors, greater financial assistance to independent producers and better motion pictures for the public."

In a private conversation with this reporter, an executive who prefers to remain unnamed opined that it was entirely conceivable that the future may well see the company consider limited distribution of its own product on the order of Buena Vista, which has expandable representation in the field, should the present system prove not to be as satisfactory as anticipated. This was strictly conjecture and was not to be considered factual. It may also be another reason why the company has not committed its films to be produced in 1957 to any distribution company.



## Continental Sales Push Seeks New Customers

NEW YORK—Continental Distributing, Inc. has begun a "Let's Get Acquainted Drive" to last through March 31, it was announced recently by Carl Peppercorn, executive assistant to president Frank Kassler, and Sanford W. Weiner, general sales manager.

The aim of the drive is, as the title indicates, the opening up of new accounts, putting such films as "The Ladykillers," "Secrets Of The Reef," "The Snow Was Black," and the upcoming "The Love Lottery" on to circuits and into individual situations where this type of product has rarely or never played before.

The drive was described by Peppercorn and Weiner as threefold, opening of new accounts, widest possible playoff for released product, and special selling of drive-ins for the spring and summer.

All of Continental's nine offices will be involved in the drive. These, beyond the home office which is headed by Weiner, include: Boston, Ellis Gordon; Chicago, Chuck Teitel; Dallas, Ray Jones; Los Angeles, Harry Thomas; New Orleans, Don Kay; Philadelphia, David Rosen; Portland, Roy Brown; and Washington, Jerry Sandy. Quotas and prizes for each territory are being set, with generous awards promised to those who turn in the best results.

A personal aspect of the drive is that Kassler is currently acquiring new product in Europe, not due back till some time in February. By that time, Peppercorn and Weiner hope to present for his inspection a line-up of contracts representing broader penetration than ever before achieved by any independent distributing specialized and foreign pictures.

Peppercorn is now on a southern and western tour, to be followed by a mid-western swing by Weiner, backing up the local representatives in tying down key circuit deals. Special mailing pieces on the various aspects of the drive are in preparation.

## IFE Closes Cleveland Office

CLEVELAND—The IFE Releasing Corporation will close its exchange here this week, it was disclosed in a notification received by Claudia Astrom, office manager. It was not stated whether the move represents a national or a local policy, nor what disposition will be made of IFE product.

# NTA Enters Field Of Theatrical Distribution With 12 Set For '57

## Kaiser, Sedlow, Temple Form Creative Ad Service

NEW YORK—Formation of Kaiser, Sedlow and Temple, Inc., as an independent creative service for motion picture advertising, was announced last week. Sam Kaiser, creative director of Blaine Thompson Company for Warners during the past nine years, is resigning to join with Victor Sedlow, former art director of 20th-Fox, and Herman Temple, industry art director consultant, in the formation of the new company.

The firm has been set up to fill an often-expressed need in the industry for an independent and diversified creative organization that can provide to motion picture companies, independent producers and advertising agencies, total campaign concepts, the organization and development of art and copy themes, merchandising and layout.

## Para. To Discontinue Newsreel

NEW YORK—Paramount soon will become the second major film company to discontinue production of its newsreel, it was reported by reliable sources last week.

Warners discontinued its newsreel, Warner-Pathe News, last August. With the exit of the Paramount News, managed and edited by A. J. Richard, the surviving newsreels would be Fox Movietone, Universal News, and MGM's News of the Day.

## SBA Funds Increased

WASHINGTON—An increase of funds for the Small Business Administration, which last fortnight cleared its first loan for exhibition, was endorsed last week by the Senate Small Business Committee. The Senate group approved raising SBA operating funds from \$150 to \$250 after learning that the law has been liberalized to permit loans to aid private hospitals and theatre operators. Three other theatre loans previously were rejected.

NEW YORK—Oliver A. Unger, executive vice-president of National Telefilm Associates, Inc., leading television film distributor, last week announced the formation of NTA Pictures, Inc., an NTA subsidiary, which will devote itself exclusively to the release and distribution of top-quality motion pictures to theatres throughout the United States and its possessions.

In announcing this new venture for National Telefilm Associates, Unger disclosed that the operating head of NTA Pictures will be Erwin Lesser, a veteran film and theatre figure, who has been named vice-president in charge of distribution.

The initial releases of the newly established distribution company will be "Bells Of St. Mary's" and "Gulliver's Travels." Unger declared that NTA Pictures will adhere to a firm policy of guaranteeing extended clearance for theatrically released features prior to making them available for television presentation.

Plans for 1957 call for the release of a minimum of 12 attractions. NTA Pictures currently is negotiating with producers of proven ability for a flow of a limited number of new feature films.

Describing the present release facilities in the industry as needing a revitalizing influence, Unger said that NTA Pictures will provide a new approach and some much-needed new thinking to a field that has seen little change in recent years. "And our thinking has proved successful in an allied field—television film distribution," added Unger.

"In entering the theatrical release field," declared Unger, "we are in effect reversing a trend that has been gaining in favor with the major motion picture companies. They have been bringing their know-how into the television field and have succeeded in making many worthwhile contributions. We, in turn, are going to apply our TV film distribution know-how to an industry that can use some new blood. We hope to make a worthwhile contribution to that field."

NTA Pictures will operate complete exchange facilities in eight offices situated in strategic locations throughout the country. Headquarters will be located at 60 West 55th Street, in New York City. Other offices have been established in Boston, Chicago, Los Angeles, Memphis, Dallas, Minneapolis, and Atlanta.

The two pictures scheduled for immediate release by the new company were acquired by National Telefilm Associates several months ago when NTA purchased Rainbow Productions, Paramount Pictures' wholly owned subsidiary.

Lesser, a veteran film man with more than 20 years in the industry, comes to NTA Pictures from Pacemaker Pictures and Commander Pictures, two theatrical film organizations of which he was past owner. Lesser also was associated with Paramount Pictures' foreign and domestic departments for 10 years. At one time he owned and operated his own theatres.

Editor's Note: See editorial, "The Wheel Turns Full Circle," page 4.



On the left, Spyros P. Skouras, 20th-Fox president, is seen chatting with Ingrid Bergman at the special dinner party which was given in her honor to commemorate her brief return to the U. S. to accept the New York Film Critic's Award for her performance in 20th-Fox's "Anastasia." On the right, the star is seen with Charles Einfeld, 20th-Fox vice-president.



# For everybody's Happy

*In the tradition of hit-maker NUNNALLY JOHNSON'S  
"How To Marry A Millionaire" and "The Man In The Gray Flannel Suit"*

## OH, MEN!



DAN

DAILEY

GINGER

ROGERS

DAVID

NIVEN

Produced and  
Directed by

**NUNNALLY JOHNSON**

Color by DE LUXE

**CINEMASCOPE**



# Washington's Birthday!



## ALL WOMEN!



BARBARA

RUSH

TONY

RANDALL



*"You won't  
have a  
worry in  
the world  
after you call  
the man  
at 20th!"*

the play produced by  
RYL CRAWFORD





# Theatre Welfare In Sharp Focus At Meeting Of Business Builders

NEW YORK—The welfare of the movie theatre came into sharper focus last week as the objective of industry business-building planners, following a meeting of the joint COMPO-TOA-MPAA committee at which Harry Mandel presided.

After a presentation by Harry Goldberg of the COMPO-TOA plan of a national advertising campaign for theatres, tentative agreement was reached by the group that such a campaign should be held. It was agreed, however, that plans for any such campaign must wait on a report of a research organization which is now conducting research into all aspects of the industry's operation and the public's attitude toward pictures. Hope was expressed that this survey would elicit facts that would develop a copy approach agreeable to all the conferees.

Pending the development of a national advertising campaign, it was decided that all companies should carry in their national and assistant advertising a line reading, "Only In a Motion Picture Theatre Can You See This and Other Great, New Pictures." Similar messages will be carried in slugs which, it was decided, should be made available to exhibitors through all company pressbooks. Si Seadler was named to write copy for these slugs, to be disseminated to all companies.

Because of what was agreed to be insurmountable difficulties, a plan to invite a group of newspaper publishers to Hollywood for a conference and to be guests at the Academy Awards presentation ceremonies March 27 was abandoned. A second phase of the plan, calling for visits to newspaper editors throughout the country by Hollywood and New York advertising and publicity men, as well as Hollywood production personalities, and key exhibitors, is to be worked out by a committee composed of Ernest Emerling, Philip Gerard, Al Tamarin, and Charles E. McCarthy.

## Sweepstakes Progress Reported

McCarthy reported on progress made so far by COMPO in organizing the Academy Awards Sweepstakes. Target date for the pressbook, he said, is Feb. 1, when it is expected that the book will be ready for distribution to 17,000 theatres through National Screen Service exchanges.

A trailer featuring Jane Russell has been completed on the coast and approved by the Academy of Motion Picture Arts and Sciences. In advance of the pressbook's distribution, McCarthy reported, fact sheets giving details of the promotion will be sent to all exhibitor organizations for distribution to their members, to COMPO exhibitor committees in exchange cities, heads of 180 circuits, and to 4,000 theatres that signed pledges in COMPO's Audience Awards campaign last year. All exhibitors receiving pressbook and fact sheet will be asked to indicate their interest in the Sweepstake project.

The group agreed for the second time that the Audience Awards should be conducted next fall. At a previous meeting a similar decision was reached. The

## New Production Company Set By Brynner, Litvak

NEW YORK—Yul Brynner and producer-director Anatole Litvak announced plans for the formation of a company in which they will be partners for the production of two motion pictures to be made in Europe in 1957 and 1958.

Litvak will meet with the star in early February to complete arrangements with one of the major motion picture releasing companies for the distribution of the two films.

## Moss Joins COMPO

NEW YORK—Alec Moss, veteran industry advertising and publicity man, has joined the COMPO staff to assist in handling the Academy Award Sweepstakes and other business-building projects, it was announced last week by Robert W. Coyne, COMPO special counsel.

Moss formerly held exploitation and advertising managerial posts.

committee requested Robert W. Coyne and McCarthy to start plans at once for launching the project.

A promotion listed as "A Giant Prize Contest" in the COMPO-TOA overall business-building plan was deferred for later consideration. It was also decided that further exploration should be made of the COMPO-TOA suggestion that a multiple-reel product trailer be made for showing to civic groups at special free theatre performances during a week to be set aside as National Movie Week.

The group recommended that a COMPO-TOA plan for a community trailer be merged with an MPAA project calling for the enlistment of Chambers of Commerce and other service and civic groups for the promotion of the importance of the theatre in the community. It was decided that Albert M. Pickus of Stratford, Conn., representing TOA; McCarthy, representing COMPO; and Arthur DeBra of MPAA should work out a plan merging the two projects for submission to the committee.

## Personality Tours Planned

A committee of eight was named to consider plans for developing tours of Hollywood personalities. Those named were Rodney Bush, Jeff Livingston, George Kerasotes, Emerling, McCarthy, Jack Keiler, Walter Reade, Jr., and James Harrison.

It was emphasized that the tours not only would be an extension of present personality tours that have been conducted for years by the various companies, but also would embrace lesser known production people such as script writers, costume designers, art directors, cameramen and similar production experts. The community reel and a special message emphasizing the importance of the movie theatre would be presented by these personalities in trips to smaller cities and towns not usually visited by Hollywood stars.

## Weiner, Salemsen Form New Company

NEW YORK—Sanford W. Weiner and Harold J. Salemsen last week announced formation of Film Representations, Inc., new distribution company. The company will handle specialized films for road show presentation as well as general distribution.

Both Weiner and Salemsen have just resigned from Continental Distributing, Inc., of which the former was general sales manager and the latter sales promotion manager. In line with this, Weiner will head sales activities of Film Representations and Salemsen will be in charge of publicity, advertising, and promotion-exploitation.

In a statement concerning the severance of their connections with Continental, they said: "It has been a pleasure and privilege to work with Walter Reade, Jr., Frank Kassler and their associates, and we trust that our future activities will at all times reflect the friendly esteem in which we hold them."

## C'Scope In 40,310 Houses

NEW YORK—Statistics on the worldwide CinemaScope situation were released by 20th-Fox last fortnight.

It was said that this equipment is currently installed in 40,310 theatres in the domestic and foreign market. The report showed that 17,591 theatres in the United States and Canada and 22,719 theatres in the foreign market are now so equipped. The domestic sales department reported that 12,957 theatres equipped for CinemaScope are conventional situations; 3,737 are drive-ins; 649 are service; and 248 are non-theatrical installations.

The Far East market has 2,306 out of 9,737 theatres equipped for CinemaScope; 12,999 out of 33,155 theatres in Europe are equipped; and 2,635 out of 8,491 in South America, according to the report.

## NT Slates Directors

HOLLYWOOD—National Theatres management again will nominate 11 current members of the board of directors for reelection at the annual stockholder meeting to be held on Feb. 19 in the home office.

The slate includes Gregson Bautzer, John B. Bertero, Peter Colefax, George H. Heyman, Jr., Earle G. Hines, Willard W. Keith, Alan May, Richard W. Millar, Elmer C. Rhoden, F. H. Ricketson, Jr., and Graham L. Sterling, Jr.

According to the proxy statement of the circuit, its officers and directors received aggregate remuneration, including directors' fees, of \$365,099 in the year ended Sept. 25 last. The individual amounts included Rhoden, \$65,000; Ricketson, \$53,900; Bertero, \$52,000; Edwin F. Zabel, \$57,200; and May, \$31,200.

## NSS Issues D-I Directory

NEW YORK—National Screen Service has issued a most comprehensive 1957 drive-in trailer directory. It is, in its 16 pages, a veritable showman's guide to money-making ideas and improved operation. If you didn't get your copy, it is suggested that you write NSS for one, as it will prove of value to all drive-in operators.



## MGM Plans Production Of New TV Series

NEW YORK—Joseph R. Vogel, president of Loew's, Inc., announced last week in a letter to stockholders that MGM is beginning the direct production of films for television.

The new program will center about the special division known as MGM-TV. Already in the planning or pre-production stages are pilot films based on some of MGM's most important movie successes. The new emphasis on television is in addition to an already expanded production of MGM movies for theatre release. The report cites the large number of major films now ready for distribution.

The annual report for the 1956 fiscal year shows that the consolidated net profit after taxes (including profit from theatre subsidiaries) amounted to \$4,837,729 (equivalent to 91 cents per share) compared to \$5,311,733 (equivalent to \$1.03 per share) the preceding year. It was noted that earnings for the first 12 weeks of the current fiscal year are 33 cents per share, as against 5 cents for the same period last year.

In line with the studio's new production program, Vogel reported a contract signed with Alfred Hitchcock as producer and director of "The Wreck Of The Mary Deare." Major MGM films scheduled for early release include "Raintree County," photographed with the new 65mm. camera process developed by MGM; "The Wings Of Eagles," "Something Of Value," and "Ten Thousand Bedrooms."

The company also will continue to release independent productions, including "The Little Hut," "The Happy Road," "Lizzie," "The Living Idol," "Man On Fire," and "Edge Of The City."

Besides the original productions to be made for television, Vogel reported the leasing of the pre-1949 sound film library of over 700 films to TV continues profitably, with contracts to date totaling gross income of more than \$31,000,000 representing licenses to 29 cities.

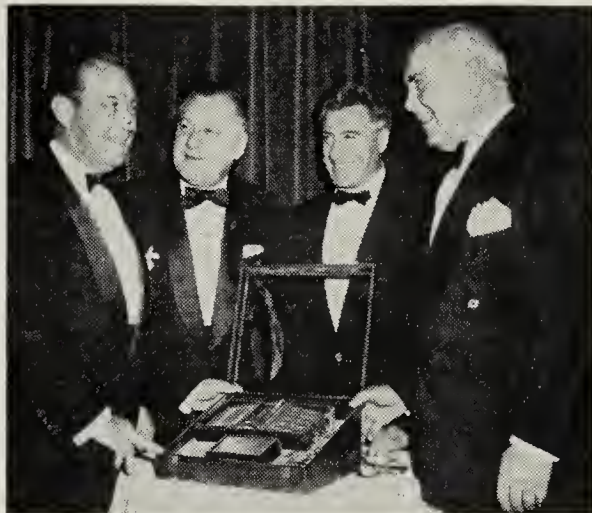
The annual report lists further profit from Loew's International operations, which continue to expand with the opening of new theatres, and from other subsidiaries such as radio station WMGM in New York and the MGM Records division. The broadcasting station shows an increased profit over the previous year, and the record company now profitably produces in excess of 100,000 records per day for itself and other recording companies.

### TV Producing Unit Set Up Under Barry

Meetings were held recently with Charles C. (Bud) Barry, in charge of television activities, for the formation of the TV producing unit at the Culver City plant.

Barry, it was announced, will make his headquarters at the studio in launching MGM's television production. His first step, it was stated, was creation of a program board, comprised of Barry, Adrian Samish, director of programs; Sam Marx, executive producer; Ruth Kyle, program coordinator; and Maurice Gresham, western television sales manager. This board, it was announced, has been functioning

## Warners' Haines Calls On Exhibs To Cooperate In Selling Pictures



New York's Mayor Robert F. Wagner, left, recently was honor guest at a dinner concert of the American Fund for Israel Institutions in the Waldorf-Astoria Hotel. He is seen receiving a silver Bible and plaque from 20th-Fox president Spyros P. Skouras, right, honorary chairman, recognizing the Mayor's efforts on behalf of the charity. Looking on are Samuel Rubin, Fund president, and Frederic F. Mann, Fund board chairman.

NEW YORK—Exhibitors can continue to "look ahead with confidence to a long period of important pictures from Warners," Roy Haines, general sales manager, told district managers and individual sales executives at a two-day sales conference last week.

Jack L. Warner, president, and Benjamin Kalmenson, executive vice-president, stressed the company's outstanding plans for the future and expressed optimism for a successful business outlook for the entire industry. Robert S. Taplinger, vice-president and director of advertising and public relations, outlined the elaborate promotion plans already under way and those being formulated for the forthcoming product line-up.

Haines said, "The ambitious plans which Jack L. Warner announced last summer when he assumed his post as president . . . are now taking tangible shape in the form of such soon-to-be-released box-office attractions as 'Top Secret Affair,' 'The Big Land,' 'Paris Does Strange Things,' 'A Face In The Crowd,' 'The Spirit Of St. Louis,' 'Lafayette Escadrille,' and 'The Prince And The Showgirl.' And looking even further ahead with this 'new look' from your company are such important properties already in various stages of production as 'The Old Man And The Sea,' 'Sayonara,' 'The Pajama Game,' 'Band Of Angels,' and 'The Story Of Mankind.'

"The extensive campaign currently underway for the approaching releases of 'The Big Land' and 'The Spirit Of St. Louis' are typical of the high standard of merchandising that can be expected for every one of the motion pictures on the Warner release schedule.

"We are prepared to supply the exhibitor with top flight boxoffice attractions and top level campaigns, but it is up to him to utilize these factors on his home grounds. We urge all of our customers to cooperate by expending a proportionate effort with the material we furnish them, to merchandise fully each picture in their own situations. By such concentrated and cooperative efforts on the part of the producer, the distributor, and the exhibitor, we are certain that maximum returns will be assured for this outstanding product."

Haines also announced a follow-up series of four regional sales meetings to be held by his divisional sales managers in Philadelphia, Kansas City, Dallas, and Denver.

### K.C. To Appeal "Garden" Ruling

KANSAS CITY—A Circuit Court ruling upholding the right of the Dickinson Operation Company to show "Garden Of Eden" here will be appealed by city officials, it was learned last week. Dickinson had petitioned the court for an injunction to prevent the city from interfering with its plans to exhibit the controversial film.

After viewing the feature, Judge Duval P. Strother held that it does not display "either obscene or immoral matter, and by reason thereof is not a nuisance within the meaning of the law."

### U-I Sets Sales Meets

NEW YORK—Universal scheduled a series of three regional sales meetings last week, to be presided over by Charles J. Feldman, vice-president and general sales manager, to acquaint sales executives with the handling of the RKO pictures being taken over by Universal for U. S. release.

F. J. A. McCarthy, assistant general sales manager, and James J. Jordan, circuit sales manager, were to participate with Feldman in all three meetings, the first here, the second in Kansas City, and the third to be held in San Francisco later this week.

### Rackmil, Aboaf To S.A.

NEW YORK—Universal Pictures president Milton R. Rackmil and foreign general manager Americo Aboaf were to confer with U-I Latin American staffers in two territorial sales meetings set for Buenos Aires on Jan. 28 and Rio de Janeiro on Feb. 4.

U-I Latin American supervisor Al Lowe was to be present at both meetings.

for several weeks, having considered some 1,500 titles of MGM feature films for possible TV series adaptation.

Among these, it was stated, are such past MGM hits as "The Thin Man," "Scaramouche," "Min And Bill," and the Hardy series. Before undertaking pilot films, it was made known that Barry will return to New York to meet with his sales organization on the titles suggested, and to confer directly with New York agencies and clients interested in production of film series.

MGM expects to be able to start actual TV production in the early spring, utilizing all physical and technical aspects of the studio organization. There are also plans for making several series at the London studio.



# 462 PRE-RELE

THE SAGA OF *THREE BROTHERS*  
....TOGETHER THEY STOOD AS ONE!

...until red-lipped danger  
turned loyalty to hate...  
and brother-love  
into a thing of  
fighting fury!

THE STRONG...

THE BOLD...

and  
THE WEAK!

STARRING

FRED MacMURRAY  
JEFFREY HUNTER  
JANICE RULE

CO-STARRING

CHILL WILLS  
DEAN STOCKWELL

## GUN FOR A COWARD

IN  
CINEMA SCOPE

in Eastman COLOR

WITH JOSEPHINE HUTCHINSON • BETTY LYNN • JOHN LARCH

Directed by ABNER BIBERMAN • Written by R. WRIGHT CAMPBELL • Produced by WILLIAM ALLAND • A UNIVERSAL-INTERNATIONAL PICTURE



# **E ENGAGEMENTS URING THE MONTH OF FEBRUARY!**

**...with special intensive  
advertising and promotion  
saturation campaigns  
covering Atlanta,  
Charlotte, Memphis,  
Jacksonville and  
Cincinnati territories.**

**FOR SECURITY...**





# SHOWMANSHIP SWEEPSTAKES

1957 SERIES

Finalists In Contest No. 5

George Nonamaker

Editor

## "Wee Geordie" Bally Is Canadian Winner

PHILADELPHIA—One of our Canadian neighbors, C. E. Doctor, Capitol, Vancouver, B. C., comes through this week as \$100 winner of SHOWMANSHIP SWEEPSTAKES for his entry on a preview of the English-made comedy, "Wee Geordie."

A. Fuller Sams, Jr., Statesville Theatre Corporation, Statesville, N. C., one of the judges, said last week, "Showmanship Sweepstakes is doubtless making a great contribution to the better business the industry is now experiencing. It's putting many managers 'back to work' again. Thanks, many thanks."

### WINNING ENTRY

#### A "SCOTCH" RED CARPET PREVIEW

Submitted by C. E. Doctor  
Capitol, Vancouver, B. C., Canada  
2076 seats • 90 cents top admission  
General patronage.

To put over the Scotch flavored English-made film, "Wee Geordie," we added the tag line, "A Braw Of A Picture," and that did the trick, along with a RED CARPET "sneak" preview which started us off with fine "word of mouth" from 1,600 people.

Top feature of the campaign was the excellent job done by the Seaforth Highlanders of Canada. Vancouver's own Colonel Gray ordered a full dress (scarlet) parade led by the pipe band, opening night. We estimated that 10,000 people were in our block on Granville Street, and many Scots followed the parade from the Court House. Under pressure of "military brass" the traffic department blocked off our entire area on Granville for 15 minutes while the pipes skirled and the onlookers witnessed a grand display of smart precision drill.

Special invitations for opening night were mailed to personnel and top ranking officers of the Seaforths and their wives, along with civic officials and a dozen socially prominent citizens. This served its purpose in cracking the newspapers and society pages; and it also took the form of an announcement on the radio transcript of the opening and used over CJOR. The Seaforths decorated the concourse and lobby with plaid, kilts, scarlet coats, old Scottish shields, etc., and provided full dress guards inside and outside both our entrance doors. They provided personnel for this purpose during the entire showing of the film, giving an extremely colorful effect. We permitted



Sally Ann Brenner, National Airlines stewardess from Pittsburgh, recently became the first to register for the "Miss Spirit Of St. Louis" award which will commemorate the 30th anniversary of Lindbergh's epic-making Atlantic flight. Final judging will take place in May with the winner to be announced to coincide with the premiere of Warners' "The Spirit Of St. Louis."

the Seaforths a recruiting table attractively decorated, and whether they signed up many recruits or not, these big Scotchmen in their scarlet dress and kilts were the center of interest for the ladies. The recruiting idea was by no means a frivolous gesture on our part, either, as they passed out 10,000 pamphlets. The single fold brochure was attractively decorated with the Seaforths' crest and motto on the cover, with message, "Wee Geordie Is A Braw Scot" below. This in itself was a terrific coverage which was good business for us, and the Colonel told us that they actually signed up more recruits than they had been able to grab in many months.

In order to match the Seaforths job on opening night, we had the staff wear colorful Glengarrys, courtesy of the Regiment; white gloves, corsages, and boutonnieres backed with plaid ribbon, with the manager and assistant manager in tuxedos.

For our regular engagement of the picture we mailed 5,000 heralds titled "From One Scot To Another" to special compiled lists; made use of special caricature window cards and newspaper advertising, which gave many Scotch people quite a laugh; made a tieup with radio CJOR to sell their top Scotch broadcasters in the theatre, and they, in turn, did a job for us; plus promoting gratis time from Jack Webster, "City Mike," a braw Scot considered the top personality in this country; and with Billy Browne, who features Scottish recordings on his "Breakfast With Browne" six days a week.

A. R. Richardson, Duncan Chocolates, practically took over our confection bars for the run of the picture, so far as

chocolate bars were concerned. They did a fine job of plaid decorating, and the Scotch people found all their favorite bars, toffee, and rock candy, etc. displayed for purchase. They even took a coop ad boosting the opening and ran radio plug recommending the picture.

### RUNNER-UP NUMBER 1

#### "THE SHARKFIGHTERS"

Submitted by Murray Sharf  
Loew's State, Newark, N. J.  
2560 seats • 90 cents top admission  
General patronage.

For this one we brought life under the sea to our patrons by way of contests, educational as well as eye-catching displays, and a seven-foot long shark complete with fins, jawbones and teeth.

We had a most successful tieup with Ocean Leather Corporation, who had aided in the filming of the picture. Through this tieup we distributed in advance of playdate 3,000 illustrated and descriptive booklets with the theatre's name imprinted on the back page. Some of the children who saw the picture and received a booklet, made reports in school about sharks. Through this same company we distributed 1,000 real sharks' teeth advertising the show. This caused quite a bit of comment among the shopping crowds on Broad Street. These envelopes were given out by a boy in native dress, which added that extra touch which is so important in bringing your show to the public in an unusual manner.

A seven-foot life-like shark was suspended from our lobby ceiling and caused quite a stir amongst patrons entering the theatre. Showcases on either side of our lobby were interesting, educational, and dramatic. One nearest the doorman featured a display in cooperation with Underwater Sports Club of New Jersey. This included underwater suits for men and women, goggles, fins, snorkel, aqua lungs in several sizes, different types of spear guns, two types of underwater cameras, underwater knives, watches, compasses, flashlights, and lanterns. Sea shells of various types and a starfish added to this display. Showcases on opposite side displayed shark skins, sharkskin belts, sharkskin wallets, and sharkskin shoes. Ocean Leather Company co-operated on this.

A full scale model attired in an underwater diving suit complete with goggles, snorkel, fins and aqua-lung was prominently displayed near our doorman. In fact, many patrons thought the model very realistic and commented on it.

In advance of playdate, we had a record playing in lobby with spot announcements.

We displayed sharkskin merchandise in a cooperating clothing store tieing in theatre, copy and playdate. This was one of the more exclusive men's shops in our area.

The U. S. Navy posted and distributed 24 one-sheets on A boards located in federal buildings in the North Jersey area with copy thereon to see the picture at our theatre. The U. S. Navy also distributed 100 cards 12 x 16 with copy on the picture. This was done throughout federal buildings.

Six sharkskin belts were promoted and given away as prizes from the Ocean Leather Corporation.



## RUNNER-UP NUMBER 2

## WANT SOME BLACK CATS?

Submitted by James S. Howard, Jr.  
Air Vue Drive-In, Goldsboro, N. C.

440 speakers • 50 cents top admission  
General patronage.

This is a little gimmick good for promoting a midnight horror show or a Hallowe'en show.

We advertised that any car that gave the cashier a black cat would be admitted free.

This was the talk of the town for nearly a week. We received many telephone calls about it some wanting to know if we were kidding, others asking what we were going to do with the cats.

You won't believe it, but we had 25 cars admitted free for giving the cashier a black cat.

Nearly every car that came in had something to say about the cat advertisement.

Actually we did not take a single cat. As a car passed the cashier, a patron would say, "Here you are, one black cat!" The cashier would say, "Okay, keep it. We give it right back to you." And that car was admitted free.

So the cashier never put her hands on a single cat. We did not take the cats at all. It was merely a gimmick that I believe did more to advertise our horror show than anything we have done in many a day.

## RUNNER-UP NUMBER 3

## VARIATION ON "TWO-FOR-ONE" IDEA

Submitted by H. A. Gifford  
Kee, Kiester, Minn.

369 seats • 50 cents top admission  
Small town patronage.

We have a new high school building in our town; and the Parent-Teacher Association was preparing for the big event of the formal open house, of which my wife was program chairman.

I decided all that free competition was just too much for me, and why stand by and let them have all the people. So, I worked up a little card, and had it printed. These admitted a child under 13 free if accompanied by an adult; and reduced the student price to 15 cents from 35 cents if presented at the boxoffice.

The new school's open house was given all the free publicity they could use to draw people for free entertainment and free lunch, so I took my cards, got in my car and went to all the surrounding

towns, met the bus drivers and gave them passes to a free show if they would hand out my cards to each and every child that rode on their bus. I also distributed cards to local business men and asked them to give them away.

And, lo and behold, for a picture which I wouldn't have done a thing in our small town, I had only about five rows of unfilled seats down front. Also, from my reduced price at the boxoffice, they very generously contributed it at the concession stand, which all goes into the same pocket.

Everyone liked the show, which I am sure they wouldn't have attended if there had not been extra promotion.

I later learned that the open house at the school was a big success also, so there was evidently enough people for everything. There usually is, if we can just keep them aware of it and get them out of their shells and away from TV.

RUNNER-UP NUMBER 4  
STAMP, OR COUPON IDEA

Submitted by Kenneth L. Christianson  
Roxy, Washburn, N. D.

200 seats • 50 cents top admission  
Rural patronage.

To get in on the savings stamp craze, and to capitalize on the state-wide vote which was held in North Dakota this fall to try and outlaw trading stamps, we came up with our idea of giving a so-called stamp, or coupon, with each ticket purchased.

We started our stamp give-away when the peak of the stamp issue was at its greatest and a few days prior to the elec-

tion. This way people were very much in on the know. We had 2,000 printed, reading: "Save 10. Good for free admission. Roxy Theatre, Washburn. Void Sunday and holiday." These were on yellow stock, and were used as a test.

Results were very gratifying. We ran out before we had received a new supply and people asked "why" and "Remember," they had one or two coming, etc.

The use of the stamps has increased our family attendance. Many give them to the 'teen agers; and quite a few hang around waiting for stamps. Many adults give them to the children to save. This works out okay as far as we are concerned as the children then spend their ticket money on items at the concession stand.

The cost of printing is very small in proportion to the value we feel we get out of the stamps. Another advantage of the stunt is that your theatre name is with your prospective patrons as they save and use them.

And use them the people do. We have had hundreds turned in on a single night. But since they are plainly marked void on Sundays or holidays, your grosses on those days are not affected.

The stamp idea pleased our trade and since business is better than a year ago, it must help.

The plan of theatres giving out trading stamps is being used, and watched with interest by the industry, in several territories. It is a feature most housewives are familiar with since they have been obtaining them for years at department stores and food markets and saving them in books, which are redeemed for premiums later.

## Extensive Pre-Selling Planned By 20th-Fox

NEW YORK—To complement the largest 20th-Fox distribution program in some 10 years, the company has launched national promotional campaigns to presell each of 26 films scheduled to open through June, it was announced last week by Charles Einfeld, vice-president. Utilizing new concepts and techniques of merchandising, campaigns on the first six months' releases have been created to reach the largest potential market, with special emphasis given the teenage audience, and to generate maximum interest in each picture at least 60 days in advance of playdates.

Indicative of new promotional policies is a three month advance campaign on "Three Faces Of Eve," a June release. A massive drive has been set with McGraw-Hill, publishers of the true story on which the film is being based. The release date of the book, Feb. 18, coincides with the start of filming and will signal the start of a simultaneous publicity campaign. On Darryl F. Zanuck's "Island In The Sun" and Buddy Adler's "Heaven Knows, Mr. Allison," both filmed on location in the British West Indies, magazine campaigns have been mapped. Covers and multiple-page layouts will appear in virtually every major publication within the next two months.

"Oh Men! Oh Women!" the company's Washington's Birthday offering, will be pre-sold via key city tours by Ginger Rogers and Barbara Rush; a 150 city sneak preview on Feb. 9 to start word-of-mouth publicity; a special, free teaser

trailer; and intensive newspaper and magazine publicity. A 200-theatre mid-west saturation on "The True Story Of Jesse James," around Lincoln's Birthday, will launch the national release, highlighted by Robert Wagner's personal appearance tour; sparking the national promotion will be a disc jockey contest. To sell the younger market, Dell Publications is releasing a comic book version of the western, aimed at over four million readers.

"Boy On A Dolphin," an Easter attraction, will be given an 11-city simultaneous world premiere to benefit the American College in Greece, the locale of the adventure drama. To pre-sell the public, the company is undertaking an intensive national newspaper and magazine campaign to exploit the appearance of Sophia Loren. For "Three Brave Men," a 34-city screening campaign has been aimed at over 50,000 press, religious, civic, and social leaders, patterned after the successful campaign on "A Man Called Peter."

Advertising, publicity, and exploitation plans on attractions to debut in the second half of the year, Einfeld noted, also are being charted. Productions included in this group are David O. Selznick's "A Farewell To Arms" and Jerry Wald's productions of "Peyton Place," "Ten North Frederick," and "Love Affair," as well as "Hatful Of Rain," "Will Success Spoil Rock Hunter?," "A Certain Smile," and Ernest Hemingway's "The Sun Also Rises."

## MOTION PICTURE EXHIBITOR

— AWARDS —

**\$100<sup>00</sup> Per Week**

**TO THE WINNER**

OF

**SHOWMANSHIP SWEEPSTAKES**

**YOU, TOO, CAN COLLECT!**

**SEND YOUR ENTRY IN NOW!**



## Stockholder Sues NT's Rhoden, Others

WILMINGTON, DEL.—A stockholder's derivative action charging that corporate opportunity for National Theatres, Inc., has been diverted to the Commonwealth Circuit, allegedly controlled by National's president, E. C. Rhoden, Los Angeles, has been filed in the Delaware Court of Chancery. Plaintiff in the action is Sara H. Helfand of New York, a stockholder, represented by attorneys Milton Paulson, New York, and Irving N. Morris, Wilmington.

In addition to the two corporate defendants, 24 individual defendants are named, including Rhoden; Spyros P. Skouras, president, 20th-Fox; Gregson Bautzer; and "John Doe and Richard Roe," administrators of the estate of the late Charles P. Skouras, who died in October, 1954.

Chancellor Collins J. Seitz issued an order appointing Norman M. Arenson, Wilmington, sequestrator to seize the 35,800 shares of National Theatres stock owned by Rhoden. As of Jan. 7, according to the complaint, the stock was quoted at 8¾ bid and 8⅞ asked.

The complaint charges Rhoden with acquiring theatres, both indoor and outdoor, in his name or in the name of members of his family, for the Commonwealth Circuit, which would have been beneficial to Midwest and are competitive to it.

According to the complaint, National was organized in 1952 following the divorce proceedings, taking over the theatre operations of the former National Theatres Corporation, which was a 20th-Fox subsidiary, and since September, 1952, Midwest has been a subsidiary of the new National Theatres, Inc., 2,769,486 shares of whose stock was distributed by 20th-Fox to its stockholders, including the present plaintiff.

### AA Acquires Milwaukee Branch

NEW YORK—Steve Broidy, president, Allied Artists, announced that arrangements have been concluded for the company to acquire the Milwaukee exchange, formerly owned and operated by Ray and Oliver Trampe.

Representing Allied Artists in the negotiations to take over the Milwaukee franchise was Edward Morey.



Seen at a recent New York trade press conference at Hampshire House in connection with the forthcoming release of UA's "The Big Boodle" are Mel Koneff, MOTION PICTURE EXHIBITOR's New York editor, and Errol Flynn, who announced that he is returning to motion picture production in the U. S.

## Three Areas Ready Trading Stamp Plan

HOLLYWOOD—Burton Lewis, originator with Bill Flax of the trading stamps for admissions plan now current in Fresno, announced that the plan will soon be put into effect "with variations" in three new areas, it was revealed last fortnight.

Lewis said United Theatre Owners of Oklahoma will start the plan with Prudential and Gold Arrow stamps "within the next two months" and that over 50 drive-ins in the Pittsburgh area will start the stamp plan with their spring openings. Several independents in San Diego are also making plans to join in the near future.

In Fresno, where the plan was inaugurated last October, Lewis said, "January is running ahead of December in redemptions, while December was equal to October and November."

### Lewis Solo In "Sad Sacks"

HOLLYWOOD—Negotiations have been completed among Paramount, York Productions, Dean Martin and Jerry Lewis, and Hal Wallis Productions for Lewis to star in Wallis' production, "Sad Sack," and for Martin to star in a picture to be announced later this year.

This arrangement still retains Martin and Lewis as a team for future pictures.

## High Court To Review "Blacklist" Charges

WASHINGTON—The Supreme Court last week agreed to review the case of 23 actors, writers, and other workers who contend they were excluded from employment in the industry when they refused to testify before the House Un-American Activities Committee with respect to Communist Party affiliations or activities.

The group brought the action against all major studios, top Hollywood executives, and leading independent producers, claiming that they, in conjunction with and as members of the Motion Picture Association of America and the Society of Independent Motion Picture Producers, and the members of the staff of the House committee had conspired to prevent the 23 from obtaining Hollywood employment. Among the plaintiffs are Michael Wilson, Gale Sondergaard, Howard Da Silva, Waldo Salt, Paul Jarrico, Guy Endore, and Anne Revere.

The California courts dismissed the suit on the grounds that there was not evidence of specific or intended contract between the employers and members of the group, therefore no showing of any interference with legally protected rights of the artists involved.

### Weltner Drive Leaders Named

ST. LOUIS—Nationwide top honors in the first phase of "Paramount's Salute To George Weltner" sales drive have gone to manager Jess McBride and his Minneapolis branch, Sidney Deneau, the company's western sales manager, announced at the 1957 national sales meeting being held at the Chase Hotel here.

Don Hicks, Des Moines branch manager, and Frank Smith, Salt Lake City branch manager, emerged in second and third places, respectively, and Tom Duane, Detroit manager, also was among the "top 10" in the drive, Deneau revealed.

Shorts and newsreel sales honors went to Jack Stevenson, San Francisco; Jim Ricketts, Denver; and Harold Stevens, Chicago.

### IATSE To Meet In Phila.

PHILADELPHIA—The regular midwinter meeting of the general executive board of the IATSE and MPO of the U. S. and Canada will be held here at the Bellevue-Stratford Hotel during the week of Feb. 11. Harry Abbott, president, Local 307, and vice-president of the national group, is in charge of arrangements. International President Richard F. Walsh and about 20 members of the board are expected to be present.

### Sinatra, Ross Set For "Kings"

NEW YORK—Frank Sinatra and Frank Ross will join forces to produce "Kings Go Forth," Joe David Brown's novel of World War II, for United Artists release, it was announced last week in a joint statement by Ross and Sinatra and Arthur B. Krim, president, United Artists.

The film will be made in France this summer with Sinatra starring and Ross serving as producer. It will be based on a screenplay by Merle Miller.

### The New York Scene (Continued from page 5)

The wide-screen method of film presentation is the biggest topic of interest at the moment, and technical development has advanced to the point where they hope to turn out their own wide-screen features by April. They expect that the wide-screen features will combat the increased interest in television as it did here initially.

While the Japanese TV industry is seven years behind the U. S., it is growing by leaps and bounds, and the motion picture industry hopes to benefit by experiences in the U. S. as does the Japanese TV industry.

He paid tribute to the job done by activity director Marjorie Geiss and her associates. Interviews, screenings, meetings, and discussions with distributors were in order during the week.

THE METROPOLITAN SCENE: Helenjane Katz, daughter of former Roxy managing director Dave Katz, became engaged recently. . . . Harold W. B. Rand, former trade paper contact at 20th-Fox, has been upped to newspaper contact. He has been succeeded by Edward S. Feldman, who had been handling other assignments in the publicity department. We wish them both well. Couldn't happen to two nicer people. . . . Something new in pressbooks is out in Fox's campaign manual on "The True Story of Jesse James." It contains two separate campaigns, one an action campaign for houses that specialize therein while the other is for those who can sell it as a dramatic western with great emotional appeal. . . . Columbia is setting up a huge campaign with special writers, special material, etc., on its forthcoming "The Bridge On The River Kwai."



# NEWS OF THE TERRITORIES . . .



Kirk Douglas, voted the best actor of the year by the New York film critics for his performance in MGM's "Lust For Life," recently received his award from Irene Thirer.



The Navy turned out in force for a special screening of United Artists' "The Sharkfighters" in the State, Chattanooga, Tenn., arranged by manager Ben Landress.

## High Court To Hear Censorship Cases

ALBANY—The Court of Appeals, the highest in the state, will hear arguments during the February term on the appeal by the Regents from the unanimous decision of Appellate Division, Third Department, which reversed the Board's ruling that "Garden Of Eden" could not be licensed without the deletion of specific scenes. The printed record in the case has been filed and briefs will be submitted by Dr. Charles A. Brind, Jr., counsel for the Regents, and Sol A. Rosenblatt, attorney for Excelsior Pictures Corporation.

In a concurring memorandum, Appellate Division Presiding Justice Sidney F. Foster declared that U. S. Supreme Court decisions had invalidated the New York film licensing law "in toto." The other four judges took the position that Court of Appeals ruling held an intermediary appellate court should not make a judgment of unconstitutionality as to a statute.

The Appellate Division calendar for the term beginning Jan. 21 included appeal by Kingsley International Pictures Corporation from the recent Regents ruling that "Lady Chatterly's Lover" was "immoral," in that its theme dealt with and condoned adultery. Ephraim S. London is attorney for appellant.

## Albany

A bill promoting Daylight Saving Time to go into effect at the beginning of April, instead of at the end of that month, has been introduced in the Legislature. . . . Work on the concession stand at Harry Lamont's Vail Mills Drive-In, between Gloversville and Amsterdam, N. Y., was halted because of sub-zero temperatures, which had a severe effect on business in upstate situations. . . . Radio and television stations as well as the Times-Union, cooperated in publicizing the Variety Club's annual Denial Drive for Camp Thatcher. . . . Fred Sliter, retired 20th-Fox salesman, underwent surgery in the Orange Memorial Hospital, Orlando Fla.

## Atlanta

The Grand, Tallapoosa, Ga., damaged by fire, will be ready to reopen about Feb. 1. E. H. Moon is the owner. . . . Universal salesman Jim Cronin resigned to join the New York Life Insurance Company. . . . Lewis Ingram, 20th-Fox salesman, resigned to join WAGA in the same capacity. . . . Emil Bernstecker, formerly with the Wilby-Kincey circuit here, now is associated with Florida State Theatres, Jacksonville.

Scott Lett, Howco, Charlotte, was in for a sales meeting with the Atlanta office. . . . Stanley Rosenbaum, Birmingham, Ala., circuit exhibitor, was a visitor. . . . Grady Vickers is the new owner, Central, Willacooche, Ga., from its former owner, Mrs. Jeff Paulk. . . . Bob Clyman is now booking the Dixie, Miami, Fla.

## Boston

Kenneth Douglass, president, Capitol Theatre Supply, is on the west coast, to be gone until April. The office is in the hands of Kenneth Douglass, Jr., Ernest Comi, and Frank Gray. . . . The remodeling of the Princess, Berlin, N. H., has started. This is the theatre owned by John Voudoukis, who took it back when the lease expired with the Maine and New Hampshire circuit. After major alterations costing in the neighborhood of \$100,000, the theatre will be ready to open in the early spring. . . . The Church of the Infant Jesus, Brookline, Mass., was

## Eastenn Theatres Name New Chattanooga Manager

CHATTANOOGA, TENN. — George E. Devours, former Wilby-Kincey city manager, Kingsport, Tenn., last fortnight was named to succeed Emmett R. Rogers as city manager here for Eastenn Theatres, Inc., operator of the Tivoli and Rogers here and affiliated with Wilby-Kincey Service Corporation.

Rogers, a veteran industryite of 40 years' service, also has been an active civic leader. He explained that he is retiring from active city management but will continue to serve the circuit in an advisory capacity.

## Organist To Return To Paramount, Salem

SALEM, MASS.—When James Field, manager, Paramount, decided to dust off the Wurlitzer organ, unused for many years, and have it reconditioned and overhauled for recitals, other theatre managers were watching the project closely. Field has engaged the services of Frank Simpson, Boston organist, to play during film program breaks.

If audience reaction is favorable and patrons accept the innovation, Field will make it a regular part of his programming and other managers may follow suit. The installation of huge organs was an expensive item in the earlier days, and there must be about a dozen such instruments in other theatres in New England which could be taken out of mothballs and put to good use as an enjoyable part of the evening's entertainment, Field contends.

filled with industry friends last fortnight who paid their respects to Francis Derwin, who died in his sleep in a New York hotel. He had served as branch manager, Republic here, before joining RKO in an executive capacity two years ago. . . . Jack Markle, Columbia publicist, has arranged for a strong radio and TV saturation campaign for the combination "Don't Knock The Rock" and "Rumble On The Dock," using 30 radio and seven TV stations of the Yankee Network. . . . Below zero weather and heavy snow recently caused grosses to drop in relation to the thermometer. . . . Ernest Warren, who owns and operates the Paramount, Needham, Mass., gave over facilities of the theatre for a Needham Polio Night. Admission was 90 cents and two top pictures were shown, with all proceeds going to the Needham March of Dimes. At his Strand, Haverhill, Mass., Warren placed a container on the candy stand with a poster asking patrons for contributions to the Lanza Fund, to benefit a local family in need.

PROVIDENCE, R. I., NEWS—After hearings, protests, and legal bickering, the way was apparently cleared for the construction of a drive-in at Harborside Park when the Cranston, R. I., Zoning Board of Review finally announced the approval of a permit for the erection of a screen in a portion of the site which is in neighboring Cranston. . . . Bill Trambukis, Loew's State manager, recently won a \$100 cash award for outstanding showmanship. . . . The Avon Cinema was the site of the Rhode Island premiere of Federico Fellini's "The Young And The Passionate." . . . The Lincoln Theatre Building in Valley Falls was recently

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## "Baby Doll" Pickets Bring Extended Run

RALEIGH, N. C.—Bishop Vincent S. Waters, in a pastoral letter read in all Catholic Churches in North Carolina the week Warners' "Baby Doll" opened in the Ambassador here, stated, "I do not bind you under pain of sin of disobedience to keep away from this picture . . . but I do alert you to the great danger that is in your midst and your duty to prevent or remove the occasions of sin for the little ones who cannot or do not protect themselves from these traffickers in filth . . ."

Meanwhile, W. G. Enloe, Wilby-Kinney district manager, said he "couldn't have bought the advertising given the picture" by pickets in front of the Ambassador and that the film would be held over for an extended run. Ambassador manager Ervin Stout, fearing the picket line might be construed by the public as a publicity stunt, placed a theatre usher on the sidewalk carrying a placard proclaiming, "This Is Not A Paid Advertisement."

Enloe, a member of the City Council, said he had received some 300 letters warning that he could never be reelected to office if the film were shown in the Ambassador. "I never did plan on running, anyway," he said, "but if I keep on getting these letters, I might change my mind."

auctioned off to Robert W. Jalbert, North Providence. Topping two other bidders for the property, formerly owned by the P.H.C. Company, Pawtucket, R. I., Jalbert paid \$19,000.

**VERMONT NEWS**—Al Randall, Bethel, who operates the Randall Drive-In, has reopened the Bethel, which he owns. Closed for several years, the theatre was leased to Jack Champlain for many years. Randall has remodeled the house and refurbished it. He will handle his own buying and booking. . . . In East Jaffrey, Mr. and Mrs. Glen Hunt have leased the Park from owner Marius Dido for weekend showings. The Hunts also operate a stationery store which they have leased from Dido. . . . Carroll Rowell, Idle Hour, Hardwick, is back from the west coast, where he attended a bankers' convention and took in a trip to the Paramount lot and Disneyland. He is treasurer of the Hardwick Trust Company.

### Buffalo

Mary C. Armbruster, 51, office manager and comptroller, Basil Enterprises, died last fortnight in Our Lady of Vicinity Hospital here. She was associated with the circuit for 25 years. . . . Delegates of the Buffalo Scholastic Legion of Decency selected "The Ten Commandments," in the Century, to receive their film citation. . . . In connection with showing United Artists' "The King And Four Queens," Shea's Buffalo supervising manager Edward F. Meade and UA exploiter Bill Shirley tied up with a Main Street store to award 21 television sets and other prizes to patrons who were able to open a safe in front of the establishment.



John Saxon, co-star, U-I's "Rock Pretty Baby," and Sue George, featured in the picture, were recently welcomed to Charlotte by Ernest G. Stellings, president, Stewart and Everett Theatres and Stellings and Gossett Theatres, as well as president of Theatre Owners of America.



J. R. Neger, center, 20th-Fox's Kansas City branch manager, is seen as he recently interested George Baker, left, of the new 50 and New Claco Drive-Ins, and C. M. Parkhurst, operator, Chanute Drive-In, Chanute, Kans., in 20th-Fox's "Three Brave Men."

## New Censor Ordinance Mulled In Providence

PROVIDENCE, R. I.—A new ordinance for the licensing and censoring of motion pictures and stage shows was introduced by the administration in the City Council recently. Debate on the ordinance by the Republican minority was forestalled when the measure was referred to the Council committee on ordinances. The ordinance, except for one minor change, is identical to one which died in committee after it was passed on by the Council in January, 1953.

The measure would empower the Bureau of Licenses to refuse a license for a public showing on grounds of immorality, indecency, obscenity, or profanity, and would provide an appeal to the Council committee on licenses. Mayor Walter H. Reynolds indicated that revival of the ordinance was prompted by the recent

granting of a license to the Majestic for the showing of Warners' controversial "Baby Doll," and said the proposal has his full backing.

Containing no specific requirement that a show be viewed privately prior to a decision by the Bureau, the ordinance provides that the governing body has the right to request such a preview "if deemed desirable or necessary." One councilman contended that this section was "clearly unconstitutional." An applicant denied a license may appeal within 10 days to the Council's license committee, which in turn would consider the appeal at a meeting within 14 days after receipt of the appeal. Violators of the law would be subject to a \$200 fine or 30 days in jail. Each day of operation would constitute a separate offense.

### Charlotte

Fred Savage, Jr., has been promoted from MGM chief booker to office manager, succeeding Hugh McDonald, promoted to salesman. Walter A. Thomas was promoted from assistant to head booker. . . . The world premiere of "Gun For A Coward" was set for the Center this week. Fred MacMurray was to be in for the occasion. . . . Charles H. Lewis, manager, Center, Durham, N. C., was elected a director, Durham Merchants Association.

### Buffalo Variety Tent To Install New Officers

**BUFFALO**—John H. Rowley of Dallas, Variety Clubs International chief barker, was to be the principal speaker at the annual installation and dinner of Tent Seven this week. Ralph W. Pries, International representative, Philadelphia, also was to speak.

Harold Bennett, branch manager, National Screen Service, was to be installed as chief barker, succeeding Elmer F. Lux. Other officers for 1957 include George H. Mackenna, general manager, Basil's Lafayette, first assistant; Samuel Geffen, Warners salesman, second assistant; V. Spencer Balser, Basil Theatres, property master; and Francis Maxwell, RKO, dough guy.

### Chicago

The Minier, McLean, Ill., was reopened by Minier Theatre Corporation after renovations. . . . The Palace, Montpelier, Ind., was reopened by Mrs. Cosby and her son. . . . Business men of Findlay, Ill., met recently to arrange the reopening of the Okaw, owned by Mr. and Mrs. J. F. Jannses, realizing the closing had injured trade. . . . Charles Auerbach, 64, pioneer exhibitor who had owned and operated the Strand for 30 years before he retired in 1953, died in Weiss Memorial Hospital. . . . Daye Wallerstein, B and K executive vice-president, attended the ABC Film meeting in New Orleans. . . . Frank Casey, Warners publicist, participated in conferences at the home office. . . . Producer Jules Pfeiffer filed a \$100,000 libel suit in Superior Court against the Chicago Daily Tribune and its drama critic, Claudia Cassidy, for alleged libel on "Anniversary Waltz."

F. J. Williams, 86, veteran Lansing, Mich., theatreman, died recently. With his late partner, Frank J. Stahl, he took over Buck's Opera House in 1905 and renamed it the Gladmer. In the early 1920's, they leased the house to the late Claude E. Cady, who later joined the Butterfield interests. . . . Architect Bert Goldberg informed Mike Todd he cannot have Todd-AO structural changes in the Selwyn completed before the end of March. "Around The World In 80 Days" was originally scheduled for mid-Febru-



## More Liberal Sunday Law Sought By Exhibs

WINSTON-SALEM, N. C.—The new owners of the Flamingo Drive-In have asked the public safety committee of the City Board of Aldermen last fortnight to liberalize the city's Sunday blue laws, as applied to motion picture houses. Permission to start selling tickets on Sunday at 8 p.m., an hour earlier than permitted under existing ordinances, was sought.

The owners, H. H. Murnick, L. L. Theimer, and Max Reinhardt, all of Charlotte, whose firm took over management of the ozoner on Dec. 31, the day before the area, including the drive-in, was annexed by the city, noted that county law places no restrictions on Sunday theatre operation and that Flamingo patrons who had been accustomed to coming early on Sunday start lining up about 7:30 p.m., creating a traffic hazard.

The committee, after stating that any change would have to apply to all houses in the city, agreed to consider the request. The new owners conceded that competition from drive-ins still outside the city and allowed to open earlier is a factor in their request.

ary. . . . The York underwent almost complete rebuilding. A lounge off the lobby is a new feature. . . . Nate Slott is reopening the Forest. . . . B and K is planning to build a new theatre to replace the Rialto, Elgin, Ill., destroyed recently by fire. . . . Fox Midwest is reopening the Roxy, West Frankfurt, Ill., closed for several months.

Jack Kirsch, president, Allied Theatres of Illinois, and chief barker, Variety Club of Illinois, Tent 26, recently made formal presentation of a check for \$44,838.38 to La Rabida Jackson Park Sanitarium, representing proceeds from Variety Club audience collections in theatres in the Chicago area during the week of Oct. 12.

## Cincinnati

Members of the arrangements committee for the fourth annual convention of the National Drive-In Association made final plans at a meeting in Hotel Sheraton-Gibson. Those attending included Rube Shor, chairman; Horace Adams, president, Ohio Drive-In Group; Abe Berensen, New Orleans; Irving Bollinger, New York; Morris Finkel, Pittsburgh; Ben Marcus, Milwaukee; Robert Morrell, Cincinnati; and Abram F. Meyer, Washington, general counsel. . . . New officers and board members of the Ladies Auxiliary, Tent Three, Variety Clubs, were installed by William Onie, new chief barker. First Auxiliary activity of the new year was a membership luncheon, for which Mrs. Saul Greenberg and Mrs. Herman Hunt were co-chairmen. Officers of Tent Three will be installed at a dinner meeting on Feb. 2 in the Hotel Metropole clubrooms. . . . Attending a 20th-Fox sales meeting in Chicago were Robert McNabb, branch manager; Bennett Goldstein, sales manager; Tony Knowlman, office manager, and the sales staff.

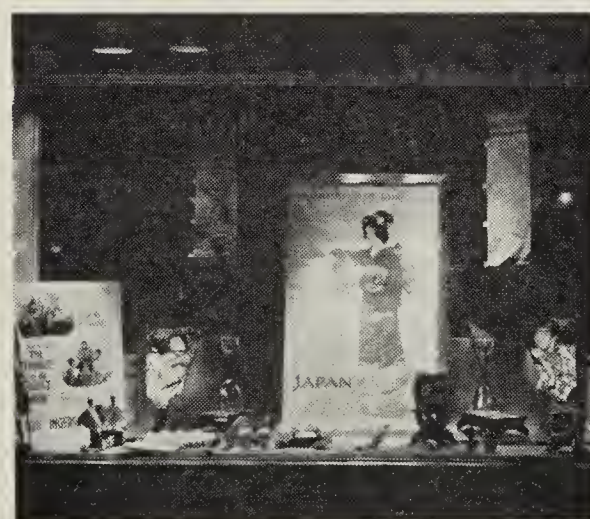
New officers of IATSE, Local 37-F, are president, Robert Laws, Columbia; vice-president, Virginia Meyer, 20th-Fox; sec-



Ernest Sands recently assumed his new post as Warners' midwest district manager, with supervision over the company's offices in Milwaukee, Detroit, and Chicago. His headquarters will be in Chicago.

retary, Patricia Simons, RKO; financial secretary, Etta Kuhlman, Warners; and, treasurer, Mary Lou Harrison, Columbia. Executive board members are Ann Keck, Dortha Lang, and Dorothy Maddox; trustees are Helen Fleming, Rosemary Burkhardt, and Betty Sontag. The guardian is Carl Weinberg, MGM, and business agent is James Levendusky, MGM. . . . Plans for special promotions by Cincinnati Motion Picture Theatres, Inc., were discussed at a meeting at which president Frank W. Huss, Jr., presided. . . . Sam Haber is a new Paramount salesman, and Juanita Moran is a new 20th-Fox biller.

**COLUMBUS, O., NEWS**—"Oklahoma!" ended its run in Loew's Broad after 19 days of excellent business, reported manager Robert Sokol. . . . Rein Rabakukk, assistant manager, Loew's Ohio, is slated to enter the Army soon. . . . Three men were fined \$50 each and sentenced to 30 days in jail at Ottawa, O., for cutting seats in a theatre at nearby Continental. . . . Showing Warners' "Baby Doll" in the RKO Palace was postponed because of the holdover of Allied Artists' "Friendly Persuasion." . . . Ohio cities would be forbidden to determine what kind of time should be used in a bill introduced in the Legislature by Senator Ed Witmer, Democrat, Canton. Witmer proposed a constitutional amendment to strip municipalities of power to set their own time. It provides that the legislature shall determine the time for the entire state. Present law sets Eastern Standard Time as state time, but does not prohibit cities from using Daylight Saving Time.



In Des Moines, this attractive United Airlines window recently gave additional impetus to the local campaign for MGM's "Teahouse Of The August Moon."

## Women's Variety Unit Installs Its Officers

CHICAGO—The 1957 officers of Women's Variety Club of Illinois were installed at a well-attended luncheon recently. The ceremonies conferred office upon Mrs. John Semedallas, president; Mrs. Ralph Smitha and Mrs. George Lefko, vice-presidents; Mrs. Manuel Gottlieb, treasurer; and Mrs. Charles Waters, secretary.

The directors are Mesdames Oscar Bloom, Abe Fischer, Dudley Gazzolo, Lefko, Morris Levitan, Van Nomikos, Lou Reinheimer, Waters, Gottlieb, Leon Lee, Sam Levinsohn, John Manta, Sam Palais, Semedallas, and Smitha. The honorary board comprises Mesdames Joe Berenson, John Jones, Jack Kirsch, William Margolis, Nate Nathanson, Meyer Gold, Irving Mack, Richard Sachsel, and Manuel Smerling.

Mrs. Reinheimer, wife of the Variety Club 1957 chief barker, is official hostess for the year. Mrs. Berenson, who founded the club with Mrs. Margolis and Mrs. Arthur Mannheimer, arranged the installation program and officiated. Chairmen were Mrs. Margolis and Mrs. Mannheimer.

## Cleveland

Rickie Labowitch, secretary, Cleveland Motion Picture Exhibitors Association, completed 25 years in the same job. Jack Flanigan was Association president when she joined the organization in 1932. Since then, she has served under only two other presidents, Ernest Schwartz, who was president from 1933 until his death in January, 1954, and Henry Greenberger, who recently was elected to serve a third term. . . . Howard Pearl, United Artists field publicity man, is such a good promoter, that, for the third year, he has promoted for himself a two week Caribbean cruise on the S.S. "Olympia," during which he is editor of the ship's daily newspaper and arranger of the movie programs shown in the ship's 300-seat theatre. He manages to work in his annual time off from his UA duties, and doesn't limit the ship's shows to UA product, either.

## Denver

The Tabor, built in 1881 as the Tabor Grand Opera House and converted to films in 1921, has been closed, ending another era for Denver. The Tabor was the last of the old time theatres here built for the legitimate theatre. After its conversion to films, the house was used for first-run for many years, part of the time in connection with Fanchon and Marco stage shows. For 13 weeks, it had been showing "Oklahoma!" for which Fox Inter-Mountain spent about \$10,000 to make over the booth and for other improvements. . . . Alberta Pike, advertising and publicity manager, Fox Denver Theatres, has resigned to become associated with the Plaza Art Theatre Corporation, Oklahoma City, which will reopen the Plaza Art there. Miss Pike, well known newspaper woman, will be general manager in charge of art theatre operations. . . . A. P. Archer and Joe Dekker have sold the Lakeshore Drive-In to Denvue Corporation, a subsidiary of Monarch Theatres, Chicago.



## Tax Reduction Won By Columbus Exhibs

COLUMBUS, O.—The City Council eliminated the three per cent admissions tax on tickets under 70 cents, after several months' delay during which the exemption was studied for its effect on city income. Previous exemption was on tickets under 50 cents.

Robert Wile, secretary, Independent Theatre Owners of Ohio, who led the fight for the exemption, said the exemption should have been placed at 90 cents, to conform with the federal tax exemption, contending that the 70 cent exemption will leave the heavy tax load on downtown theatres. He said also that many neighborhood theatres, which now charge 65 cents, are planning to up their admissions to 75 cents.

Councilman Dewey Garner said he favored lifting the tax on all admissions under 90 cents next year, when the city realizes the full benefit of a one per cent income tax, recently increased from one half per cent. Councilman Welsey Llewellyn said the new measure discriminates against downtown theatres.

City Auditor John Price said the jump from 50 to 70 cents will drop city income by \$20,000 annually. Upping the exemption to 90 cents would have cost the city \$50,000 per year, he said.

## Jacksonville

Geoffrey G. Martin, J. Arthur Rank publicity controller, New York, came in for "The Ladykillers" when Herb Roller opened it in the suburban Edgewood. . . . The Jacksonville Art Museum sponsored the first showing of "House Of Ricordi" in the San Marco Art. . . . Laura Kenny, Byron Adams' secretary, United Artists, has taken Jane Popplewell's post as WOMPI treasurer and fund drive chairman. . . . Robert John Gavin, 62, veteran Capitol projectionist, died at his home after an illness of three weeks. . . . Martha Grimsley is now managing the Southside Drive-In under H. S. Stewart's supervision. . . . Former exhibitor Colonel John Crovo has taken on a Paramount assignment to publicize "The Ten Commandments" in north Florida. . . . Grady Vickers purchased the Central, Willacoochee, Ga., from Mr. and Mrs. Jeff Paulk. . . . Dave Shapiro, owner, new Suburban, Valdosta, Ga., named Jim Stansel manager.

## Minneapolis

The bomb scare, which has affected several Twin Cities houses, appeared to have subsided. Latest victims have been the Richfield and Cedar, neighborhood houses, and the Loop RKO Orpheum. In all cases, the police or the theatre received calls that bombs had been planted, but none were found. . . . Ted Mann, operator, Twin Cities Loop and neighborhood houses, and George Matthews, chairman, Hennepin County Board of Commissioners, have been granted a license by the Minneapolis City Council to operate an automatic lunch business. The business will consist of placing machines in factories and offices to dispense coffee, sandwiches, and other food items. . . . Paramount's "The Ten Command-



Among those paying tribute recently to retiring George A. Hickey and welcoming his successor Herman L. Ripps as MGM's Pacific Coast sales manager in Los Angeles were, seated, Ripps; Charles M. Reagan, vice-president and general sales manager, Loew's, Inc.; Hickey; Thomas J. Aspell, Los Angeles MGM branch manager; and, standing, E. J. Mannix, vice-president and general manager, MGM studios; Elmer C. Rhoden, president, National Theatres; E. H. Rowley, executive vice-president and general manager, United Artists Theatres; Marco Wolf, Hollywood Paramount theatre; and Robert L. Lippert.

## Texas COMPO Preps New Ticket Tax Fight

DALLAS—In its fight to eliminate admission tax burdens from the theatre, Texas COMPO again has marshaled its vast exhibitor membership in an effort to further adjust the state admission tax exemption on theatre tickets. The main objective of the campaign is to boost the present Texas tax exemption from 81 cents up to and including one dollar. The present tax exemption is a result of the campaign staged by Texas COMPO in 1953, which successfully raised the exemption from 51 cents to 81 cents.

Exhibitor committees within the senatorial districts of the state have spent the past month making contact with the 150 State Legislators and 31 State Senators

in 254 Texas counties, relating to their constituent lawmakers why the tax should be adjusted. W. O. Reed, general counsel, has set up temporary headquarters in Austin to guide the campaign.

Principal argument for adjusting the tax is the fact that the levy is discriminatory since it applies only to dog and horse racing, now outlawed in Texas; opera; circuses; and motion picture theatres. Another point stressed was the trend toward blockbuster type pictures which require fewer and longer performances, necessitating an admission increase for many theatres into the taxable range already exempt from the federal tax.

ments" will open in the Lyric, a Minnesota Amusement Company house, on Feb. 21 on a reserved seat basis. . . . George Nader, star of U-I's "Four Girls In Town," was in for personal appearances in connection with the film's opening in the Radio City. . . . Ernie Peaslee, Stillwater, Minn., exhibitor, was appointed by Ben Berger, North Central Allied president, to head a committee to select a nominee to succeed Berger as president. Berger will retire from the position he has had for 11 years at the NCA annual convention in April; the committee's nominee for new president will be presented then. Peaslee will select his own committee members. . . . C. E. Bradshaw, owner, Inland, Martin, S. D., sold the house to Thomas McKee, Winner, S. D.

## Sellers-Guidry Drive-In Partnership Is Dissolved

NEW ORLEANS—The Sellers-Guidry Drive-In Theatre operation and partnership has been dissolved by mutual consent and the circuit's property allocated between E. R. and Bob Sellers and Milton and Al Guidry, it was learned last fortnight.

The Sellers interests acquired the Yam Drive-In, Opelousas, La., while the Guidrys took over the Hub and Twin Drive-Ins, Lafayette, La., it was understood. The Hub, however, has not been in operation since Hurricane Flossie damaged the screen tower, fences, and other parts of the situation, and no plans have been made for its reopening.

## New Haven

The new National Film Service Building at 1661 Dixwell Avenue, Hamden, Conn., will have a \$10,000 garage facility, according to a permit issued by the Hamden Building Department. Work on the rest of the main building, which will house various film exchanges, is progressing. . . . Sid Kleper, College manager, had a coloring contest in the Journal Courier, and obtained co-op ads for MGM's "Teahouse Of The August Moon." . . . Irving Mendlesohn, United Artists branch manager, went to Philadelphia to attend the testimonial given to Gene Tunick, new UA district manager. . . . Loew's Poli was the latest major downtown theatre in Connecticut to receive a hoax bomb call.

HARTFORD, CONN., NEWS—Bernie Menschell and John Calvocoressi, Bercal Theatres, Inc., announced a new policy for the Plainfield, Plainfield, Conn., with four changes of product instituted per week. Menschell and Calvocoressi believe that more patrons can be obtained through availability of more product each week. . . . Abe Bernstein, United Artists exploitation department, conferred with Fred Greenway and Jack Keppner, Loew's Palace, on "The Wild Party." . . . Recent acquisition by the Cinema Circuit Corporation, New York, of the Bowl Drive-In, West Haven, Conn., from the Seymour Levine interests has been followed by Cinema announcement of extensive remodeling.



## Detroit To Launch Foreign Film Fair

DETROIT—The Surf and Coronet will present an Internationale Film Fair, commencing the second week in March and continuing for 12 weeks. Nearly 100 features, in addition to short subjects, from Hollywood and around the world, will be the source of supply.

Albert Dezel, Coronet managing director, in association with his wife, Phyllis, operator, Surf, will delve into the archives to offer moviegoers classics that made screen history, bypassing all current art and foreign films that are presently being shown in New York.

Each theatre will offer two features on one program, and changes will be made each Sunday, Tuesday, and Friday. Announcements on the screen will offer the patrons an opportunity to make their selections by filling out request cards. As each program is made available, the patron will be advised of the playdate by letter.

Dezel has secured cooperation of all consulates in Detroit, and those who do not maintain offices here that have been contacted through New York offices. Special poster art exhibits are being displayed in both theatres, creating an atmosphere of foreign lands, depicting the scenery and other wonders of various countries. All airlines, especially those featuring transcontinental flights, have likewise supplied advertising displays.

## New Orleans

Robert Riccourd, manager, St. Bernard Drive-In, was on the road to recovery following an appendectomy. . . . Mrs. Teresa Lolan is the new stenographer, National Theatre Supply. . . . Abe Berenson, president, Allied Theatre Owners of the Gulf States, was named by National Allied to a three-man committee which will discuss industry arbitration with a Theatre Owners of America committee. . . . Paramount's Cecil B. DeMille spectacle, "The Ten Commandments," previewed by invitation earlier this month in the Saenger, is slated to open here this week. . . . Mrs. Rodney Touns, wife of the Loew's State manager, received the DAR's Award of Merit at a recent ceremony in the Roosevelt Hotel, in recognition of her civic activities. . . . I. A. Funderburg reopened the Strand, Cotton Valley, La. . . . Realignment of Universal personnel includes the promotion of W. C. Huston from office manager to salesman. George Rosser succeeds Huston, while Stubby Wells has been added to the booking staff and R. Boovy, Jr., to the sales staff.

Watch for them!

**NEXT!**

**Minneapolis Territory**

Issue of February 6

**Cleveland Territory**

Issue of February 13

Save them!

## Film Exchange and Dealer Listing for the BUFFALO FILM TERRITORY

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### • Film Distributors

#### **ALLIED ARTISTS, 505 Pearl St.—Cleveland 2145**

Br. Mgr.: Harry L. Berkson. Office Mgr.: Audrey Wagner. Sales: Lew Lieser. Booker: Frances McDonough. Emerg. Phone: Berkson, Parkside 2171.

#### **BUENA VISTA (Disney), 504 Crosby Bldg., 170 Franklin St.—Mohawk 6283, Mohawk 0595**

Br. Mgr.: Arthur A. Rose. Office Mgr., Booker, and Cashier: Jeanette M. Herold. Emerg. Phone: Rose, Lincoln 2170.

#### **COLUMBIA, 509 Pearl St.—Washington 8995**

Br. Mgr.: Ben Felcher. Office Mgr.: Barbara Quinlivan. Sales: M. A. Brown, Jahn Serfustino. Head Booker: William Abroms. Emerg. Phone: Felcher, Lincoln 6393.

#### **LOEW'S, 294 Franklin St.—Washington 1224**

Br. Mgr.: J. B. Mundstuk. Office Mgr.: Marion Ryan. Sales: Abe Harris. Bookers: Betty Kaye, Virginia Callahan. Cashier: Therese Ryon. Field Exp.: Stephen Pirozzi. Emerg. Phone: Mundstuk, Riverside 8260.

#### **PARAMOUNT, 464 Franklin St.—Garfield 1707**

Br. Mgr.: Hugh A. McGuire. Office Mgr. and Head Booker: Anthony J. Mercurio. Sales: Frank E. Saviola, Michael A. Jusko. Cashier: Helen Huber. Emerg. Phone: Mercurio, Garfield 5903.

#### **REPUBLIC, 505 Pearl St.—Cleveland 2421**

Br. Mgr.: Leon A. Hermon. Office Mgr. & Booker: James O. Ryan. Sales: Leo P. Murphy. Cashier: Elaine Patel. Emerg. Phone: Ryan, Circle 2720.

#### **RKO, 505 Pearl St.—Cleveland 0742**

Br. Mgr.: Jack G. Chinell. Office Mgr.: Francis Maxwell. Sales: Arnold Febrey, Howard McPherson. Booker: Sara Weil. Cashier: Maria Ortolani. Field Exp.: Al Margolian. Emerg. Phone: Maxwell, Amherst 4241.

#### **20TH CENTURY-FOX, 290 Franklin St.—Cleveland 0784**

Br. Mgr.: Charles B. Kosco. Sales: G. E. Dickman, W. C. Rowell, W. C. Gehring, Jr. Bookers: E. L. Jauch, Charles Moncusio. Cashier: Josephine Genco. Field Exp.: Phil Engel. Emerg. Phone: Kosco, Lincoln 4931.

#### **UNITED ARTISTS, 505 Pearl St.—Washington 1500**

Br. Mgr.: Al Glaubinger. Office Mgr.: Conrad Gruzca. Sales: Selwyne Ginsler, Ted Werner. Cashier: Frances White. Emerg. Phone: Gruzca, Riverside 9068.

#### **UNIVERSAL-INTERNATIONAL, 301 Franklin St.—Madison 2016**

Br. Mgr.: Isadore Ehrlichman. Office Mgr.: Jack Kelley. Sales: Jerry Spondou, James Fater. Booker: Jerry Yogerst. Cashier: Bertha Seelbach. Emerg. Phone: Kelley, Delaware 7379.

#### **WALDMAN, 505 Pearl St.—Madison 3857**

Office Mgr.: Minna G. Zockem. Sales: Burt Schwartz. Emerg. Phone: Zackem, Bedford 2831. (Owner: George J. Waldman.)

#### **WARNER BROS., 470 Franklin St.—Lincoln 2700**

Br. Mgr.: Nat Marcus. Office Mgr.: Ruth Rapoport. Sales: Sam Geffen, Ed Segal. Booker: Bert Kemp. Cashier: Mary Gutowski. Emerg. Phone: Marcus, Lincoln 0707.

### • Supply Dealers

#### **BISON WASTE & WIPER, 339 Military Rd.—Victoria 6600**

#### **BUFFALO THEATRE EQUIPMENT AND SEATING, 505 Pearl St.—Mohawk 3615**

#### **DANIEL GILL, 646 Main St.—Cleveland 3909**

#### **EASTERN THEATRE SUPPLY, 496 Pearl St.—Mohawk 0001—Emerg. Phone: Windsor 2011**

#### **HUNTER & BELL, 858 Main St.—Elmwood 2210**

#### **NATIONAL THEATRE SUPPLY, 500 Pearl St.—Washington 1736—Emerg. Phone: University 4684**

### • Screen Trailers

#### **NATIONAL SCREEN SERVICE, 505 Pearl St.—Madison 7586**

Br. Mgr.: Harold Bennett. Office Mgr.: Ethel M. Tyler. Sales: Melvin Schwartz.

### • Signs, Advertising and Printing

#### **KELLER BROS. & MILLER, 401 Franklin St.—Washington 5100**

#### **NATIONAL SCREEN SERVICE, 505 Pearl St.—Madison 7586**

#### **H. WM. POLLACK POSTER PRINT, 869 Main St.—Grant 8204**

#### **THE THEATRE SIGN CO., 431 Pearl St.—Mohawk 4472**

### • Film Delivery Services

#### **OLIN FILM DELIVERY, 141 Nassau Ave., Kenmore, N. Y.—Riverside 4398**

#### **JOHN J. PAULY FILM SERVICE, 556 Auburn Ave.—Summer 2142**

#### **PHELPS FILM SERVICE (Kenneth G. Keipper), 1614 Sweet Home Rd.—Plaza 9329**

#### **SMITH & HOWELL FILM SERVICE, 971 South Park Ave.—Woodlawn 3866**

#### **SOUTHWESTERN FILM SERVICE (Contact Olin Film)—Riverside 4398**

### • Service Companies

#### **ALTEC SERVICE CO., Market Arcade—Washington 7432**

#### **RCA SERVICE CO., 600 Grover Cleveland Hwy.—Parkside 7763**

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Seen in New York recently at the Japanese Film Festival at the Museum of Modern Art were, left to right, Hiroshi Okawa, president, TOEI, and leader of the Japanese delegation; film star Shinobu Chihara; and delegate Mitsujiro Tada, managing director, TOEI.



Seen at the recent opening of "Oedipus Rex," 55th Street Playhouse, New York City, were actress Siobhan McKenna; theatre owner Cyrus Harvey, Jr.; Irving M. Lesser and Nathan H. Gates, president and treasurer, Motion Picture Distributors, Inc., releasing company.

## Japanese Festival Concludes In N. Y.

NEW YORK—To stimulate growing American interest in their motion pictures, top Japanese film producers, directors, executives, and a glamorous star were here last week for Japanese Film Week, comprising six evening showings in the Museum of Modern Art. Twelve new features and documentaries, the work of nine leading companies, were shown, under the auspices of the Motion Picture Association of Japan.

The delegation of 12, representing five major companies, was headed by Hiroshi Okawa, president, Toei Films, and the young star Shinobu Chihara. Shirley Yamaguchi was on hand to greet her compatriots and participate in a round of cocktail receptions, press luncheons, and interviews. The group was honored also at various functions planned by the major American film companies.

The group included also Mitsujiro Tada and Tomoe Imada, managing director and foreign department chief, respectively, of Toei; Takashi Koide, U. S. representative, Shochiku, and his assistant, Tsugio Utada; Tsuneyuki Amaniya, Kazuo Takimura, Goro Uzaki, general sales manager, producer, and U. S. representative, respectively, of Toho; Shin Sakai, Shiro Kaga, Tomo Imade, executive director, sales manager, and foreign department chief, respectively, of Daiei; and Katsuya Fujihara, Tokyo branch manager, Nikkatsu.

Henry G. Plitt, Maurice Barr, James Howell, Irving Paley, and Cliff Wilson, all of Paramount Gulf Theatres, as well as Earl Perry, Pittman Theatres general manager, Page Baker, Theatre Service Company head, Rodney Touns, Loew's State manager, Arthur Bethancourt, Bijou Theatres general manager, Clare Woods, United Theatres executive, and Sid Havanar, Exhibitors Cooperative Service, were among the guests at a luncheon tendered by United Artists at Brennan's in honor of Roger Lewis UA's national director of advertising, publicity, and exploitation. Chief hosts were George Pabst, southern district manager, and Alex Maillho, branch manager.

Mrs. Ann Seller is the new bid clerk, United Artists, replacing Jacqueline Pey-

## UA's Tunick, Kositsky Honored By Phila. MPA

PHILADELPHIA—The Motion Picture Associates of Philadelphia last week tendered a testimonial dinner in the Burgundy Room of the Bellevue-Stratford Hotel to Gene Tunick, former United Artists branch manager here who recently was named eastern sales manager, and Stanley Kositsky, new branch manager formerly associated with the Buffalo exchange.

In addition to leading exhibitors and distributors of the area, the affair was attended also by United Artists vice-president William Heineman, general sales manager James Velde, Edward Fabian of Fabian Theatres, Seymour Poe, Skip Weshner, and George Schaefer, producers representatives, and other UA executives.

ton, resigned. Also new at UA is Mrs. Joel Barrileau, general clerk, replacing Mrs. Audrey Gregg, resigned. . . . United Theatres closed the Algy, Algiers, La., which was operating on a part time schedule. . . . Heywood Hannah shuttered the Tone, Cantonment, Fla. . . . Bijou Amusement Company closed the McKinley, Baton Rouge, La., for an indefinite period. . . . Another indefinite closing is Frank Gill's Waukeia, Waldo, Ark. . . . B. M. Huff purchased the Kenner, Kenner, La., from William Sindy. Huff requested that mail be forwarded him at 159 Blaine Avenue, Harahan, La. . . . Paramount salesman T. P. Thompson resigned.



Over 1,000 fans of Jean Shepherd, WOR radio, recently turned out at a special preview and discussion on MGM's "Edge Of The City," Loew's Sheridan, Greenwich Village, New York. On the left the crowds are seen entering the theatre, each patron invited as a result of writing a letter, while on the right, the radio fans are seen gathered for the special "owl" screening of the film.

## First-Run Features Sought In Trust Suit

ST. LOUIS—An anti-trust suit seeking \$84,000 damages from several distributing companies and the owners of rival theatres was filed by the Esquire Theatre Company, owner, suburban Esquire, which entered competition for first-run pictures several months ago. The action, brought in the United States District Court, also asked that the court issue an injunction to restrain the defendants from continuing an alleged conspiracy to prevent plaintiff from showing first-run pictures in the Esquire.

The petition charged that the Esquire was denied the opportunity to compete for first-run pictures distributed by defendants, in a "scheme that favors other exhibitors." It then contends that the alleged conspiracy has cost the plaintiff \$28,000 actual losses since Sept. 19, 1956. Since the action is brought under the Federal anti-trust laws, treble damages are sought from the defendants, or a total of \$84,000.

At the time that it announced its intention of entering competition for first-run, Esquire sent letters to branch managers of all film companies notifying them that the Esquire intended to bid for such product.

Companies named as defendants are Loew's, Inc., 20th-Fox, Columbia, Warners, Universal, Paramount, and RKO. The defendant exhibitors include St. Louis Orpheum Corporation, Loew's Dayton Theatre Corporation, St. Louis Amusement Company, Eden Theatre Company, and Fanchon and Marco Enterprises.

The Esquire Theatre Company is controlled by Sam Schucart, Sam Levin, and associates. Howard Zulloff is manager.

## Philadelphia

David E. Brodsky, head, David E. Brodsky Associates, was reelected president, Downtown Jewish Orphan Home, for the seventh consecutive term. . . . Joe Silver, night manager, News, was slugged by a bandit last fortnight. He was alone in his basement office when the man entered around three a.m. and demanded money. When Silver put up a fight, the man struck him on the head and fled empty-handed. Silver was treated at Hahnemann Hospital. . . . Lewen Pizor's Ace







Seen at the recent special preview of 20th-Fox's "Three Brave Men," Fox, Philadelphia, were, left to right, Alan Strulson, 20th-Fox salesman; Fred Grossman, director, Anti-Defamation League's activities; Joseph Engel, 20th-Fox sales manager; Maurice B. Fagan, head, Fellowship Commission; William Mclair, managing director, Fox; and Mrs. Arthur Goldsmith, chairman, Philadelphia Motion Picture Preview Group; Sam E. Diamond, 20th-Fox branch manager; Mrs. Harry Baran, president, Philadelphia Conference of Jewish Women's Organizations; Mrs. Benjamin L. Brooke, Philadelphia Conference of Women's Clubs; and Mrs. Armand G. Loeb, co-chairman, Philadelphia Motion Picture Preview Group.

closed. . . . Harry Gantz, general manager, Lewen Pizor Circuit for 13 years, resigned. . . . Harry Brillman, Screen Guild, also resigned, to join Clark Film Distributors as assistant to Tom Lark. . . . Tri-States Buying and Booking announced it is now handling the Capitol, Hallstead, Pa.; Wysox, Wysox, Pa.; the Starlite Drive-In, Tunkhannock, Pa.; and the Valley Drive-In, Hometown, Pa. . . . Moe Verbin, veteran manager last at the Overbrook, has left the industry. . . . Paul Klieman, Pearl and Fans, became the father of his fourth child, a girl.

### Pittsburgh

The Theatre Managers Association of Pittsburgh held a surprise birthday luncheon in the Hotel Roosevelt for John L. John, MGM exploiter. . . . Lyle Harding celebrated his 20th anniversary as manager, Sheridan Square. He was first assigned to the East Liberty, Pa., house in January, 1937. . . . Lois Ropey, Stanley Warner, is relinquishing her duties to devote full time to her husband and home. . . . Bill Reister, manager, SW Columbia, Sharon, Pa., was hospitalized; Rube Harris, local Belmar, Homewood district, relieved him, with Carl Shaner, assistant, downtown Stanley, filling in at the Bel-

mar. . . . Gordon Gibson, Atlas Theatre Supply, returned to work after surgery and recuperation in the Montefiore Hospital. . . . Variety Club, Tent One, will sponsor the initial showing of Paramount's "The Ten Commandments" in the Stanley next month to benefit the Club's charity fund.

Chuck Mason started his duties as United Artists salesman, Erie, Pa. Until recently, he was booker, Basle-Laskey circuit. . . . Gray Barker will assume duties for the Jimmy Work Theatres in West Virginia locations. . . . Patricia Logue, Associated Theatres, announced her engagement to Albert Mineweaser, Jr. . . . Warners will tradeshow "The Big Land" on Feb. 6 in the 20th-Fox screening room.

## St. Louis Variety Club Names New Officers

ST. LOUIS—Election of the crew of the Variety Club, Tent Four, for 1957 has been announced by David G. Arthur, chief barker for 1956.

The 1957 officers are Dion Peluso, manager, Fox, chief barker; Robert F. Hyland, first assistant; Robert Hausfater, second assistant; Joseph C. Ansell, dough guy; Michael J. Riordan, property master; James H. Arthur, fixer; and M. L. Plessner, press guy. The canvasmen include Tommy James, Carl McIntire, John Menardi, Joseph H. Laba, and F. J. Lee.

Arthur, as retiring chief barker, was named international canvasman delegate to the 1957 convention of Variety Clubs International, as was Roy Muehlmann.

David E.

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Address all correspondence to—

**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

## Exchange Employees Elect New Officers

ST. LOUIS—The two union organizations representing the front and back offices of film exchanges recently elected officers to serve through 1957.

Film Exchange Employees Union, Local B-1, named as business manager, Betty Wendt; president, Louis Lavata; vice-president, Frank Wagner; financial secretary, Leona Klages; recording secretary, Mollie Corry; guardian and guide, Vincent Fanna, Jr. Members of the executive board are Roy S. Stockglausner, John Joyce, Helen Stillenkothen, and Jack DiMatteo. Trustees are Helen Todd, Genevieve Hirsh, and Ethel Carson. Wendt

and Lavata will alternate in representing the union at meetings of the Central Trades and Labor Unions meetings.

Film Exchange Employees Union, Local F-1, elected, as business agent, Ruth Shurnas; president, Jane Smoller; vice-president, Melba Menscher; corresponding secretary, Pauline Wrozier; financial secretary, Mabel Schmidt; recording secretary, Anna Kurz; and treasurer, Dorothy Dressel. Members of the executive board are Rita Brusselbach, Mary Braun, Marge Coplin, and Jeanne Dolan. Trustees are Fan Krause, Elizabeth Rapp, and Frances Hoffman. Guardian is Al Coco.

### St. Louis

The Orris, Ste. Genevieve, Mo., has been purchased by Tom Jokerst and Adrian Ehler from Mr. and Mrs. Martin Operle. The new owners will reopen the house under their personal management early next month, following renovations. . . . The Cozy, Nebo, Ill., operated by Mr. and Mrs. Percy R. Hays, has been closed for an indefinite period. . . . The Princess,

Gideon, Mo., owned and operated by V. H. Sharp, has been sold for conversion to a church. . . . An extensive improvement program has been started at the Wehrenberg circuit's Park-In. . . . Entertainment enterprises would be subject to a one per cent tax according to a bill recently introduced in the Illinois Legislature, Springfield. . . . Exhibitor Edward V. Long was inaugurated as Lieutenant Governor of Missouri last

## Washington Exhibitors Laud Loew's Vogel

WASHINGTON—At a regularly called meeting last fortnight of the Motion Picture Theatre Owners of Metropolitan Washington, the organization approved a resolution giving a vote of confidence to the management of Loew's, Inc., which recently has been criticized by a dissatisfied group of stockholders.

The measure, signed by president A. Julian Brylawski and secretary Essie Ovallah Arnold, contended that MGM has been a "vital source of screen attractions for our theatres," contributing significantly to the progress of the industry, and that it is essential that the company continue "to so function." Loew's president Joseph R. Vogel is "admired and respected by us as a sound, talented, and responsible . . . leader," the resolution went on, and is currently engaged in trying to run the corporation and to solve its problems.

In conclusion, the exhibitor group expressed its confidence "in the aims and abilities" of Vogel and urged that he be given a free hand to lead the company as he finds necessary, "toward a brilliant future of service to the . . . theatres of this area, and of the nation."

fortnight in ceremonies in the State Capitol, Jefferson City. Long is an MITO director. . . . F. V. and L. A. Mercier have purchased a tract of land near Ste. Genevieve, Mo., for the construction of a drive-in. . . . The Grenada, West Salem, Ill., leased by Ben L. Pannell from Luther Ausbrook, has been closed.

### San Antonio

All Interstate Circuit personnel viewed a special midnight screening of "Around The World In 80 Days" in the Broadway. . . . Bonnie James has joined the Interstate staff and will work at the concession stand in the Aztec. . . . A new price policy has gone into effect at the Twin Drive-In. Admission is 60 cents a carload, plus free popcorn, for the double feature screen program. . . . William O'Donnell, president, Cinema Art Theatres, Dallas, was in to confer with Tommy Powers, manager, Texas, the circuit's house here. . . . Grover McDonnell, 20th-Fox salesman, Houston, was a visitor. . . . Sylvan Barry, El Capitan Drive-In manager, has installed a new CinemaScope screen. . . . Ross D. Dixon, 62, theatre operator, died in the Root Hospital, Colorado City, Tex.

### Seattle

Richard Goldsworthy has been named by Evergreen Theatres as manager, Egyptian. He succeeds Joe Furfaro, who has been named manager, Fifth Avenue. Goldsworthy has been associated with Evergreen for 15 years, during which time he has been at the Paramount here and at the Fox, Eugene, Ore. . . . Ernie Thompson, owner, Wheel-In Drive-In and the Uptown, Port Townsend, Wash., has taken over the opposition house, the Rose, from De Leo and Stevens. The Rose was to be closed for a month for renovation, slated to reopen Feb. 15 with a new policy.

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Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 12, No. 2      January 30, 1957

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THE ONLY LAMP WITH MIRROR INTEGRATED WITH A REAR LAMP-HOUSE DOOR which swings completely out of the way to facilitate retrimming, permit easy cleaning and keep the reflector in efficient condition.

### EXCLUSIVE NO. 6

SPOT FOCUSING—A BOON TO PROJECTIONISTS AVAILABLE IN THIS LAMP ONLY! The ENTIRE burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or the equilibrium of the arc.

### EXCLUSIVE NO. 7

EXPELLO BUILT-IN EXHAUST SYSTEM cools the rear of the reflector so as to permit the use of the newly developed "cold" reflectors which allow unwanted heat energy to pass through the mirror instead of being reflected to the aperture.

### EXCLUSIVE NO. 8

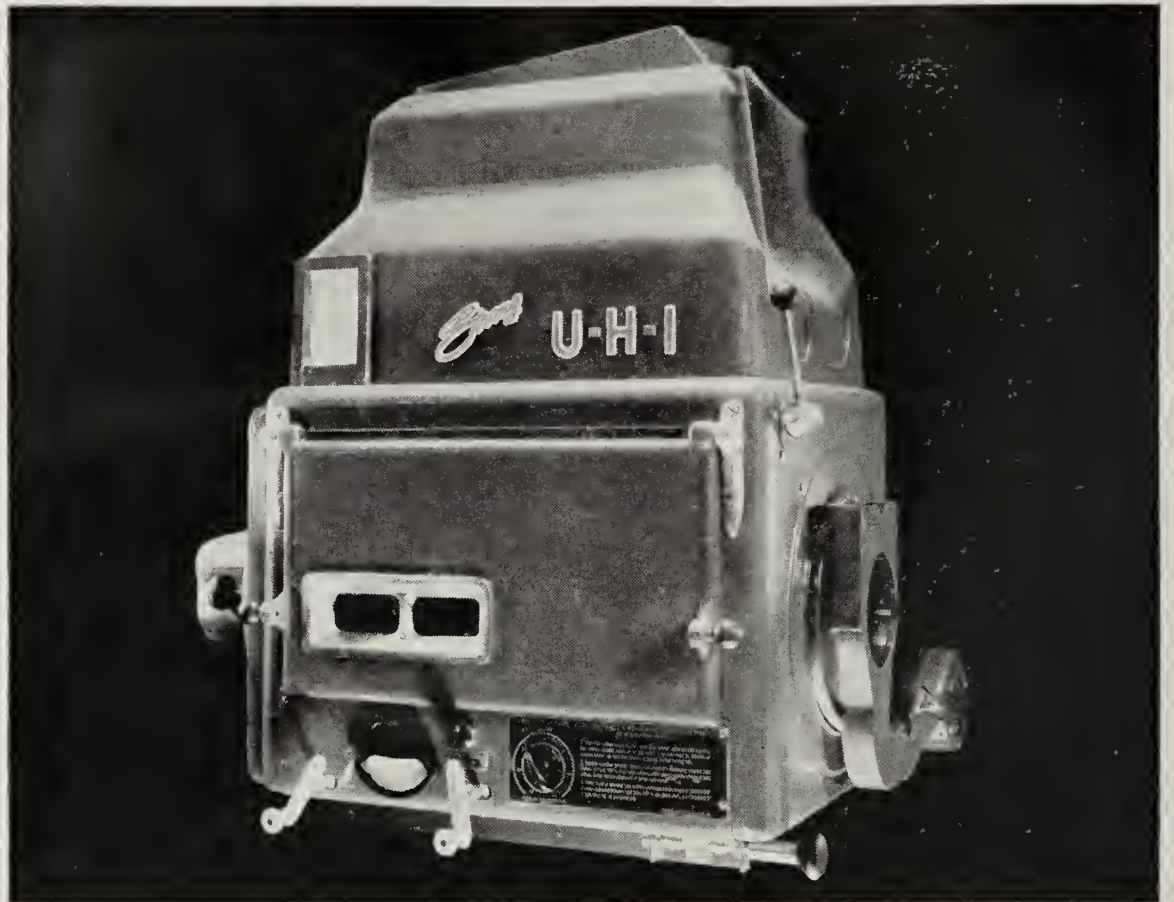
QUICKLY ADAPTABLE TO THE VARIOUS PROJECTION SYSTEMS. The optical system can be changed in one-fifth the time required by other lamps. Choice of high or low magnification is obtained for wide film or 35 mm projection in less than a minute.

### EXCLUSIVE NO. 9

A SINGLE ADJUSTMENT CONTROLS THE FEEDS OF BOTH CARBONS. Other lamps have two feed adjustments and guesswork must be resorted to when attempting to match them.

### EXCLUSIVE NO. 10

A BRILLIANT, TWICE-MAGNIFIED IMAGE OF THE BURNING ARC IS



PROJECTED ON LARGE IMAGER SCREEN FOR EASY OBSERVATION BY THE PROJECTIONIST.

### EXCLUSIVE NO. 11

EXCLUSIVE ARC STABILIZER. A jet directed stream of high velocity air up and over the arc directs, stabilizes and conforms the flame away from the reflector, effects better combustion and prevents the formation of black soot.

### EXCLUSIVE NO. 12

ONE BODINE GEAR HEAD MOTOR FOR POSITIVE CARBON DRIVE AND ONE FOR NEGATIVE DRIVE. Gear reduction is self-inclosed with the motors to provide constant lubrication and protection from dirt damage.

### EXCLUSIVE NO. 13

PICTURES PROJECTED BY THIS LAMP ARE MORE PLEASING, not subject to the high degree of in-and-out of focus that distinguishes projection by most lamps operated at high currents. The exclusive high quality heat filter greatly reduces heat at the aperture. This heat filter is air cooled by a powerful blower and is instantly removable during actual projection as desired, such as when going from black and white to color film on the same reel.

### EXCLUSIVE NO. 14

"PLUG IN" COMPONENTS. Positive feed head, feed cluster, negative feed head, positive and negative motors are all quickly removable so as to enable the projectionist to make inspection or interchange between reels.

### PLUS NO. 1

A HIGHER TRUE LUMEN OUTPUT THAN ANY OTHER LAMP AND BETTER DISTRIBUTION CONSISTENT WITH THIS HIGH LEVEL OF ILLUMINATION obtained by new design optical parts and feed mechanism.

### PLUS NO. 2

... GIVES THE MOST LIGHT PER CARBON DOLLAR.

### PLUS NO. 3

The carbon feed control can be set to burn any desired number of inches of carbon per hour. Adjustable to the length of reels being projected. 9 mm through 11 mm sizes can be burned between 14 and 30 inches per hour, 13.6 mm size can be burned from 7 to 20 inches per hour.

### PLUS NO. 4

Heat radiation to the projection booth is held to a minimum by the heavy duty, quiet running centrifugal exhaust fan driven by a ball bearing type motor. Heat and smoke are exhausted into a large, 8-inch, smoke pipe connection.

### PLUS NO. 5

Air screen directs a thin layer of fast moving air upward over the surface of the reflector so as to cool it and keep soot and smoke from depositing thereon.

### PLUS NO. 6

Heavy duty, long life, solid silver, water cooled positive carbon contacts on 13.6 mm lamps. Air cooled or water cooled contacts are available for smaller carbons.

Send coupon now for even more details.

THE STRONG ELECTRIC CORPORATION  
21 City Park Ave. Toledo 1, Ohio

Please send free literature on the sensational new Strong U-H-I Projection Arc Lamp.

Name.....

Theatre.....

Street.....

City & State.....



## LAYING IT

# On The Line

## Trade Show Situation

About 10 days ago a dense, murky cloud of confusion and indecision enveloped the plans for the 1957 TESMA trade show. With nothing more remaining to be done than the mere "formality" of signing the final contracts, negotiations between TESMA and the Theatre Owners of America came to a sudden impasse.

When the deadlock took place rumors and charges began dominating the scene. Talk of a separate TESMA trade show, a trade show with TEDA, a trade show with Allied, possible agreement between TESMA and TOA created a babble of words, and added to the confusion.

This department does not know which party or parties are in the wrong, since all the facts have not yet been made public. However, we do know that this was a dangerous situation, and one which should not be allowed to develop. At a time when every segment of exhibition must channel all of its thoughts and energies into strengthening its position there is no place left for the luxury of family squabbles.

The recent years have conclusively proven the value of conducting a large trade show to the manufacturers and dealers, as a means of introducing their latest products to thousands of theatremen at one time, and to the exhibitors, who have a chance to survey the entire equipment field at one time.

A suggestion which has come up year after year, and which this department has wholeheartedly endorsed, is a trade show attended by both major exhibitor organizations. We feel sure that if such an arrangement were in effect, with a standard formula set up to take care of financial and other matters, the recent situation could never develop.

The need for theatres to modernize, to take advantage of every advance made in projection and sound, air conditioning, furnishings and design, is at an all time peak. To take advantage of progress made the exhibitor must be made aware of these changes. Supply dealers, small regional trade shows, trade papers all play an important role in bringing this information to the theatremen. However, the one large trade show holds out advantages of completeness and personal contact that are difficult to match.

By the time this is read the matter will have been cleared up—we certainly hope so. But we would like to add our voice once again for the establishment of an all-industry trade show with a workable formula to take care of meeting sites, financial arrangements, etc. There is too much to be lost by the disruption of convention-trade shows, and too much to be gained not to make every effort to make this annual event a smooth-running function.

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**The NEW  
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# AT LAST!

## A PROJECTION ARC LAMP...

### *The New* NATIONAL CONSTELLATION "170" PROJECTION ARC LAMP



**PATRONS**  
will like this because your  
pictures will be brighter!

**PATRONS**  
will like this because the entire  
picture will be more evenly  
lighted.

**PATRONS**  
will like this because your  
pictures will stay in focus.

**PROJECTIONISTS**  
like this because they can keep  
their equipment in better  
condition.

**PROJECTIONISTS**  
like this because good  
projection becomes more  
automatic.

**PROJECTIONISTS**  
like this because it saves  
important time when needed.

**PROJECTIONISTS**  
like this because it makes the  
booth and equipment  
more tolerable.

**PROJECTIONISTS**  
like this because it takes the  
guesswork out of their job.

The Light Booster lens provided with 13.6 mm trim lamps patterns the spot to the size and shape of the aperture so as to efficiently utilize all useful light from the carbon. All other lamps, projecting a round spot, waste much light, particularly above and below the aperture. Using a 13.6 mm carbon trim, the optical speed or mark of efficiency is equivalent to f 1.5 when f 1.5/1.6 projection lenses and X-L projectors are used.

Newly designed optical parts and feed mechanism afford a higher true lumen output than any other lamp and better distribution consistent with this high level of illumination.

Since the distribution of heat at the aperture is more even and the use of a very efficient heat filter reduces heat at the aperture, pictures projected by this lamp are not subject to the high degree of in-and-out of focus that distinguishes projection by some lamps operated at high currents. This filter, air cooled by a powerful blower, is instantly removable during actual projection as desired, such as when going from black and white to color film on the same reel.

The rear lamphouse door swings completely out of the way to facilitate retrimming and lamphouse and reflector cleaning.

The automatic crater positioning system maintains the tip of the burning carbon at the exact focal point of the reflector. Change of light color at the screen, caused by variation in carbon burning rates, is absolutely eliminated.

The optical system can be changed in one-fifth the time required by other lamps. Choice of high or low magnification is obtained for wide film or 35 mm projection in less than a minute.

Heat radiation to the projection booth is held to an absolute minimum by the Heat Purger, a heavy duty, quiet running centrifugal exhaust fan driven by a permanently lubricated motor which removes products of combustion and heat from the housing.

A single adjustment controls the feeds of both carbons. Other lamps have at least two independent feed adjustments and guesswork must be resorted to when attempting to match them.



*...designed with*

**ALL 3**

*in mind!*

★ **PATRON**

★ **PROJECTIONIST**

★ **MANAGEMENT**

**PROJECTIONISTS**  
like this because they no longer  
need extra hands and a spare  
eye above their right ear.

**PROJECTIONISTS**  
like this because it enables them  
to do a better job.

**PROJECTIONISTS**  
like this because it keeps  
reflectors clean.

**PROJECTIONISTS**  
like this because it helps  
prevent running out of carbon  
before the end of the reel.

**MANAGEMENT**  
likes this because it means more  
light per dollar.

**MANAGEMENT**  
likes this because it makes  
operation more flexible.

**MANAGEMENT**  
likes this because it saves money  
in reflectors.

**MANAGEMENT**  
likes this because  
it eliminates waste.

**MANAGEMENT**  
likes this because it insures  
against equipment being  
"down".

**MANAGEMENT**  
likes this because it prevents  
film damage and prolongs  
mirror life.

**MANAGEMENT**  
likes this because it protects his  
equipment from damage.

**MANAGEMENT**  
likes this because it's standard,  
not an "extra".

Simplified Spot Focusing—Available in this lamp only! The ENTIRE burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or the equilibrium of the arc. The projectionist needs no longer—as with all other lamps—attempt to coordinate the movements of each carbon by its independent control while watching the screen and at the same time trying to keep the gap constant.

A brilliant, twice-magnified image of the burning arc is projected on large imager screen. An exclusive feature.

An air screen directs a thin layer of fast moving air upward over the surface of the reflector so as to cool it and keep soot and smoke from depositing thereon.

The carbon feed control can be set to burn any desired number of inches of carbon per hour to accommodate the length of reels being projected. Sizes 9 mm through 11 mm can be burned between 14 and 30 inches per hour, 13.6 mm size can be burned from at 7 to 20 inches per hour.

Costs less to operate, gives the most light per carbon dollar, because of the effective patterning of the spot at the aperture and elimination of waste occasioned by shadowing.

Accommodates 20-inch carbon trim in all sizes 9 mm through 13.6 mm inclusive. It is the only lamp to afford such complete flexibility within such a wide range.

A jet directed stream of high velocity air up and over the arc directs, stabilizes and conforms the flame away from the reflector, effects better combustion and prevents the formation of black soot. An exclusive feature.

Light loss due to shadowing by feed mechanism has for the first time been minimized by new design.

Positive feed head, feed cluster, negative feed head, positive and negative motor assemblies are all quickly removable so as to permit inspection or interchange of these "plug-in" components between reels.

Built-in Heat Purger exhaust system cools the rear of the mirror so as to permit optional use of the newly developed "cold" reflectors which pass unwanted heat energy instead of reflecting it to the aperture.

One famous Bodine Gear Head Motor drives the positive carbon and one the negative. Gear reduction is self-inclosed with the motors to provide constant lubrication and protection from dirt damage. An exclusive feature.

Heavy duty, long life, solid silver, water cooled positive carbon contacts are standard equipment on all 13.6 mm lamps. Air cooled or water cooled contacts are available for smaller carbons.



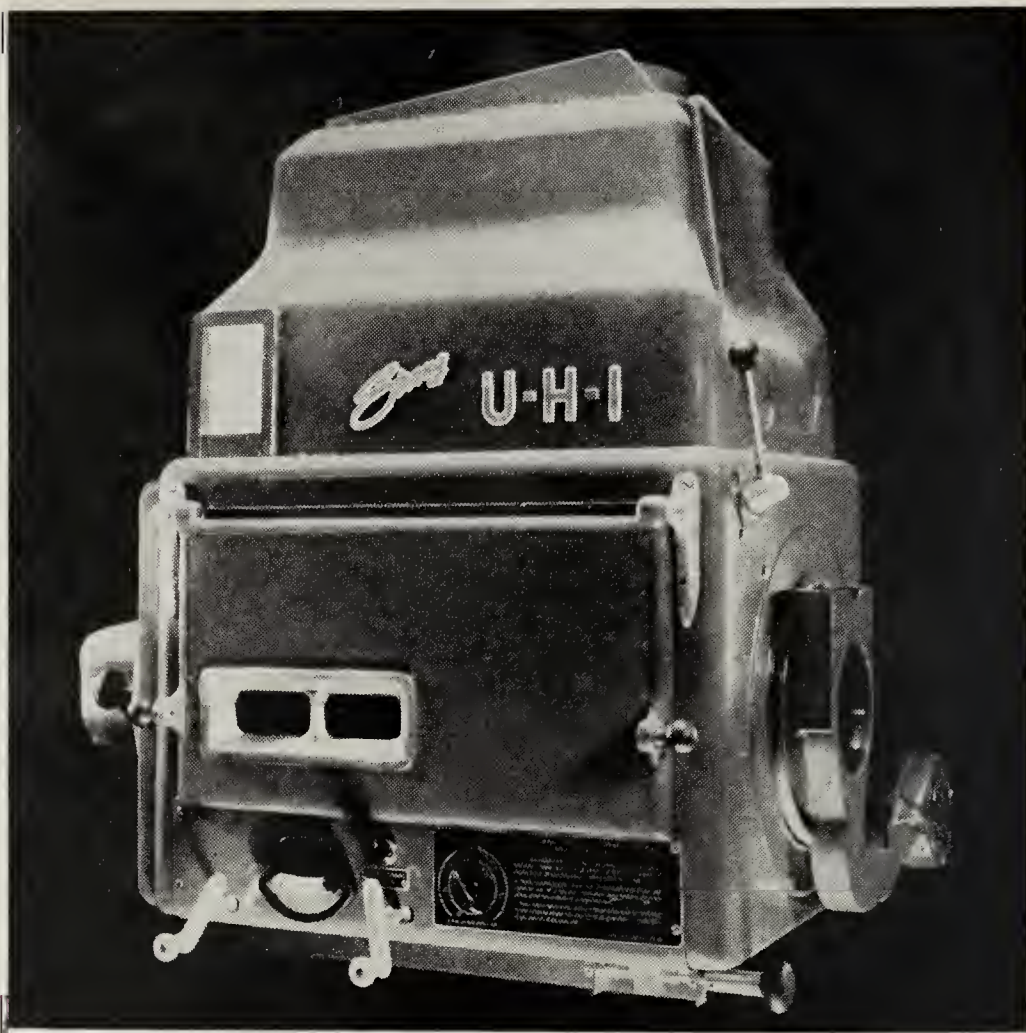
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# New Strong Arc Lamp



**T**HE new U-H-I ultra high intensity projection arc, just announced by the Strong Electric Corporation, possesses so many advantages as to indicate that it will be the most important development in the history of that company, according to the manufacturer.

Shown for the first time this week, at the Allied Drive-In Theatre Convention, Cincinnati, the U-H-I has over 20 important features, 14 of which are available only on this lamp. Among these are the accommodation of a 20-inch carbon trim in all sizes 9 mm. through 13.6 mm. inclusive.

## Beam Shaper Lens

Whereas previous lamps have projected a round spot, and thus wasted much light, particularly above and below the aperture, the new U-H-I patterns the spot to the aperture so as to efficiently utilize all useful light from the carbon. The special Beam Shaper lens, which is provided for use with the 13.6 mm. trim lamps, patterns the spot to the particular size and shape of the aperture so as to obtain the ultimate in screen illumination. Using the 13.6 mm. carbon trim the optical speed or mark of efficiency is equivalent to f 1.5 when f 1.5/1.6 projection lenses are used and projectors are cleared for f 1.5.

Change of light color at the screen, caused by variation in carbon burning rates, is said to be eliminated by the exclusive automatic creater positioning system that maintains the tip of the burning carbon at the exact focal point of the reflector so as to maintain a brilliant white light at all times.

New design has minimized the light loss due to shadowing by the feed mechanism, an efficiency block on all previous lamps.

## Easier To Use

Projectionists will especially approve the integration of the mirror with a rear

lamphouse door which swings completely out of the way to facilitate retrimming, permit quick cleaning of the lamphouse, and make it easy to keep the reflector in efficient condition.

Another boon to projectionists, exclusive in this lamp, is spot focusing. He need no longer attempt to coordinate the movement of each carbon by its independent control while watching the screen and trying to keep the gap constant. The entire burner assembly is movable so that the position of the arc can be shifted to "feel" for the best screen light without disturbing the relative carbon positions or the equilibrium of the arc. An exclusive built-in exhaust system, designed to cool the rear of the reflector, permits the use of the newly developed "cold" reflectors which allow unwanted heat energy to pass through the mirror instead of being reflected to the aperture.

## Low Operating Temperature

Radiation to the projection booth is held to a minimum by the heavy duty, quiet running, centrifugal exhaust fan driven by a ball bearing type motor, to effect a really cool lamp. Heat and smoke are exhausted into an unusually large, eight-inch, smoke pipe connection.

The optical system, it is claimed, can be changed in about one-fifth of the time necessary heretofore. Thus the new U-H-I is quickly adaptable to the various projection systems. Choice of high or low magnification is obtained for wide film or

35 mm. projection in less than a minute.

A single adjustment controls the feed of both carbons. No longer is it necessary to resort to guesswork in attempting to match two feed adjustments.

## Other Features

Another new and exclusive feature is a brilliant, twice magnified image of the burning arc projected on a large imager screen for easy observation by the projectionist.

Also to be available on this new lamp is a jet directed stream of high velocity air up and over the arc which directs, stabilizes and conforms the flame away from the reflector, effects better combustion and prevents formation of black soot.

This lamp makes use of one of the well known Bidone gear head motors for driving the positive carbon and for the negative drive. Gear reduction is self-enclosed with these motors to provide constant lubrication and protection from dirt damage.

A new filter, which greatly reduces the heat at the aperture, is instantly removable during actual projection as desired, such as when going from black and white to color film on the same reel. A powerful blower is used to keep the filter cool.

Removable assemblies, including the positive feed head, feed cluster, negative feed head, positive and negative motors, give this new lamp practically 'plug-in' components.

They are all quickly removable so as to enable the projectionist to make inspection or to interchange between reels so as to keep both projectors in service.

## Higher Output

Higher true lumen output than ever before and better light distribution, consistent with this high level of illumination, are obtained by the newly designed  
(Continued on page PT-12)

# PHYSICAL THEATRE

Vol. 12, No. 2

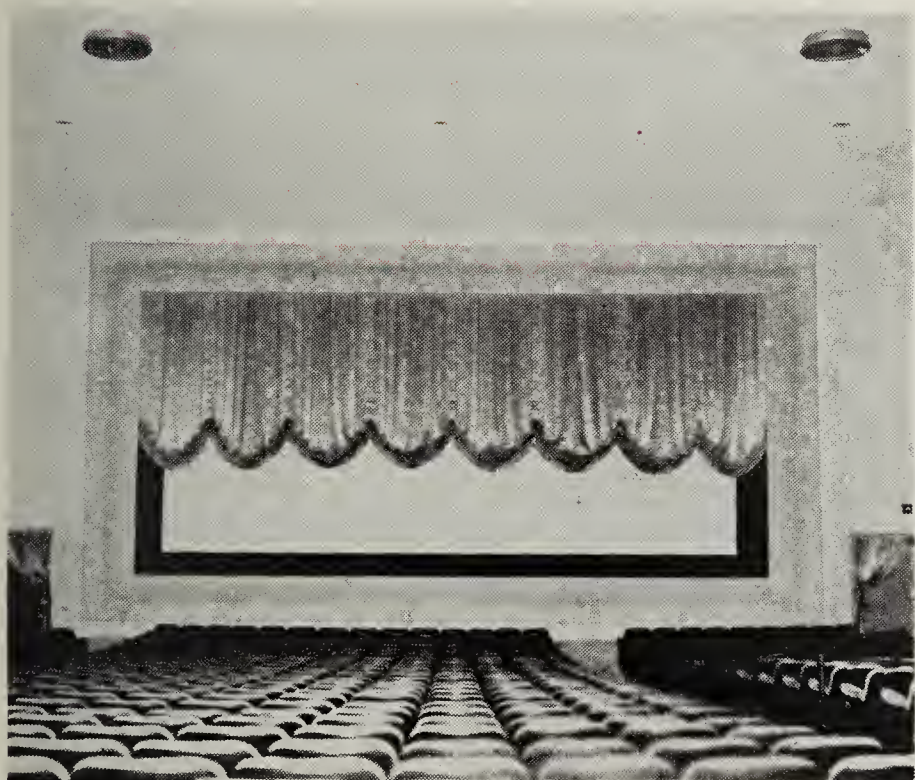
January 30, 1957



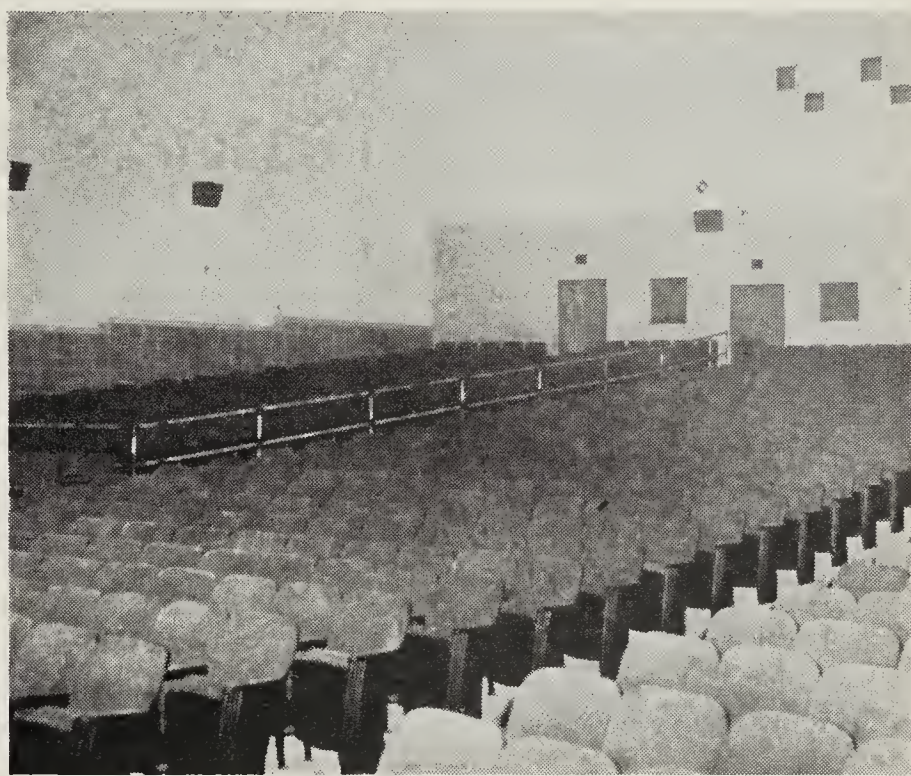
# A New Hollywood



Glass, marble and aluminum have been combined to create the attractive front of the new Hollywood. The marquee is well lighted and finished in eye-catching shade of gold. Red sign letters are used.



The auditorium features a 45-foot wide screen. There is a 50-foot picture moulding of plaster around the screen frame which houses equipment for indirect lighting. The rich, satin gold curtain can be automatically operated.



The main part of the auditorium holds 800 seats. The smoking area holds 200 seats and separated by a steel railing that can be seen on the left. There is full stereophonic sound, including surround speakers on walls.

A \$300,000 vote of confidence in the future of exhibiton.

The new Hollywood Theatre, Hollywood, Fla., is the first roofed house to be constructed in that area in almost 10 years, and Jack Williams who built the theatre, and Claughton Theatres, who are operating, made sure that it was worth waiting for.

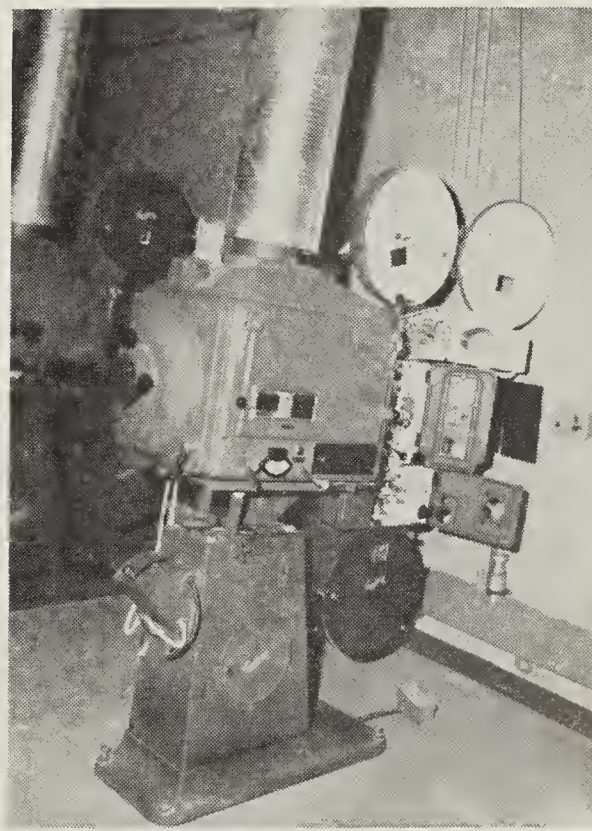
A sturdy concrete and steel structure, the design features the clean, functional lines of today's architecture.

An examination of the equipment and furnishings used in the Hollywood are proof enough to anyone in the industry of the high caliber of this 1,000-seat house. The latest Century projection equipment has been used in conjunction with a complete Century Altec 4-channel stereophonic sound system. Rounding out the major booth equipment are Strong Super 135 arc lamps, Motiograph-Lincoln generators, and Bausch & Lomb lenses.

The auditorium contains 1,000 foam rubber chairs from Ideal Seating upholstered in gold with black enamel trim. A 45-foot Raytone matte white seamless  
(Continued on page PT-11)



Custom designed lighting fixtures and attractive carpet are used throughout the theatre interior.



The projection booth holds the latest projection, sound equipment to provide for excellent viewing.



# Why A Drive-In Convention?

AT THIS moment the 1957 National Allied Drive-In Theatre Convention and Trade Show is in full swing in Cincinnati's Netherland-Hilton Hotel, having gotten underway yesterday (29) and running through Jan. 31. Early reports indicate that the attendance is high, and is just another indication of the ever-increasing importance of this segment of film exhibition. The following is based upon a bulletin issued by National Allied.



RUBE SHOR

## Regional Experiment

As explained in the bulletin from Allied's Washington, D. C. headquarters, the convention has grown from a timid regional experiment in Kansas City to its present popularity in five years. The first national conclave took place in Cincinnati in 1954. Grave issues involving the adaptation of new projection and sound devices to outdoor operations were then agitating the drive-in operators, and they were looking for a forum in which to thrash out their problems.

That convention in 1954 made a distinct impression on all who attended, or heard about it. There was a large turn-out of exhibitors, they attended strictly to busi-

ness, and constructive and beneficial results were accomplished.

Not only did the exhibitors quickly get the idea that a national drive-in convention was a valuable innovation, but so did the equipment and supply manufacturers and dealers, who realized that drive-in theatremen were a lively and aggressive element in the business.

The 1955 meeting in St. Louis was a success, but the 1956 affair in Cleveland topped all its predecessors. There was not only a large outpouring of exhibitors, but a huge trade show. The drive-in operators came not merely to look, but to buy. The 1957 convention-trade show now underway, under the chairmanship of Rube Shor, could very well surpass last year's event with more than 50 manufacturers and dealers offering displays of equipment geared for the drive-in operator to study and examine.

## Reasons For Growth

The basic reason for the growth of the drive-in is the fact that America is a nation on wheels. The roadside drive-in brings motion pictures to the attention of the motorists and invites them in. Thus, motion picture entertainment is made available to a vast portion of the population at the twist of the steering wheel, with no added expense or bother in parking.

Also, we have become a nation of unconventional dressers, especially in the summer. Shorts, halters, loud shirts and other comfortable but unconventional apparel are better suited to the confines of a car than to a brightly lighted foyer. In a drive-in one does not need to leave the car, especially in the big ones with mobile canteens.

Children are a problem when it comes to attending a four-wall theatre. They are no problem when they can be kept in the car or turned loose in a playground. Playground equipment is an important feature at Allied trade shows.

For the time being the drive-ins are better able to hold their own in competition with television than the indoor houses. Indeed, they enjoy some advantages over television in addition to affording a higher class of entertainment. They enable the family to enjoy the comforts of home and still have a night out at the movies. And refreshments can be enjoyed with no bother to the housewife.

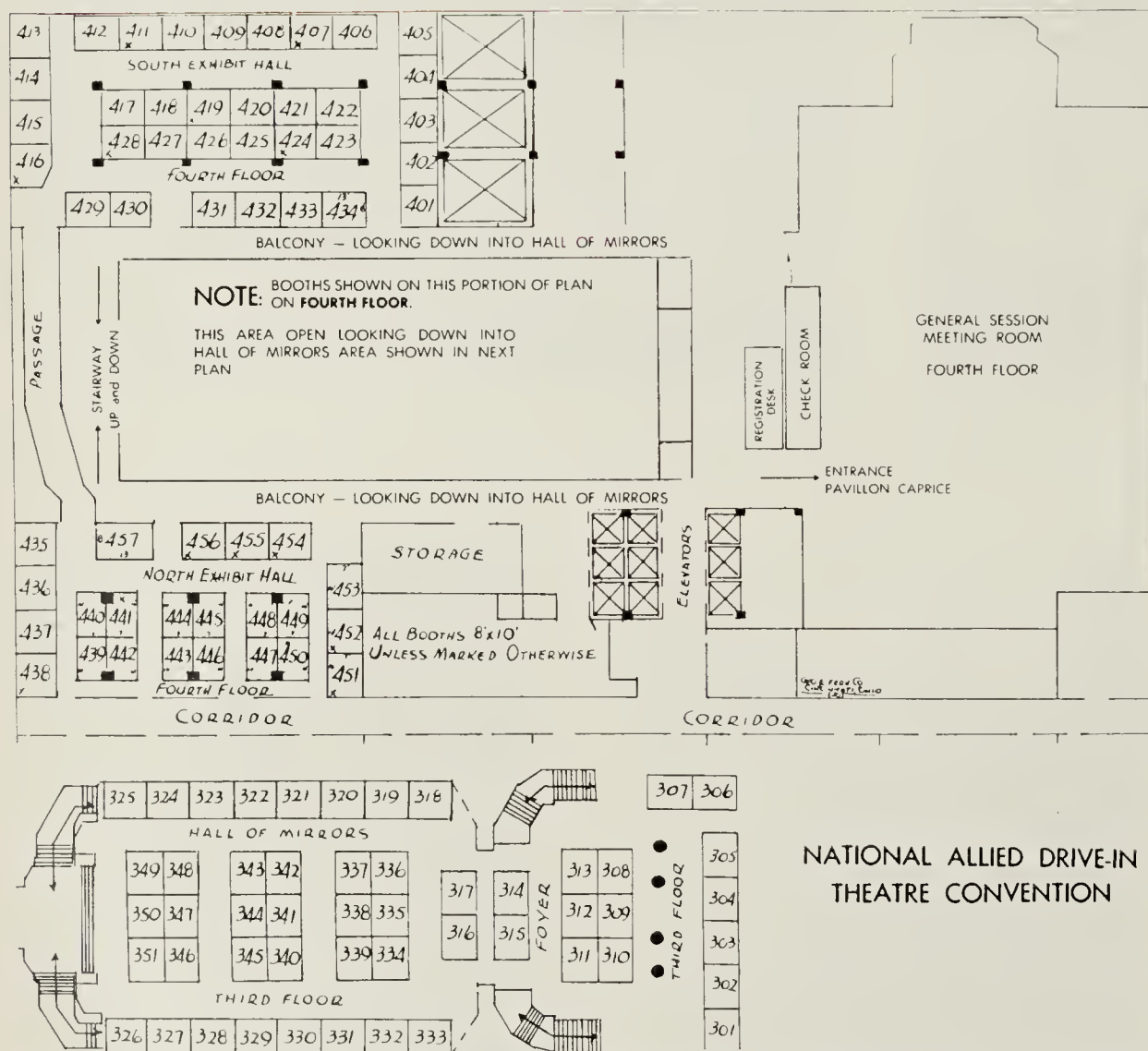
Both indoor and outdoor theatres have similar problems when it comes to product, film rentals, etc. However, outdoor entertainment and eating and drinking go hand-in-hand. By gradual evolution the drive-in operators, in addition to being motion picture exhibitors, have developed into restaurateurs and amusement park men.

With their more diversified interests the average drive-in operator, naturally, has a large variety of problems—hence the need for their own convention.

## Trade Show

Suppliers and manufacturers of all kinds have recognized that the drive-in operators are a lively group who are spending little or no time fretting about the future of their business, but are fighting to improve their situation. No figures are available as to drive-ins' total annual purchases of equipment and supplies, but the amount must be huge.

(Continued on page PT-11)



The following firms have displays at the Allied Drive-In Convention. The booth number is in parentheses: Allan Herschell Co. (316, 317); National Theatre Supply (318, 319, 320, 321); Mideast Sales Co. (322); Strong Electric Corp. (323, 324); Coca-Cola Co. (325, 326, 327); Manley, Inc. (328, 329, 330); Al Boudouris, The Eprad Co. (331, 332); Berlo Vending Co. (333); R.C.A. Corp. (334, 335, 336); Pepsi-Cola Co. (337, 338, 339, 423); REX Specialty Bag Corp. (340); Lily Tulip Cup Corp. (341); Cretors Corp. (342); National Carbon Co. (343); Castleberry's Foods Co. (344); Tolona Pizza Prods. (345); Miracle Equip. Co. (346, 347, 348, 349, 350, 351); Stanley Levin, Flavorite & Marstan (419, 420); Mr. Simpson, Smithfield Ham & Prods. Co. (421); Delco Quality Foods Co. (422); Ballantyne Corp. (424); Electromode (425); Sportservice Corp. (427); Steel Products, Inc. (428); C. S. Ashcraft Mfg. Co. (429); Drive-In Mfg. Co. (430); Mr. V. C. Smith, Mainline Theatres, Inc. (431); Drive-In Recording Service (432); The Hollywood Servemaster Co. (433); Doc Faige & Assoc. (434).



## New Carbon Pairings Offer More Light

BOONTON, N. J.—The Lorraine Orlux Carbon Company recently announced the introduction of two newly developed carbons for use in the latest mirror reflector lamps requiring 13.6mm. positives and 7/16 inch by 9 negatives or 1/2 inch by 9 negatives ranging from 135 to 165 amperes, namely:

Lorraine Orlux 13.6mm. by 18 inch Grade 552-09 Positives

Lorraine Orlux 7/16 inch by 9 inch Grade 555C Negatives

Lorraine Orlux 13.6 by 20 inch Grade 553-01 inner-serrated shell Positives

Lorraine Orlux 1/2 inch by 9 inch Grade 555C Negatives

These Lorraine Orlux pairings have been in development and on test with certain large circuits as well as lamp manufacturers for over a year, it was stated. The large cored carbons were created with recognition of the fact that drive-ins and conventional theatres are installing larger and larger screens, and with the thought in mind of projecting 55mm., 65mm. or 70mm. film.

These new carbon pairings are said to have the following advantages: Larger crater diameter; greater arc stability; increased distribution of light; and an absence of bombardment of particles onto the reflector's surface.

Many of the features of the new pairings are now incorporated in the shell and core of the high intensity 13.6mm. carbons with the special inner-serrated shell; the copper coated carbons of intermediate high intensity, and specifically the 9mm., 10mm. and 11mm. grade 552-09 black carbons, all star-cored. The grade 552-09 is similar to the grade of the newly developed star-cored 13.6mm. by 18 inch carbons.

The 7/16 inch by nine inch grade 555C negative is recommended for use *exclusively* with the Lorraine Orlux 13.6mm. by 18 inch grade 552-09 positive at 135 to 165 amperes, or with the Lorraine Orlux 11mm. by 20 inch grade 552-09 positive when used at amperages around 130 amperes.

## Walters Elected New Altec V.P., Rininsland Comptroller

LOS ANGELES—G. L. Carrington, Sr., president and chairman of the board of Altec Companies, Inc., announced last week, the election of E. Z. Walters, to the post of financial vice-president.

Walters, comptroller of Altec since its formation in 1937, also continues as a vice-president of the manufacturing subsidiary, Altec Lansing Corporation, in which post he is supervising vice-president of that company's Beverly Hills plant operations. As financial vice-president, Walters will operate from the company's new headquarters and manufacturing plant near Disneyland in Anaheim, Calif.

In the same announcement, Carrington revealed the appointment of C. R. Rininsland as comptroller of Altec Companies, Inc. Rininsland has been head of the tax department for the parent corporation as well as its subsidiaries.

**Stop this forever!**

with  
**no-cut TEXTEEL seat bottom**

Note how perfectly the TEXTEEL seat bottom matches with the ordinary seat bottom. TEXTEEL replacement seats show no variation when installed within your present seats and actually enhance the appearance of a seat row.

- **Woven of steel — guaranteed indefinitely against cutting or burning!**
- **As comfortable as regular theatre seats!**
- **Ideal for replacing damaged seats... fits all standard brands of theatre seats!**

Note how perfectly the TEXTEEL seat bottom matches with the ordinary seat bottom. TEXTEEL replacement seats show no variation when installed with your present seats and actually enhance the appearance of the entire row. Here's the answer to a problem that's been plaguing theatre owners for years. The No-Cut Texteel seat bottom is made of fine alloy steel wire... it's practically indestructible! And yet it is amazingly comfortable! The springy, resilient woven steel fabric is constructed in the form of a cushion... it looks good and stays new looking. Shows no obvious variation from surrounding seats. Can be installed in a few minutes... no special skills or tools are required.

**Stop seat damage in your theatre... order NO-CUT TEXTEEL seat bottoms from your nearest National Theatre Supply branch!**



OF CONSISTENT QUALITY AND OUTSTANDING SERVICE

**NATIONAL THEATRE SUPPLY COMPANY**  
Branches Coast to Coast



# How Much You'll Pay

**L**ONG-RANGE tax planning in today's business world of high tax rates is no longer "big business foolishness." Last-minute tax worrying with no year-around tax thinking can result in the loss of sizeable savings for small and medium-sized businesses when it comes time to file a tax return.

For example, assume that last summer you were forced to replace your air conditioner. You shopped around and found you could either sell your old unit to a private party for \$500, or a dealer in town would give you a trade-in allowance of \$500 on it. That seemed like six-of-one-half-a-dozen-of-another to you; so without thinking—or worrying—about tax matters you traded in the old air conditioner.

## **Tax Situation Affected**

To prove how such a seemingly simple business decision such as this can affect

how much tax you will have to pay, let's assume further that the air conditioner which you traded had originally cost \$2500 and that you had taken \$1000 in depreciation on it. This meant its cost for tax purposes was \$1500, and you were going to "lose" \$1000 whether you accepted the dealer's trade-in allowance of \$500 or sold to the private party for \$500.

So far still six-of-one-half-a-dozen-of-another, but now since you elected to trade-in your old air conditioner, let's see how you can claim a deduction on a tax return for your \$1000 loss. The answer is simple—you can't. All you can do is add the amount of the loss to the cost of your new unit, and eventually receive tax credit for your loss in the form of slightly higher depreciation deductions.

On the other hand, if you had made a bona fide sale of your old unit to the

private party and a separate purchase of a new unit from a dealer, you would have established a \$1000 loss which could be claimed as a loss deduction on a tax return and used to offset regular income.

## **A General Rule**

It is not always true, of course, that a loss deduction on the tax return is worth two in the bush of depreciation, but a general rule to consider when you are trying to decide whether it would be more advantageous taxwise for you to sell or trade-in an asset is: sell "loss" property to obtain a deduction, and trade "profit" property to avoid the tax which must be paid on any profit realized from the sale of an asset.

You may find that you have sold yourself into a capital gains tax or traded yourself out of a loss deduction if you have not figured your depreciated costs correctly. This is a matter you should discuss with a certified public accountant. Not only can he verify the accuracy of your mathematical computations, but he can also explain the advantages and disadvantages of the various methods used to compute depreciation. It could be that the method you used or are using is not the one most suited to your business needs from a tax standpoint.

For example, if you asked a CPA whether you should use the straight-line or declining balance method to depreciate your new air conditioner, one of the first questions he might ask you would be: what are your cash requirements and what are your profits likely to be? If you are thinking of expanding and need additional cash within the next few years, he might recommend that you use the "new" declining balance method to compute depreciation.

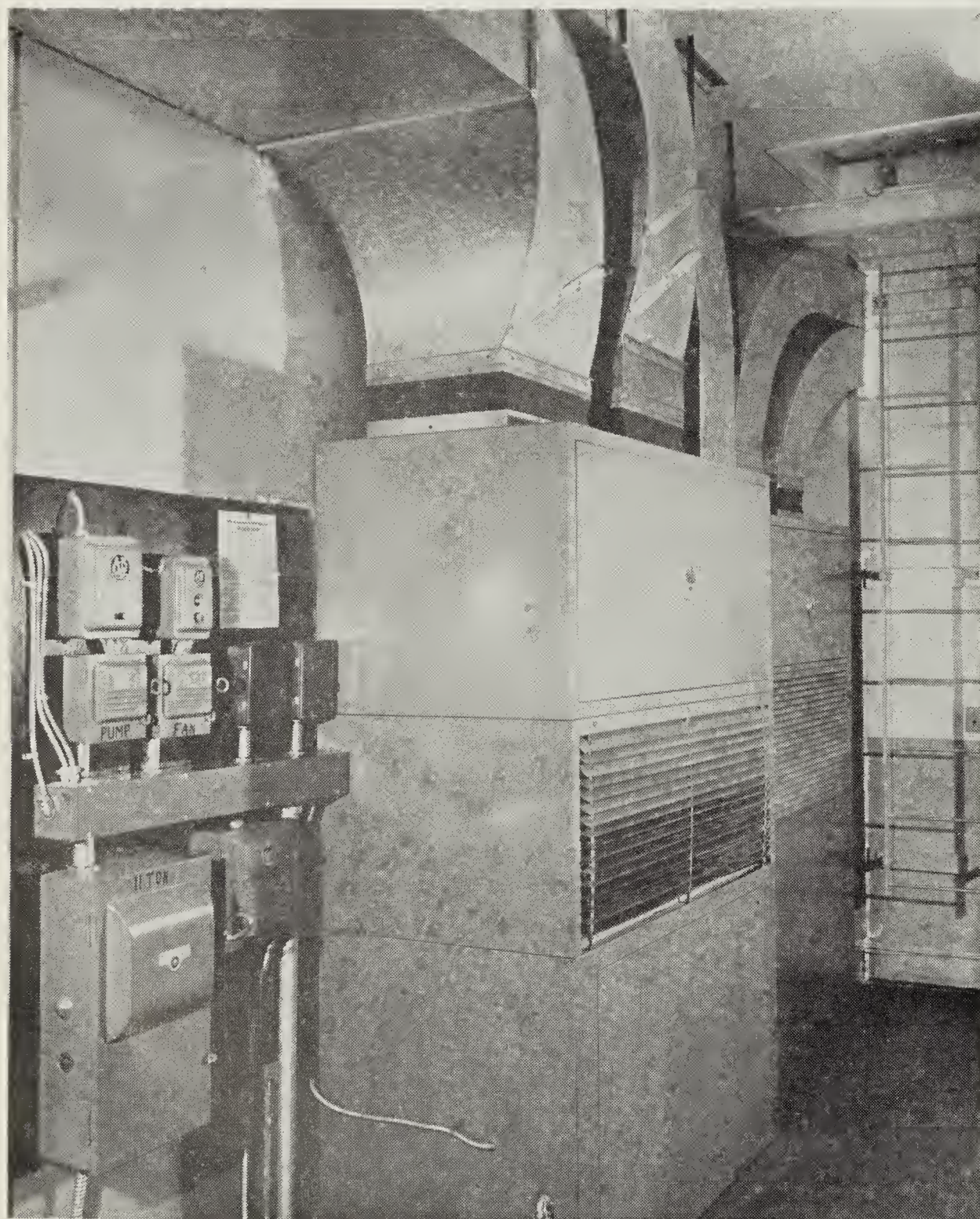
## **Declining Balance Method**

The declining balance method "speeds up" or increases depreciation rates. This starts the chain reaction to your objective of retaining cash in the business, because when you increase depreciation rates you also increase allowable depreciation deductions on your tax return. The amount you may write-off the first year is twice what it would be if you used the straight-line method; so by applying a \$1000 instead of \$500 depreciation deduction against your regular income, you are going to reduce your taxes, and cash that does not have to be paid out in federal taxes can be retained in the business for expansion purposes.

It seems all good things eventually come to an end, however, and while in the first year the declining balance depreciation rate may be double that of the straight-line, this differential diminishes in succeeding years until declining balance deductions are even less than they

*(Continued on page PT-12)*

The theatre operator who is thinking of getting new equipment, such as this air conditioner, is wise to check on his tax situation before buying.





## Miller Named Pathe VP For East Coast

LOS ANGELES—The board of directors of Pathe Laboratories, Inc. has elected Arthur J. Miller to the new post of vice-president in charge of east coast operations, it was announced last week by Kenneth M. Young, chairman and president of the film processing company.

Miller joined Pathe Laboratories in April, 1956 as technical director. Six months ago he was named general manager of Pathe's east coast operation in New York City.

A pioneer in the development of wide-screen motion picture film and processes, Miller was formerly director of American Optical Company's motion picture printing department. Earlier he had spent more than 20 years with Republic Pictures, and 13 years with the research laboratory of Eastman Kodak Company.

Miller has also served as assistant and technical director for Fred Waller, president of Vitarama Corporation and inventor of Cinerama.

## Ampex Ups Sackman

REDWOOD CITY, CALIF.—Robert Sackman has been elected general manager of the Ampex Corporation, according to an announcement from George I. Long, president of the firm which manufactures magnetic tape recording equipment. Sackman, a vice-president, comes to his new position from his post as manager of the Instrumentation division.

## Drive-In Convention

(Continued from page PT-8)

Allied feels that in affording the opportunity for the equipment interests to exhibit their products to such a large gathering of their customers, it is performing an industry service.

### Important Gathering

While the growth of drive-ins brought much new blood into the business, enriching it with new ideas and new vigor, many indoor operators also advanced into this new field and became operators of both types of theatres.

Thus, along with the new and sometimes inexperienced drive-in exhibitors, there was a leavening of older, more experienced theatremen, and it was found that both classes had major problems in common and much to learn from each other.

The 1957 Drive-In Convention now going on will provide a meeting ground for all manner of exhibitors, and it is inevitable that the discussions will cover a wide range, and be of inestimable value to all participants.

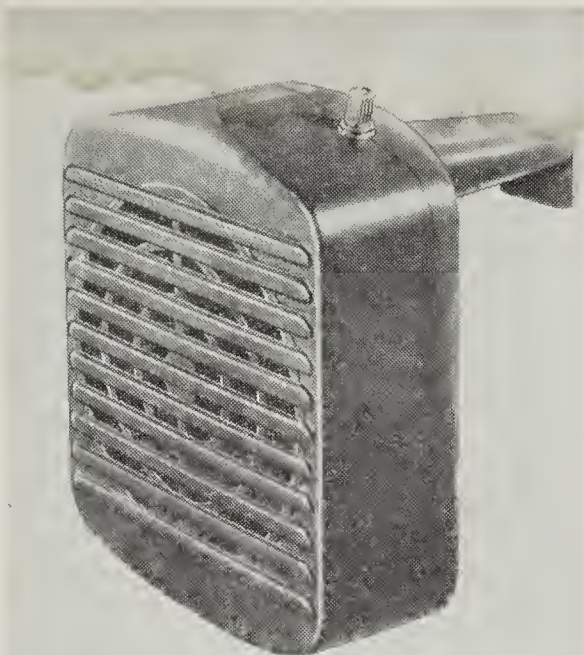
## A New Hollywood

(Continued from page PT-7)

screen supplies the audience with bright, sharp pictures, and the specially designed gold contour curtain is operated by a contour lift control system from Automatic Devices.

The other topbrand equipment used includes a Westinghouse air conditioning system, Bevilite sign and sign letters, Alexander Smith carpets, and custom designed lighting fixtures.

Start and Moehler were the architects and Joe Hornstein, Inc., the decorators and supply dealer.



Ballantyne's new "F" series drive-in theatre speaker in a die-cast aluminum housing using a standard four-inch speaker unit featuring plug-in type connectors which make possible replacing speaker in field without special tools or solder.

## Herschell Buys Miniature Train

NORTH TONAWANDA, N. Y.—The Miniature Train Company, Rensselaer, Ind., has been purchased by the Alan Herschell Company, it was announced recently.

R. D. Robertson, former vice-president and general manager of the miniature train outfit has been named a vice-president with the Alan Herschell Company, and will be in charge of the Miniature Train division. It is expected that a number of other personnel will join Robertson in the Alan Herschell organization.

## RCA Appoints Emlein Theatre Prods. Mgr.

CAMDEN, N. J.—Appointment of Harold M. Emlein as manager, theatre and industrial products department, Radio Corporation of America, was announced recently by Arthur L. Malcarney, vice-president and general manager, RCA commercial electronic products.

Emlein, for the past 10 years manager of RCA's Indianapolis manufacturing plant, assumed his new post earlier this month, with headquarters at the corporation's Camden offices. He succeeds J. F. O'Brien, who recently was advanced to manager of RCA's northeastern region, with headquarters in Boston.

In his new position Emlein will be responsible for the planning, engineering, marketing, and sales of various broad RCA product lines. These include sound, projection, and accessory equipment for indoor and drive-in motion picture theatres; film-recording apparatus; 16mm. sound-film projectors; industrial and school sound system; electronic hi-fi components; electron microscope; and electron metal detectors, beverage inspectors, and other types of RCA industrial equipment.

In 1949 Emlein was cited with the corporation's highest honor for salaried employees, the RCA Victor Award of Merit, for outstanding achievement of production of television receivers at the Indianapolis plant.

He was born in New York city and, prior to joining RCA in 1930, lived for many years in Sioux City, Ia.

## A MOST

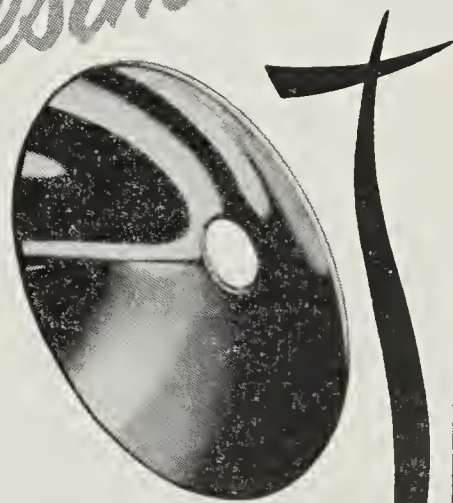
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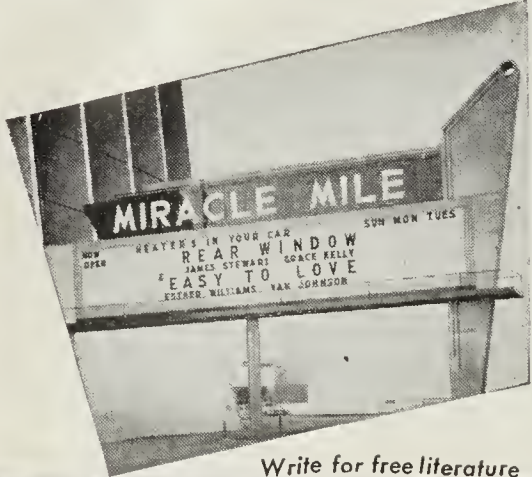
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## Westinghouse Ups Wilson

BLOOMFIELD, N. J.—The appointment of Willett R. Wilson to commercial engineering manager of the photo lamp department of the Westinghouse Lamp division was announced by Joseph Schlig, manager of the photo lamp department.

In his new post Wilson will be responsible for commercial engineering problems relating to all photo lamp products including flash bulbs, projection lamps and movie flood lamps. He will make his office at the Lamp division headquarters in Bloomfield.

Wilson is a member of the Society of Motion Picture and Television Engineers.

## How Much You'll Pay

(Continued from page PT-10)

would be under the straight-line method. This is why it is important that you consider current and future earnings before you select a depreciation method.

If your current earnings are low, for example, or if you are putting in a new line of merchandise and the results of this expansion will take a few years to show in your earnings, it might be more advantageous taxwise for you to use the straight-line method of computing depreciation.

### Straight Line Method

The straight-line method does not "speed up" depreciation deductions. It spreads them out equally over the estimated useful life of the asset; so when you use a straight-line method you are saving, in a sense, for a rainy day. When your earnings improve or increase, you will have more substantial depreciation deductions to apply against those earnings. There usually is no point in increasing a loss or reducing low earnings by claiming additional depreciation deductions when you do not need them.

A point to remember when you are trying to decide whether to buy new or used equipment is that second-hand equipment *must* be depreciated by the straight-line method. This tax factor should be considered, because loss of the opportunity to use the declining balance method with its rapid write-off feature may cancel any immediate savings effected by the purchase of used equipment.

### Form of Organization

The matter may have been decided and forgotten many years ago, but a basic question businessmen should consider from time to time—and one which has many tax implications—is whether to do business as a proprietorship, partnership or corporation. There may be personal or professional factors that force the selection and maintenance of a non-corporate form of organization, but depending on the earnings of the business and the amount of those earnings you may need to withdraw, there are certain tax advantages to be gained by incorporating a new or expanding company.

Since proprietorship and partnership income is taxed at individual rates, which range anywhere from 20 per cent to 91 per cent, and corporation earnings are taxed at corporate rate of 30 per cent on the first \$25,000 earned during the year and 52 per cent on the excess, it might appear that if you have relatively low income the proprietorship-partnership rates are lower. However, you must also consider that the corporate tax carries

with it the privilege of deducting a reasonable salary paid to an employee-owner. The employee-owner has to pay a personal tax on his salary, of course, but if he were not incorporated, he would have to pay a personal tax on all the money earned by the business.

If the retained earnings of the company are taxed at a corporate rate which is lower than what the personal tax rate would be, the employee-owner would benefit by having additional funds available in the corporation for expansion purposes. These funds may be accumulated in a corporation up to \$60,000 without further tax penalties, and even higher if the corporation can prove a need for them.

These advantages—while they may cut your current tax bill and increase working capital for expansion needs—can be lost if you have jumped into a corporation without first reviewing your own long-range cash requirements. If you are continually forced to withdraw money from the corporate earnings to pay personal expenses, you will have to withdraw these funds in the form of dividends. That means the corporation will have to pay tax on the earnings you are withdrawing as dividends, and you will have to pay tax on the dividends received. The "double tax" on earnings and dividends can nullify any tax advantage from incorporation when earnings must be withdrawn immediately as dividends.

Many businessmen seek professional advice about tax matters as they do professional assistance with their golf game—when the slice has become almost unbearable. You can save tax dollars by realizing that business decisions made in the fall affect the amount of the tax you must pay in the spring. Practice year-around tax thinking, and consult a certified public accountant when you are in doubt as to the tax effect of even the most routine business decision.

*This article is based on information supplied by the American Institute of Accountants, the national professional organization of certified public accountants, and checked for technical accuracy by the Internal Revenue Service.*

## New Strong Lamp

(Continued from page PT-6)

optical parts and feed mechanism. Effective patterning of the spot at the aperture and the elimination of waste occasioned by shadowing has resulted in the lamp delivering the most light per carbon dollar.

The carbon feed control can be set to burn any desired number of inches per hour; 9 mm. through 11 mm. sizes can be burned between 14 and 30 inches per hour and 13.6 mm. size can be burned from 7 to 20 inches per hour. Thus, the carbon feed rate can be adjusted to accommodate the length of reels being projected.

Other features include an air screen which directs a thick layer of fast moving air upward over the surface of the reflector so as to cool the mirror and keep soot and smoke from depositing thereon.

Heavy duty, long life solid silver, water cooled positive carbon contacts are standard equipment on all 13.6 mm. lamps. Air cooled or water cooled contacts are available for smaller carbons.



## ADC Pushes Expansion Of Curtain Track Line

ALLENTOWN, PA.—Automatic Devices Company, has added the "Closet Trolley Rod" to its line of institutional and residential curtain tracks. It is designed for use in homes, offices, institutions, theatres, public buildings, schools, hospitals, check rooms, etc.

According to Abram Samuels, president of the company, this is a closet rod that provides simple, light-touch "Rolla-Trak" action to move clothes hangers along track spans. The rod is adjustable to any closet width and can be installed easily in a matter of minutes. The hangers roll smoothly at the flick of a finger, thereby making everything in a closet more accessible.

Samuels also said that another recent addition to the Automatic Devices line of curtain tracks—called "Trak-Eze"—has met with an excellent reception. "Trak-Eze" is a window curtain track designed especially for long and high windows, small auditorium stages and room partitions.

Automatic Devices further announced that track-mounted "Tom Thumb" machines are now available. "Tom Thumb" is the miniature curtain control machine that is made for automatic operation of small draperies. The new track-mounted model can be attached to the live-end pulley of such tracks as "Spanotrac," "Trak-Eze," and others, Samuels went on to explain.

A new "No-slip" wheel which Samuels described as a brand-new concept in a machine driving wheel has now been made standard equipment on just about all of the ADC curtain machines. "This wheel prevents cable slippage and is designed in such a way so that the more pull that is exerted on the cord, the tighter it will grip in the groove of the wheel," Samuels said.

## SMPTE-Union Offer Courses On Sound

NEW YORK—A course in motion picture sound recording for soundmen actively engaged in the motion picture and television industries has been organized by the Society of Motion Picture and Television Engineers in co-sponsorship with Motion Picture Studio Mechanics Local No. 52, IATSE. To be given in cooperation with the Office of Special Services to Business and Industry of New York University, the course will run for 20 weeks beginning Feb. 6.

The course offers opportunity for mixers, recordists and boom operators to acquire an increased technical background as well as information on current developments in sound recording. The syllabus includes a review of basic principles of electricity, sound and acoustics; a survey of modern recording methods, materials and equipment; discussion of production techniques and maintenance procedures; and an explanation of factors governing quality.

Lectures will be given by leading specialists in the industry; and Burton F. Perry, recording engineer, Westrex Corporation, will act as moderator for the entire course.

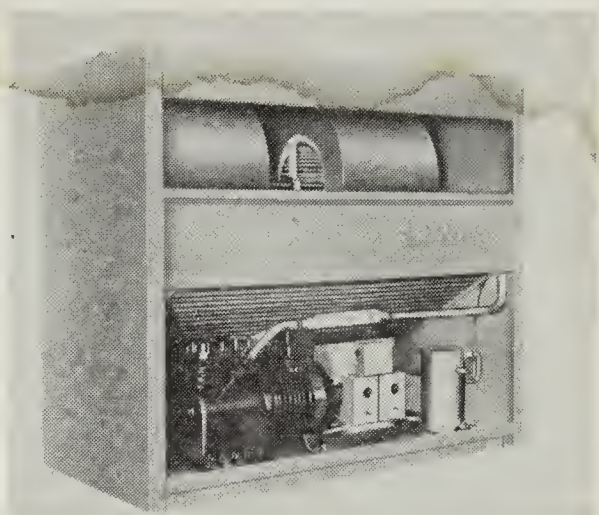
## Waterless Air Conditioning Units On Market

BROOKLYN, N. Y.—The introduction to the air conditioning industry of a 10 ton air cooled condensing unit, and its companion, the 10 ton low side unit was announced by the Typhoon Air Conditioning Company.

According to Mark E. Mooney, Typhoon's vice-president, "these 10 ton waterless air conditioning units will help solve myriad problems in areas where there is a scarcity of water, or where water impurities are a high unit maintenance factor, or where high sewer taxes and expensive plumbing contracting and servicing make water installations both costly and impractical. On the basis of a recent survey, the cost of operating air cooled equipment in six out of eight American cities is actually lower than that of equipment using water-saving devices."

The new Typhoon waterless air cooling combination is said to provide the maximum in air cooling equipment benefits without the sacrifice of valuable floor space for unit occupancy. The air cooled condensing unit may be located anywhere outside the conditioned area. The air handling unit, suspended from wall or ceiling or recessed into a wall, circulates refreshing dehumidified air with virtually no noise or vibration.

The Typhoon unit is engineered for quiet, trouble-free performance, with rugged oversize parts and a generous use of heat transfer surface assuring year after year of *better-than-rated* cooling capacity, it was claimed. A large amount of condenser surface guarantees efficient cooling area under extreme conditions.

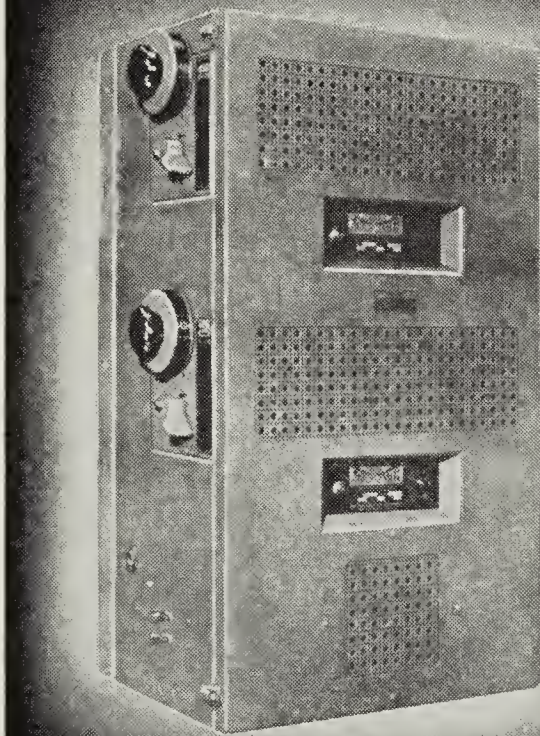


The cabinet is constructed of heavy-gauge selected grade steel, plus corrosion protection to ensure long life and vibration free performance.

The condensing unit performs the functions of cooling, filtering, dehumidifying and circulating air throughout the conditioned area, either through an attached duct system or "free-throw" as a unit cooler. Where hot water or steam heating is present, it will serve as a heating unit through the simple addition of a heating coil.

Its commercial applications, such as theatres, the system is easy to install and requires little or no maintenance. The centrifugal blower on air cooled condensers overcomes wind, resistance and supplies full-rated airflow without overloading fan motor. The larger condensing surface provides more cooling capacity with less electrical input.

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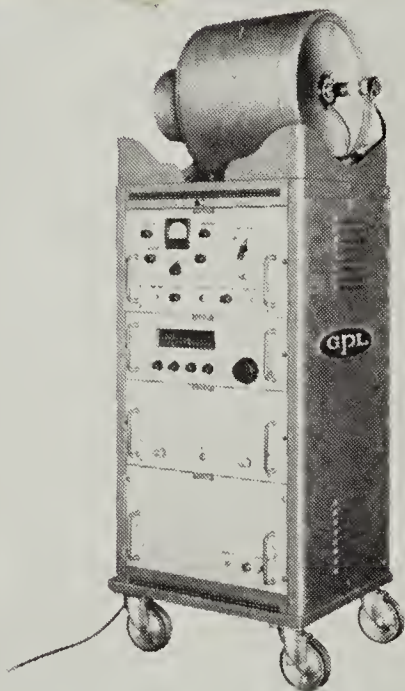


## Brighter Images From GPL's New TV Projector

PLEASANTVILLE, N. Y.—Development of a new portable television projection system which throws large, brilliant pictures on a wall-sized screen has been announced by General Precision Laboratory, Inc. It is suitable for easy viewing of either closed-circuit or broadcast TV programs of special events by groups of 100 or more.

The model incorporates a newly designed optical system which provides sharp, clear picture detail and greatly increases light output over earlier designs, according to GPL. Bright television pictures can be projected on any size screen suitable for the premises from six feet wide up to 16 feet wide or even more. The pictures are said to be approximately four times as bright as those of earlier GPL portable systems.

The superior picture clarity and brightness of the system is due to a new reflector and an advanced corrector plate



design. The projection barrel uses optical elements 12 inches in diameter providing an aperture of 0.6. It is believed to be the largest aperture that has ever been achieved with good resolution in a system of this type. The optical system has also been redesigned to simplify adjustment. A new tube support provides easier and more accurate alignment and focusing of the projection tube. Positioning of the tube in any of the three axes without interaction with the others is possible with the new support.

The optical barrel of the new projector is equipped with simple catches to facilitate removal of the covers for cleaning and adjustment. The barrel can be tilted as required to allow for centering of the picture on screen.

The entire equipment is compact and wheel mounted for mobility and can be used for closed-circuit as well as both VHF and UHF signals for TV broadcast projection. It uses a regulated power supply and is equipped with high quality sound circuits which feed any standard PA system. Special sweep failure protection circuits safeguard the projection tube. Roll-out tracks are provided for the sweep and control, TV receiver and low voltage power supply chassis which may be pivoted upward for access to all circuit components.

The system has been designed with the capacity to handle theatre requirements for closed-circuit televised events.

### Texas D-I Meeting Set

AUSTIN, TEX.—The 1957 state convention of the Texas Drive-In Theatre Owners' Association will be held Feb. 26 and 27 at the Adolphus Hotel, Dallas, it was reported by Eddie Joseph, Association president.

Included among those expected to attend the meeting will be many drive-in theatremen from Oklahoma, Louisiana and Mississippi.

### NTS Division Changes Name

NEW YORK—Arthur F. Baldwin, vice-president, National Theatre Supply, has announced that the name of the Export division has been changed to International division.

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- ☐ NOVELTY SCENIC STUDIOS, INC., Theatre Decoration or Remodeling
- ☐ J. E. ROBIN, INC., Rectifiers and Projection Lenses
- ☐ STAR CINEMA SUPPLY CO., Holmes Sound on Film Equipment
- ☐ STRONG ELECTRIC CORP., Projection Lamps and Rectifiers
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## Allied Artists

(1954-55 releases from 5501;  
1955-56 Releases from 5601)

- ATOMIC MAN, THE**—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 78 issue Page 4133—(Made in England). (5612)
- CALLING HOMICIDE**—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 issue Page 4225. (5624)
- CANYON RIVER**—W—George Montgomery, Marcia Henderson, Peter Graves—Okay western—80m.—see Nov. 14 issue Page 4249—(CinemaScope)—(DeLuxe Color). (5620)
- COME ON, THE**—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue Page 4133—Leg.: B. (5608)
- CRASHING LAS VEGAS**—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue Page 4149. (5609)
- CRIME IN THE STREETS**—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue Page 4149. (5614)
- CRUEL TOWER, THE**—MD—John Ericson, Mari Blanchard, Charles McGraw—Okay thriller for lower half—88m.—see Jan. 9 issue—Leg.: B. (5629)
- DEADLIEST SIN, THE**—MD—Sidney Chaplin, Audrey Dalton, John Brentley—Far the lower half—77m.—see March 21 issue Page 4121—(English-made). (5601)
- FIGHTING TROUBLE**—C—Huntz Hall, Stanley Clements, Adele Jergens—Lower half filler—60m.—see Dec. 26 issue Page 4265—Leg. of Decency B. (5623)
- FIRST TEXAN, THE**—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)
- FRIENDLY PERSUASION**—D—Gary Cooper, Dorothy McGuire, Marjorie Main—Fine family entry—140m.—see Oct. 3 issue Page 4229—(Color by DeLuxe). (5657)
- HOLD BACK THE NIGHT**—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)
- INDESTRUCTIBLE MAN, THE**—MD—Lon Chaney, Casey Adams, Marion Carr—Harrar meller for the lower half—70m.—see April 4 issue Page 4129—Leg.: B. (5613)
- KING OF THE CORAL SEA**—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue Page 4133—(Australian-made). (5617)
- MAGNIFICENT ROUGHNECKS**—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)
- NAKED HILLS, THE**—MD—David Wayne, Keenan Wynn, James Barton, Marcia Henderson—Off beat program meller—73m.—see Oct. 3 issue Page 4229—(PatheColor). (5605)
- NAVY WIFE**—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue Page 4181. (5611)
- NO PLACE TO HIDE**—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue Page 4189—(Color by DeLuxe)—(Made in The Philippines). (5603)
- ROSE BOWL STORY THE**—CD—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—see Dec. 12 issue Page 4261—(Color)—(Reissue). (5610)
- SCREAMING EAGLES**—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)
- STRANGE INTRUDER**—MD—Edmund Purdon, Ida Lupino, Ann Harding—Good adult post-war meller—82m.—see Nov. 28 issue Page 4257. (5619)
- SUDDEN DANGER**—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue Page 4085. (5540)
- THREE FOR JAMIE DAWN**—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)
- THUNDERSTORM**—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama for lower half—81m.—see Sept. 5 issue Page 4213—Leg.: B—(Made in Spain). (5604)
- WICKED WIFE**—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue Page 4121—(English-made). (5606)
- WORLD WITHOUT END**—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue Page 4133—(Technicolor)—(CinemaScope). (5607)
- YAKI DRUMS**—W—Rod Cameron, Mary Castle, J. Carroll Naish—Fair lower half western—71m.—see Sept. 19 issue Page 4225. (5625)
- YOUNG GUNS, THE**—W—Russ Tamblyn, Gloria Talbott, Perry Lopez—Program western—84m.—see Nov. 14 issue Page 4249—Leg.: B. (5623)

### TO BE REVIEWED OR IN PRODUCTION

- ATTACK OF THE CRAB MONSTERS**—Richard Garland, Pamela Duncan, Russell Johnson.
- BLONDE SINNER**—Diana Dors, Michael Cralg, Yvonne Mitchell—Leg.: B—(English-made). (5635)
- BRINGING UP JOEY**—Huntz Hall, Stanley Clements, Joi Lansing, Bowery Boys.
- CHAIN OF EVIDENCE**—Bill Elliott, James Lydon, Claudia Barrett. (5701)
- DAUGHTER OF DR. JEKYLL**—John Agar, Gloria Talbott.
- DINO**—Sal Mineo, Brian Keith, Susan Kohner.
- DRAGOON WELLS MASSACRE**—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope). (5702)
- GUN FOR A TOWN**—Dale Robertson, Brian Keith, Rossana Rory. (5702)
- HIGH TERRACE**—Dale Robertson, Lois Maxwell, Derek Bond.
- HOLD THAT HYPNOTIST**—Huntz Hall, Stanley Clements, Bowery Boys.
- HOT SHOTS**—Bowery Boys.
- HUNCHBACK OF PARIS**—Gina Lollobrigida, Anthony Quinn—(Made in France).
- JEANNIE**—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England).

## MOTION PICTURE

# EXHIBITOR

## SERVICESECTION

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SECTION 2  
Vol. 57, No. 14

JANUARY 30, 1957

- LAST OF THE BADMEN**—George Montgomery, Meg Randall, Keith Larsen—(Color)—(CinemaScope).
- LOVE IN THE AFTERNOON**—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France).
- NOT OF THIS EARTH**—Paul Birch, Beverly Garland. (5704)
- OKLAHOMA, THE**—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).
- STRANGE INTRUDER**—Edmund Purdom, Ida Lupino, Ann Hardina—82m. (5619)

### American International

- DAY THE WORLD ENDED**—SFD—Richard Denning, Lori Nelson—Satisfactory programmer for exploitation spots—79m.—see Feb. 8 issue Page 4102—(SuperScope).
- FEMALE JUNGLE**—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue Page 4169.
- GIRLS IN PRISON**—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue Page 4201.
- GUNSLINGER**—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue Page 4201—(PatheColor).
- HOT-ROD GIRL**—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for some spots—75m.—see Aug. 8 issue Page 4201.
- IT CONQUERED THE WORLD**—SFMD—Peter Graves, Beverly Garland—Fair lower half filler—71m.—see Oct. 31 issue Page 4245.
- OKLAHOMA WOMAN, THE**—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue Page 4169—(SuperScope).
- PHANTOM FROM 10,000 LEAGUES**—MD—Kent Taylor, Cathy Downs—Programmer for exploitation spots—80m.—see Feb. 8 issue Page 4103.
- RUNAWAY DAUGHTERS**—D—Marla English, John Littel, Anna Sten—For the lower half—88m.—see Nov. 14 issue Page 4249—Leg.: B.
- SHAKE, RATTLE AND ROCK**—DMU—Fats Domino, Liso Gaye, Touch Connors—Exploitable programmer—77m.—see Nov. 14 issue Page 4249.
- SHE CREATURE, THE**—SFMD—Chester Morris, Marla English, Tom Conway—Lower half filler—77m.—see Oct. 31 issue Page 4245.

### TO BE REVIEWED OR IN PRODUCTION

- FLESH AND THE SPUR**—John Agar, Marla English, Touch Connors—(Eastman Color).
- NAKED PARADISE**—Richard Denning, Beverly Garland—(PatheColor).

## KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

- |                                     |                                |
|-------------------------------------|--------------------------------|
| AD—Adventure drama                  | HISD—Historical drama          |
| ACD—Action drama                    | MD—Melodrama                   |
| BID—Biographical drama              | MUC—Musical comedy             |
| BIDMU—Biographical drama with music | MU—Musical                     |
| BUR—Burlesque                       | MUW—Musical western            |
| C—Comedy                            | MY—Mystery                     |
| CAR—Cartoon feature                 | MYC—Mystery comedy             |
| CD—Comedy drama                     | MYD—Mystery drama              |
| CDMU—Comedy drama musical           | MYMD—Mystery melodrama         |
| CMU—Comedy musical                  | NOV—Novelty                    |
| COMP—Compilation                    | OPC—Operatic comedy            |
| COSMD—Costume melodrama             | OPD—Operatic drama             |
| D—Drama                             | OD—Outdoor drama               |
| DMU—Dramatic musical                | OMD—Outdoor melodrama          |
| DOC—Documentary                     | ROMC—Romantic comedy           |
| ED—Educational feature              | ROMCMU—Romantic comedy musical |
| F—Farce                             | ROMD—Romantic drama            |
| FAN—Fantasy                         | SAT—Satire                     |
| FANMU—Fantasy musical               | SFD—Science fiction drama      |
|                                     | TRAV—Travelogue                |
|                                     | W—Western                      |

- ROCK ALL NIGHT**—Dick Miller and The Platters, Barboura Morris.
- UNDEAD, THE**—Richard Garland, Allison Hayes, Pamela Duncan.
- UNDERWATER GIRL**—Mara Corday, Pat Conway.
- VOODOO WOMAN**—Marla English, Tom Conway, Touch Connors.

### Associated

- BLONDE BAIT**—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue Page 4134—(Made in England). (5506)
- FRONTIER GAMBLER**—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.
- MAN BEAST**—MD—Rock Madison, Virginia Maynor, Tom Maruzzi—Far the lower half—62m.—see Feb. 7 issue.
- THREE OUTLAWS, THE**—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western far filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)
- WILD DAKOTAS, THE**—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 4189.

### Astor

- DYNAMITERS, THE**—MD—Wayne Morris, Patrick Holt, Sandra Dorne—Far the lower half—75m.—see May 30 issue Page 4165—(Made in England).
- MEN OF SHERWOOD FOREST**—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kiddie appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made).
- PASSPORT TO TREASON**—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue Page 4165—(Made in England).

### TO BE REVIEWED OR IN PRODUCTION

- BLACK TIDE**—John Ireland.
- HOUR OF DECISION**—Jeff Morrow.
- UNINVITED, THE**—Alex Nichol.

### Buena Vista

(Walt Disney)

- CINDERELLA**—CAR—Reissue is topnotch Disney—74m.—see Jan. 9 issue—(Technicolor)—(Reissue)—(Disney).
- DAVY CROCKETT AND THE RIVER PIRATES**—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue Page 4189—(Technicolor).
- GREAT LOCOMOTIVE CHASE, THE**—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney).
- SECRETS OF LIFE**—ED—Walt Disney True-Life Adventure—Commendable educational effort, dubious entertainment subject—75m.—see Oct. 31 issue Page 4241—(Technicolor: one reel in CinemaScope).
- WESTWARD HO, THE WAGONS**—WMU—Fess Parker, Kathleen Crowley, Jeff York—Attractive western especially for younger set—90m.—see Dec. 26 issue Page 4265—(CinemaScope)—(Technicolor)—(Disney).

### TO BE REVIEWED OR IN PRODUCTION

- IF ALL THE GUYS IN THE WORLD**—Andre Valmy, Jean Gaven, Mimo Billi—(French-made).
- YANG KWEI FEI**—D—Japanese cast—far the art spots—92m.—see Oct. 31 issue Page 4241—(Eastman Color)—(Japanese made)—(English titles).

### Columbia

(1955-56 Releases from 801;  
1956-57 Releases from 101)

- AUTUMN LEAVES**—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 issue Page 4149—Leg.: B. (104)
- BATTLE STATIONS**—ACD—John Lund, William Bendix, Keefe Brasselle—War entry shapes up as satisfactory programmer—81m.—see Feb. 8 issue Page 4097. (828)
- BLACKJACK KETCHUM, DESPERADO**—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue Page 4150. (831)



**CHA-CHA-CHA BOOM**—MU—Perez Prado and Orchestra, Mary Kaye Trio—Pleasant programmer—72m.—see Oct. 3 issue Page 4229—Leg.: B. (114)

**COCKLESHELL HEROES**—MD—Jose Ferrer, Trevor Howard, Dara Bryon—Well-made entry of British Marines in action—97m.—see Feb. 22 issue Page 4109—(Color by Technicolor)—(CinemaScope)—(English-made). (813)

**DON'T KNOCK THE ROCK**—MU—Bill Haley and Comets, Alan Dale, Patricia Hardy—For the rock 'n' roll addicts or as filler for the lower half—80m.—see Dec. 26 issue Page 4265. (125)

**EARTH VS. THE FLYING SAUCERS**—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue Page 4173. (102)

**EDDY DUCHIN STORY, THE**—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemaScope). (101)

**FULL OF LIFE**—CD—Judy Holliday, Richard Conte, Salvatore Baccaloni—Highly enjoyable entertainment—91m.—see Dec. 26 issue Page 4265. (130)

**GAMMA PEOPLE, THE**—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild import for lower half—79m.—see Sept. 19 issue Page 4225—(Filmed in England).

**HARDER THEY FALL, THE**—U—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue Page 4129. (827)

**HE LAUGHED LAST**—CMU—Frankie Laine, Lucy Marlow, Anthony Dexter—Okay programmer—77m.—see Oct. 3 issue Page 4230—(Technicolor)—Leg.: B. (105)

**HOT BLOOD**—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Page 4117—Leg.: B—(Technicolor)—(CinemaScope). (834)

**JUBAL**—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 issue Page 4129—(Technicolor)—(CinemaScope). (833)

**LAST MAN TO HANG, THE**—D—Tom Conway, Elizabeth Sellars, Freda Jackson—For the lower half—75m.—see Nov. 14 issue Page 4250—(English-made). (117)

**LAST TEN DAYS, THE**—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue Page 4134—(Austrian made)—(English titles)

**MAGNIFICENT SEVEN, THE**—MD—Japanese cast—Very good entry for art and specialty seats—158m.—see Jan. 23 issue—(Japanese-made)—(English titles)—Leg.: B.

**MIAMI EXPOSE**—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the dualers—73m.—see Sept. 5 issue Page 4197. (106)

**NIGHTFALL**—MD—Alda Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—see Dec. 12 issue Page 4241. (127)

**1984**—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty seats and many conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)

**ODONGO**—MD—Rhonda Fleming, Macdonald Carey, Juma—Pleasing programmer—85m.—see Oct. 3 issue Page 4230—(CinemaScope)—(Technicolor)—(Filmed in Africa). (109)

**OVER-EXPOSED**—D—Clea Moore, Richard Crenna—Average programmer—80m.—see March 7 issue Page 4117. (835)

**PAPA, MAMA, THE MAID, AND I**—C—Robert Lemaux, Gaby Morlay—One of the better French farces should do okay in art houses—94m.—see Oct. 31 issue Page 4241—(French-made)—(English titles and narration).

**PORT AFRIQUE**—MD—Pier Angeli, Phil Carey, Dennis Price—Lacale helps program meller—92m.—see Sept. 19 issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco).

**REPRISAL**—OMD—Guy Madison, Felicia Farr, Kathryn Grant—Interesting western meller—74m.—see Oct. 3 issue Page 4230—(Technicolor). (115)

**RIDE THE HIGH IRON**—D—Don Taylor, Sally Forrest, Raymond Burr—Lower half entry—74m.—see Dec. 12 issue Page 4261. (128)

**ROCK AROUND THE CLOCK**—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue Page 4121. (838)

**ROGUES OF SHERWOOD FOREST**—ROAD—John Derek, Diana Lynn, George McCreedy—Reissue is okay adventure programmer—80m.—see Oct. 31 issue Page 4241. (1072)

**SAFARI**—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

**SECRET OF TREASURE MOUNTAIN**—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)

**SEVENTH CAVALRY, THE**—OMD—Randolph Scott, Barbara Hale, Jay C. Flippen—Okay outdoor meller—75m.—see Oct. 31 issue Page 4241—(Technicolor). (121)

**SILENT WORLD, THE**—DOC—Made by Jacques-Yves Cousteau and Louis Malle—High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations—86m.—see Oct. 3 issue Page 4230—(Technicolor)—(French-made).

**SOLID GOLD CADILLAC, THE**—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)

**SPIN A DARK WEB**—MD—Faith Domergue, Lee Patterson, Rona Anderson—Lower half filler—76m.—see Oct. 3 issue Page 4230—(English-made)—Leg.: B. (107)

**STORM CENTER**—D—Bette Davis, Brian Keith, Kim Hunter—Thought-provoking drama on controversial theme will fare best in metropolitan and special situations—85m.—see Sept. 5 issue Page 4197. (108)

**STORM OVER THE NILE**—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166—(Technicolor)—(CinemaScope)—(English-made). (829)

**SUICIDE MISSION**—DOC—Leif Larsen—Lower half entry—70m.—see Nov. 14 issue Page 4250—(Filmed in Norway and the Shetland Islands). (123)

**TEN TALL MEN**—MD—Burt Lancaster, Jody Lawrance, Gilbert Roland—Reissue is good adventure yarn—97m.—see Oct. 31 issue Page 4242—(Technicolor). (119)

**TO THE ENDS OF THE EARTH**—MD—Dick Powell, Signe Hasso, Maylia—Reissue is high rating meller—108m.—see Oct. 31 issue Page 4242.

**URANIUM BOOM**—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue—Page 4117. (837)

**UTAH BLAINE**—W—Rory Calhoun, Susan Cummings, Angela Stevens—Average western fare for the dualers—75m.—see Jan. 23 issue. (129)

**WEREWOLF, THE**—MD—Steven Rutch, Don Megowan, Joyce Hadden—Horror meller for program—83m.—see Sept. 5 issue Page 4174. (103)

**WHITE SQUAW, THE**—W—David Brian, May Wynn, William Bishop—Far the lower half—75m.—see Oct. 31 issue Page 4242. (116)

**WICKED AS THEY COME**—MD—Arlene Dahl, Phil Carey, Herbert Marshall—Fair meller for the program—94m.—(Made in England)—Leg.: B. (132)

**YOU CAN'T RUN AWAY FROM IT**—CMU—June Allyson, Jack Lemmon, Charles Bickford—Highly amusing comedy—95m.—see Oct. 17 issue Page 4237—Leg.: B—(CinemaScope)—(Technicolor).

**ZARAK**—AD—Victor Mature, Michael Wilding, Anita Ekberg—Colorful, action packed adventure should have wide appeal—99m.—see Dec. 26 issue Page 4266—(CinemaScope)—(Technicolor)—(Made in Morocco)—Leg. of Decency B. (126)

#### TO BE REVIEWED OR IN PRODUCTION

**ADMIRABLE CRICHTON, THE**—Kenneth More, Diane Cilenta—(English-made).

**BEYOND MOMBASA**—Danna Reed, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa).

**BRIDGE ON THE RIVER KWAI, THE**—William Holden, Alec Guinness—(Made in Ceylon).

**BROTHERS RICO, THE**—Richard Conte, Dianne Foster, James Darren.

**FIRE DOWN BELOW**—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Color)—(CinemaScope)—(Made in Trinidad).

**GARMENT JUNGLE, THE**—Lee J. Cobb, Kerwin Mathews, Valerie French.

**GOLDEN VIRGIN, THE**—Joon Crawford, Rosanna Brazzi—(Made in England).

**GUNS OF FORT PETTICOAT**—Audie Murphy, Kathryn Grant.

**HAUNTED, THE**—Dana Andrews, Peggy Cummins—(English-made).

**HELLCATS OF THE NAVY**—Ronald Reagan, Nancy Davis, Arthur Franz.

**JEANNE EAGLES**—Kim Novak, Jeff Chandler, Charles Drake.

**LUCK IS A WOMAN**—Jack Hawkins, Arlene Dahl, Dennis Price—(English-made).

**MAN WHO TURNED TO STONE, THE**—Victor Jory, Ann Darian.

**MOST WANTED WOMAN, THE**—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(Made in Italy).

**NO TIME TO BE YOUNG**—Robert Vaughn, Dorothy Green.

**PHANTOM STAGECOACH, THE**—William Bishop, Kathleen Crowley, Richard Webb.

**RUMBLE ON THE DOCKS**—James Dorren, Jerry Janger—Leg.: B—82m.

**SEVEN WAVES AWAY**—Tyrone Power, Mal Zetterling, Lloyd Nolan—(Made in England).

**SHADOW ON THE WINDOW, THE**—Betty Garrett, Phil Carey, John Barrymore, Jr.

**STRANGE ONE, THE**—Ben Gazzara, James Olsen.

**TALL T., THE**—Randolph Scott, Maureen O'Sullivan.

**3:10 TO YUMA**—Glenn Ford, Van Heflin, Leora Dana.

**TOWN ON TRIAL**—John Mills, Charles Coburn, Barbara Bates—(Made in England).

**20 MILLION MILES TO EARTH**—William Hopper, Joan Taylor.

**27TH DAY, THE**—Valerie French, Gene Barry.

**UNCLE GEORGE**—Nigel Patrick, Charles Coburn, Wendy Hiller—(English-made).

**ZOMBIES OF MORA**—TAU—Allison Hayes, Marjorie Eaton.

**YOUNG DON'T CRY, THE**—Sal Mineo, James Whitmore.

#### Continental

**ADORABLE CREATURES**—C—Daniel Gelin—Amusing, exploitable import for the art seats—108m.—see Feb. 8 issue Page 4100—Leg.: C—(French-made)—(English titles).

**LADY-KILLERS, THE**—C—Alec Guinness, Cecil Parker—Highly amusing import—94m.—see March 21 issue Page 4124—(English-made).

**SECRETS OF THE REEF**—DOC—Photographed, directed and edited by Lloyd Ritter, Robert Young and Murray Lerner—Intriguing entry of life under water—72m.—see Oct. 31 issue Page 4245—(Eastman-color).

**SHIP THAT DIED OF SHAME, THE**—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made).

**SNOW WAS BLACK, THE**—D—Daniel Gelin, Marie Mansart, Valentina Tassier—Well-made off-beat entry for art seats—105m.—see Nov. 28 issue Page 4257—(French-made)—(English titles)—Leg.: C.

#### TO BE REVIEWED OR IN PRODUCTION

**NOTEBOOKS OF MAJOR THOMPSON, THE**—Jack Buchanan, Martine Carol, Noel-Noel—(Made in France).

**JEDDA THE UNCIVILIZED**—OD—Off beat, interesting entry for art and specialty seats—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia).

**PLEASE MURDER ME**—MD—Angela Lansbury, Raymond Burr—Satisfactory programmer—78m.—see Feb. 22 issue Page 4109—Leg.: B.

#### DCA

(Distributors Corporation Of America)

**PRIVATE'S PROGRESS**—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue Page 4214—(English-made).

**ROCK, ROCK, ROCK**—MU—Tuesday Weld, Alan Freed, Frankie Lyman and Teen-Agers—Picture with the beat, okay dualler—83m.—see Dec. 26 issue Page 4266.

**WOMAN OF ROME**—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—For the art spots or exploitation houses—93m.—see Jan. 23 issue—(Italian-made)—(Dubbed in English)—Leg.: C.

#### IFE

**MADAME BUTTERFLY**—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made).

**RETURN OF DON CAMILLO, THE**—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue Page 4155—(Italian-made)—(English titles).

#### Lippert

**GLASS TOMB, THE**—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue Page 4109—(English-made). (5409)

**LIFE WITH THE LYONS**—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue Page 4166—(English-made).

#### Metro

(1955-56 Releases from 602)

**ANNIE GET YOUR GUN**—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue Page 4157—(Technicolor). (632)

**BARRETS OF WIMPOLE STREET, THE**—ROMD—Jennifer Jones, John Gielgud, Bill Travers—Fine film version of classic—105m.—see Jan. 23 issue—(CinemaScope)—(Metracolor)—(Made in England). (718)

**BHOWANI JUNCTION**—U—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

**BOOM TOWN**—MD—Clark Gable, Spencer Tracy, Claudette Colbert—Reissue has the names and excitement—120m.—see Oct. 31 issue Page 4242. (704)

**BOY'S TOWN**—MD—Spencer Tracy, Mickey Rooney, Henry Hull—Reissue of too-notch family meller—96m.—see Jan. 23 issue—(Reissue). (716)

**CATERED AFFAIR, THE**—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue Page 4157. (633)

**EDGE OF THE CITY**—D—John Cassavetes, Sidney Poitier, Kathleen McGuire—Off-beat drama has much merit and many angles—85m.—see Jan. 9 issue. (714)

**FASTEST GUN ALIVE, THE**—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)

**FORBIDDEN PLANET**—SFD—Walter Pidgeon, Anne Francis, Leslie Nielsen—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue Page 4121—(Eastman Color)—(CinemaScope). (625)

**FOREVER DARLING**—CD—Lucille Ball, Desi Arnaz, James Mason, Louis Calhern—Names should help—91m.—see Feb. 8 issue Page 4097—(Eastman Color)—(Print by Technicolor). (620)

**GABY**—ROMD—Leslie Caran, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue Page 4130—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

**GREAT AMERICAN PASTIME, THE**—CD—Tom Ewell, Anne Francis, Ann Miller—Fairly amusing entry—89m.—see Nov. 28 issue Page 4257. (710)

**GREEN DOLPHIN STREET**—D—Lana Turner, Van Heflin, Danna Reed—Reissue has names to help—141m.—see Jan. 23 issue—(Reissue). (715)

**HIGH SOCIETY**—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue Page 4190—(Leg.: B—(Color by Technicolor)—(VistaVision). (637)

**INVITATION TO THE DANCE**—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-served for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor).

**IRON PETTICOAT, THE**—C—Bop Hope, Katherine Hepburn, Noelle Middleton—Fairly amusing Hope entry—87m.—see Jan. 9 issue—(VistaVision)—(Technicolor)—(Made in England)—Leg.: B. (712)

**JULIE**—MD—Doris Day, Louis Jourdan, Barry Sullivan—Good, suspense-filled entry—97m.—see Oct. 17 issue Page 4237. (709)

**LAST HUNT, THE**—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue Page 4110—Leg.: B—(Eastman Color)—(CinemaScope). (621)

**LUST FOR LIFE**—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—Well-made entry for art, specialty and some class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor). (701)

**MARIE ANTOINETTE**—COSD—Norma Shearer, Tyrone Power, John Barrymore—Reissue should have value as museum piece—149m.—see Nov. 14 issue Page 4250. (708)

**MEET ME IN LAS VEGAS**—MUC—Dan Dailey, Cyd Charisse, Agnes Moorehead—High rating musical—112m.—see Feb. 8 issue Page 4097—Leg.: B—(Eastman Color)—(CinemaScope). (622)

**MUTINY ON THE BOUNTY**—MD—Charles Laughton, Clark Gable, Franchot Tone—Reissue should do okay as museum piece—133m.—see Dec. 12 issue Page 4261. (711)

**NORTHWEST PASSAGE**—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue Page 4110—(Technicolor). (623)



**OPPOSITE SEX, THE**—CMU—June Allyson, Joan Collins, Leslie Nielsen—Loaded with entertainment values—117m.—see Sept. 19 issue Page 4226—Leg.: B—(CinemaScope)—(MetroColor). (705)

**POWER AND THE PRIZE, THE**—D—Robert Taylor, Elisabeth Mueller, Burl Ives—Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope). (703)

**RACK, THE**—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue Page 4134. (706)

**SLANDER**—D—Van Johnson, Ann Blyth, Steve Cochran—Topical drama is powerful indictment of scandal magazines—81m.—see Dec. 26 issue Page 4266. (717)

**SOMEBODY UP THERE LIKES ME**—BID—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue Page 4185. (635)

**STRATTON STORY, THE**—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue Page 4110. (619)

**SWAN, THE**—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue Page 4134—(Eastman Color)—(CinemaScope). (628)

**TALE OF TWO CITIES, A**—D—Ronald Colman, Elizabeth Allan, Reginald Owen—Reissue should have value as museum piece—128m.—see Nov. 14 issue Page 4250. (707)

**TEA AND SYMPATHY**—D—Deborah Kerr, John Kerr, Leif Erickson—High rating drama—122m.—see Oct. 3 issue Page 4231—Leg.: B—(CinemaScope)—(Metrocolor). (702)

**TEAHOUSE OF THE AUGUST MOON, THE**—C—Morton Brando, Glenn Ford, Machiko Kye—Highly amusing entry—123m.—see Oct. 31 issue Page 4242—(CinemaScope)—(MetroColor)—(Partially made in Japan)—(713).

**THESE WILDER YEARS**—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue Page 4190. (636)

**THREE MUSKETEERS, THE**—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue Page 4110—(Technicolor). (618)

**TRIBUTE TO A BAD MAN**—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor shaw should appeal to action and western fans—95m.—see March 21 issue Page 4122—(Eastman Color)—(CinemaScope). (626)

**YEARLING, THE**—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue Page 4110—(Technicolor). (624)

## TO BE REVIEWED OR IN PRODUCTION

**ACTION OF THE TIGER**—Van Johnson, Martine Carol—(Made in Spain).

**DESIGNING WOMAN**—Gregory Peck, Lauren Bacal, Dolores Gray—(CinemaScope)—(Color).

**GUN GLORY**—Stewart Granger, Rhonda Fleming, Chill Wills—(CinemaScope)—(MetroColor).

**HAPPY ROAD, THE**—Gene Kelly, Bobby Clark, Brigitte Fussey, Barbara Laage—(Made in France).

**HOT SUMMER NIGHT**—Leslie Nielsen, Coleen Miller, Robert Wilke.

**LITTLE HUT, THE**—Ava Gardner, Stewart Granger, David Niven—(Color)—(Made in England).

**LIVING IDOL, THE**—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

**LIZZIE**—Eleanor Parker, Richard Boone, Joan Blondell, Hugo Haas.

**MAN ON FIRE**—Bing Crosby, Mary Fickett, Inger Stevens.

**PURPLE HARVEST**—Mel Ferrer, Pier Angeli, Leif Erickson—(CinemaScope)—(Color).

**RAINTREE COUNTY**—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

**SEVENTH SIN, THE**—Eleanor Parker, Bill Travers, George Sanders—(Made in China)—(CinemaScope).

**SILK STOCKINGS**—Fred Astaire, Cyd Charisse, Janis Paige—(CinemaScope)—(MetroColor).

**SOMETHING OF VALUE**—Rack Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).

**TEN THOUSAND BEDROOMS**—Dean Martin, Eva Bartok, Anna Marie Alberghetti—(CinemaScope)—(Color).

**THIS COULD BE THE NIGHT**—Jean Simmons, Paul Douglas, Joan Blondell—(Widescope).

**WINGS OF THE EAGLES, THE**—John Wayne, Dan Dailey, Maureen O'Hara—(Color).

## Paramount

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**BIRDS AND THE BEES, THE**—C—George Gabel, Mitzi Gaynor, David Niven—Gabel screen debut should aid moderate comedy—94m.—see April 4 issue Page 4130—Leg.: B—(Technicolor)—(VistaVision). (5515)

**COURT JESTER, THE**—CMU—Danny Kaye, Glynis Johns, Basil Rathbone—Highly humorous entertainment—101m.—see Feb. 8 issue Page 4098—(Color by Technicolor)—(Vista-Vision). (5512)

**HOLLYWOOD OR BUST**—CMU—Dean Martin, Jerry Lewis, Anita Ekberg—Average Martin and Lewis—95m.—see Dec. 12 issue Page 4262—(Technicolor)—(Vista-Vision)—Leg.: B. (5521)

**LEATHER SAINT, THE**—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue Page 4166—(VistaVision). (5521)

**LUCY GALLANT**—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)

**MAN WHO KNEW TOO MUCH, THE**—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)

**MOUNTAIN, THE**—D—Spencer Tracy, Robert Wagner, Claire Trevor—High rating suspense drama—105m.—see Oct. 3 issue Page 4231—(VistaVision)—(Technicolor)—(Made in France). (5603)

**PARDNERS**—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)

**PROUD AND PROFANE, THE**—D—William Halden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)

**RAINMAKER, THE**—D—Burt Lancaster, Katherine Hepburn, Wendell Corey—High rating entry—121m.—see Jan 9 issue—(Vista Vision)—(Technicolor)—Leg.: B. (5606)

**SCARLET HOUR, THE**—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue Page 4135—(VistaVision). (5514)

**SEARCH FOR BRIDEY MURPHY**—D—Terese Wright, Louis Hayward, Nancy Gates—Exploitation item for the program—84m.—see Oct. 17 issue Page 4237—Leg.: B—(VistaVision). (5602)

**TEN COMMANDMENTS, THE**—HISD—Charlton Heston, Anne Baxter, Yul Brynner—One of the top entertainments of all time—219m.—see Oct. 17 issue Page 4237—(VistaVision)—(Technicolor). (5601)

**THAT CERTAIN FEELING**—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bab Hope comedy—103m.—see June 13 issue Page 4174—Leg.: B—(Technicolor)—(VistaVision). (5522)

**THREE VIOLENT PEOPLE**—W—Charlton Heston, Anne Baxter, Gilbert Roland—Okay western—100m.—see Dec. 26 issue Page 4267—(VistaVision)—(Technicolor). (5604)

**VAGABOND KING, THE**—MU—Kathryn Grayson, Oreste, Rita Moreno—Average film musical will need plenty of help—88m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision). (5601)

**WAR AND PEACE**—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary work rates high on all counts—208m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision)—(Filmed in Italy). (5625)

## TO BE REVIEWED OR IN PRODUCTION

**BEAU JAMES**—Bob Hope, Paul Douglas, Vera Miles—(VistaVision)—(Technicolor).

**BLACK MANTILLA, THE**—Cormen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

**BUSTER KEATON STORY, THE**—Donald O'Connor, Ann Blyth, Rhonda Fleming—(VistaVision).

**DELICATE DELINQUENT, THE**—Jerry Lewis, Darren McGavin—(VistaVision).

**FEAR STRIKES OUT**—Anthony Perkins, Karl Malden, Norma Moore—(VistaVision). (5607)

**FUNNY FACE**—Audrey Hepburn, Fred Astaire, Kay Thompson—(Technicolor)—(VistaVision)—(Made in France).

**GUNFIGHT AT THE OK CORRAL**—Burt Lancaster, Kirk Douglas, Rhonda Fleming—(Technicolor)—(VistaVision).

**JOKER, THE**—Frank Sinatra, Mitzi Gaynor, Jeannie Crain—(VistaVision).

**LONELY MAN, THE**—Jack Palance, Anthony Perkins, Elaine Aiken—(VistaVision).

**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).

**OMAR KHAYYAM**—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

**TIN STAR, THE**—Henry Fonda, Anthony Perkins, Betsy Palmer—(VistaVision).

## RKO

(1954-55 releases from 501;  
1955-56 releases from 601)

**BACK FROM ETERNITY**—MD—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227. (703)

**BIG SKY, THE**—MD—Kirk Douglas, Dewey Martin, Elizabeth Thwaitt—Frontier meller reissue can be sold—140m.—see May 16 issue Page 4158. (662)

**BEYOND A REASONABLE DOUBT**—MD—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227. (702)

**BOLD AND THE BRAVE, THE**—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue Page 4130—(Superscope). (612)

**BRAIN MACHINE, THE**—MD—Patrick Barr, Elizabeth Allen—Impart meller for the lower half—82m.—see Feb. 22 issue Page 4110—(English-made). (609)

**BRAVE ONE, THE**—Michel Ray—Highly attractive entry of a boy and his unusual pet—100m.—see Oct. 3 issue Page 4231—(CinemaScope)—(Technicolor)—(Filmed in Mexico). (706)

**BUNDLE OF JOY**—CMU—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—see Dec. 12 issue Page 4262—(Technicolor). (807)

**CITIZEN KANE**—D—Orson Welles, Buddy Swan, Joseph Cotton—Reissue is one of the screen's masterpieces—119m.—see July 11 issue Page 4185. (665)

**CONQUEROR, THE**—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles far better returns—111m.—see March 7 issue Page 4117—Leg.: B—(Color by Technicolor)—(CinemaScope). (610)

**DEATH OF A SCOUNDREL**—D—George Sanders, Yvonne DeCarlo, Victor Jory—Interesting drama has names and exploitable story values—119m.—see Nov. 14 issue Page 4250. (707)

**FINGER OF GUILT**—MD—Richard Basehart, Mary Murphy, Constance Cummings—Okay dualler—84m.—see Oct. 17 issue Page 4238—(English-made). (705)

**FIRST TRAVELING SALESLADY, THE**—C—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, light-hearted offering has good name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)

**FLYING LEATHERNECKS**—MD—John Wayne, Robert Ryan, Janis Carter—War shaw reissue should do okay—102m.—see Sept. 5 issue Page 4215—(Technicolor). (761)

**GREAT DAY IN THE MORNING**—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(SuperScope). (613)

**I WALKED WITH A ZOMBIE**—MD—James Ellison, Frances Dee, Tom Conway—Reissue okay for exploitation spots—69m.—see July 11 issue Page 4185. (666)

**KING KONG**—MD—Fay Wray, Robert Armstrong, Bruce Cobot—Reissue is smash spectacle—100m.—see July 11 issue Page 4186. (664)

**LUSTY MEN, THE**—ACD—Susan Hayward, Robert Mitchum, Arthur Kennedy—Reissue of interesting rodeo action drama has names to help—113m.—see May 30 issue Page 4167. (663)

**MAN IN THE VAULT**—MD—William Campbell, Karen Sharpe, Anita Ekberg—For the duallers—73m.—see Dec. 26 issue Page 4267. (709)

**MURDER ON APPROVAL**—MYMD—Tom Conway, Delphi Lawrence—Lower half filler—70m.—see May 16 issue Page 4158—(English-made). (614)

**ONE MINUTE TO ZERO**—MD—Robert Mitchum, Ann Blyth—Reissue of Korean war story has names to help—105m.—see Feb. 22 issue Page 4111. (661)

**POSTMARK FOR DANGER**—MD—Terry Moore, Robert Beatty—Scotland Yard yarn is okay for duallers—79m.—see Feb. 8 issue Page 4098—(English-made). (606)

**SLIGHTLY SCARLET**—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue Page 4111—Leg.: B—(Technicolor)—(Superscope). (608)

**TENSION AT TABLE ROCK**—OD—Richard Egan, Dorothy Malone, Cameron Mitchell—Tense outdoor drama should have wide appeal—93m.—see Oct. 3 issue Page 4231—(Technicolor). (704)

**WAY OUT, THE**—MD—Gene Nelson, Mona Freeman, John Bentley—Average programmer—80m.—see April 18 issue Page 4135—(English-made).

**WHILE THE CITY SLEEPS**—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue Page 4158—Leg.: B. (615)

## TO BE REVIEWED OR IN PRODUCTION

**CYCLOPS**—James Craig, Gloria Talbot, Lon Chaney. (712)

**DAY THEY GAVE BABIES AWAY, THE**—Cameron Mitchell, Glynis Johns—(Eastman Color).

**ESCAPADE IN JAPAN**—Teresa Wright, Cameron Mitchell—(Color)—(Made in Japan).

**GIRL MOST LIKELY, THE**—Jone Powell, Kaye Ballard, Tommy Noonan, Cliff Robertson. (715)

**GUILTY**—John Justin, Barbara Laage. (715)

**I MARRIED A WOMAN**—George Gobel, Diana Dors, Jessie Royce Landis.

**JET PILOT**—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope).

**PUBLIC PIGEON NO. 1**—Red Skelton, Vivian Blaine, Janet Blair—(Color)—79m. (708)

**RUN OF THE ARROW**—Rod Steiger, Sarita Montiel—(Eastman Color).

**SILKEN AFFAIR, THE**—David Niven, Genevieve Page, Beatrice Straight—(English-made)—96m. (714)

**THAT NIGHT**—John Beal, Augusta Dabney, Shepperd Strudwick. (716)

**UNHOLY WIFE, THE**—Diana Dors, Rod Steiger, Tom Tryon—(Color).

**X—THE UNKNOWN**—Dean Jagger, Edward Chapman. (713)

**YOUNG STRANGER, THE**—James MacArthur, Kim Hunter, James Daly—84m. (711)

## Republic

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**ABOVE US THE WAVES**—MD—John Mills, John Gregson, Donald Sinden—Exciting English meller—92m.—see Jan. 9 issue—(English-made). (5601)

**CIRCUS GIRL**—MD—Kristina Soderbaum—Lower half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germany, Ceylan, and India). (5506)

**COME NEXT SPRING**—D—Ann Sheridan, Steve Cochran, Walter Brennan—Names will help farm story, particularly in rural situations—92m.—see Feb. 8 issue Page 4098—(Trucolor). (5503)

**DAKOTA INCIDENT**—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

**DANIEL BOONE, TRAIL BLAZER**—W—Bruce Bennett, Lon Chaney, Faron Young—Mediocre western far lower half—76m.—see Oct. 31 issue Page 4243—(Trucolor). (5513)

**DOCTOR AT SEA**—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue Page 4111—Leg.: B—(Color by Technicolor)—(Made in England)—(Rank). (5504)

**GREEN BUDDHA, THE**—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)

**HIDDEN GUNS**—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 issue Page 4122. (5534)

**JAGUAR**—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue Page 4135. (5531)

**LISBON**—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue Page 4198—Leg.: B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

**MAGIC FIRE**—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)

**MAVERICK QUEEN, THE**—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue Page 4151—(Trucolor)—(Naturama). (5509)

**SCANDAL, INC.**—MD—Robert Hutton, Patricia Wright, Paul Richards—Topical program meller can be exploited—79m.—see Nov. 28 issue Page 4258. (5514)

**STRANGE ADVENTURE, A**—MD—Joan Evans, Ben Cooper, Marla English—For the lower half—70m.—see Oct. 31 issue Page 4243—Leg.: B. (5537)



**STRANGER AT MY DOOR**—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue Page 4135. (5507)

**TERROR AT MIDNIGHT**—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue Page 4158. (5536)

**THUNDER OVER ARIZONA**—W—Skip Homeler, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)

**TRACK THE MAN DOWN**—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)

**WHEN GANGLAND STRIKES**—MD—Raymond Greenleaf, Marjorie Millor, John Hudson—Far the lower half—70m.—see March 7 issue Page 4118. (5535)

**WOMAN'S DEVOTION, A**—D—Rolph Meeker, Jonice Rule, Paul Henreid—For the program—88m.—see Dec. 12 issue Page 4262—(Trucolor)—(Filmed in Mexico). (5602)

**ZANZABUKU**—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

TO BE REVIEWED OR IN PRODUCTION

**ACCUSED OF MURDER**—David Brian, Vera Ralston, Sydney Blackmer—(Trucolor)—(Naturama)—74m. (5603)

**AFFAIR IN RENO**—John Lund, Doris Singleton, John Archer—(Naturama).

**CONGRESS DANCES, THE**—Rudolf Prack, Johanna Motz—(Trucolor)—(CinemaScope). (5533)

**DUEL AT APACHE WELLS**—Anna Maria Alberghetti, Ben Cooper—(Naturama).

**HELL'S CROSSROADS**—Stephen McNally, Peggine Castle—(Naturama).

**IN OLD VIENNA**—Heinz Roettinger, Robert Killick—(Trucolor)—(German-made).

**MAN IS ARMED, THE**—Dane Clark, May Wynn, William Talman—70m. (5538)

**SPOILERS OF THE FOREST**—Rod Cameron, Vera Ralston—(Naturama)—(Trucolor).

**TEARS FOR SIMON**—David Farrar, David Knight, Julia Arnall—(Trucolor).

Trans-Lux

**DANCE LITTLE LADY**—DMU—Terence Morgan, Mal Zetlerling—Imported ballet drama is slow going, even for art spats—87m.—see Feb. 8 issue Page 4100—(Eastman Color)—(English-made)—(Minter).

**LA STRADA**—D—Anthony Quinn, Richard Basehart, Giulietta Masina—One of the better Italian imports—115m.—see Aug. 22 issue Page 4206—Leg.: B—(Italian-made)—(English titles).

**LOVERS AND LOLLIPOPS**—ROMD—Lori March, Gerald O'Loughlin, Cathy Dunn—Far the art and specialty spats or for the program—80m.—see May 2 issue Page 4155.

TO BE REVIEWED OR IN PRODUCTION

**BED OF GRASS**—Anna Brazzou—(Made in Greece).

**DANGER FLIGHT 931**—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

20th Century-Fox

(1955 releases from 501;  
1956 releases from 601)

**ABDULLAH'S HAREM**—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry far program—88m.—Leg.: B—(Technicolor)—(Made in Egypt)—see June 27 issue Page 4182. (613)

**ANASTASIA**—D—Ingrid Bergman, Yul Brynner, Helen Hayes—Brilliantly enacted, beautifully mounted filmization of stage play—105m.—see Dec. 26 issue Page 4267—(Color by DeLuxe)—(CinemaScope)—(Made in Europe). (627)

**BAREFOOT BATTALION**—D—Moria Costi, Nicos Femos—Realistic offering may appeal to art or Greek spats—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)

**BEST THINGS IN LIFE ARE FREE, THE**—MU—Gordon MacRae, Dan Dailey, Sheree North—Highly entertaining musical—104m.—see Oct. 3 issue Page 4234—(CinemaScope)—(Color by DeLuxe). (625)

**BETWEEN HEAVEN AND HELL**—MD—Robert Wagner, Terry Moore, Broderick Crawford—Interesting war entry—94m.—see Oct. 17 issue Page 4238—(CinemaScope)—(Color by DeLuxe). (620)

**BIGGER THAN LIFE**—D—James Mason, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by DeLuxe)—(CinemaScope). (620)

**BLACK WHIP, THE**—W—Rugh Marlowe, Coleen Gray, Paul Richards—Adult, off-beat western—77m.—see Dec. 26 issue Page 4267—Leg.: B—(Regalscope). (628)

**BOTTOM OF THE BOTTLE, THE**—MD—Van Johnson, Joseph Cotton, Ruth Roman—Names will have to carry sermon against drink—88m.—see Feb. 8 issue Page 4098—(Color by DeLuxe)—(CinemaScope). (602)

**BUFFALO BILL**—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue Page 4190. (662)

**BUS STOP**—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for tap grases—95m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope). (618)

**CAROUSEL**—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope 55). (604)

**CRASH DIVE**—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sack service shaw reissue—105m.—see Aug. 8 issue Page 4198. (665)

**D-DAY THE SIXTH OF JUNE**—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)

**DESPERADOS ARE IN TOWN, THE**—W—Robert Arthur, Kathy Nolan, Rhys Williams—Okay western—73m.—see Nov. 28 issue Page 4258—(Regalscope). (626)

**GIRL CAN'T HELP IT, THE**—MUC—Tom Ewell, Jayne Mansfield, Edmond O'Brien—Highly entertaining entry—99m.—see Jan. 9 issue—(CinemaScope)—(DeLuxe Color)—Leg.: B. (629)

**HALLS OF MONTEZUMA**—AD—Richard Widmark, Jack Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

**HILDA CRANE**—D—Jean Simmons, Guy Madlson, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

**KING AND I, THE**—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemaScope-55). (615)

**LAST WAGON, THE**—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by DeLuxe)—(CinemaScope). (619)

**LOVE ME TENDER**—OMDMU—Richard Egan, Debra Paget, Elvis Presley—Presley name should make this a box-office winner—89m.—see Nov. 28 issue Page 4258—(CinemaScope)—Leg.: B. (624)

**MAN IN THE GRAY FLANNEL SUIT, THE**—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue Page 4130—(Color by DeLuxe)—(CinemaScope). (606)

**MAN WHO NEVER WAS, THE**—MD—Clifton Webb, Gloria Grahame, Robert Flomyng—Highly Interesting suspense drama—103m.—see Feb. 22 issue Page 4111—(Color by DeLuxe)—(CinemaScope). (611)

**MASSACRE**—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue Page 4175—(Anso Color)—(Made in Mexico). (614)

**MOHAWK**—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue Page 4131—(Eastman Color). (609)

**OASIS**—MD—Michele Morgan, Pierre Brosseur, Cornell Borchers—Mediocre programmer—84m.—see Jan. 23 issue—(Eastman color)—(CinemaScope)—Filmed in Morocco—Leg.: B. (632)

**OKLAHOMA!**—MU—Gordon MacRae, Shirley Jones, Gene Nelson—High rating entertainment—140m.—see Nov. 14 issue Page 4251—(Technicolor)—(CinemaScope)—(Magna). (630)

**ON THE THRESHOLD OF SPACE**—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope). (605)

**PROUD ONES, THE**—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor shaw packs plenty far action fans and western devotees—94m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

**QUEEN OF BABYLON, THE**—COSMD—Rhonda Fleming, Ricardo Montalban, Roldano Lupi—Impart far exploitation and specialty spats—98m.—see Aug. 8 issue Page 4198—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

**RAWHIDE**—W—Tyrone Power, Susan Hayward, Hugh Morlowe—Reissue of well-made outdoor shaw has names to help—86m.—see July 25 issue Page 4191. (663)

**REBECCA**—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcock version of mystery best-seller should do okay as reissue—129m.—see Sept. 5 issue Page 4216—(Selznick).

**REVOLT OF MAMIE STOVER, THE**—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provocative theme and exploitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

**STAGECOACH TO FURY**—W—Forrest Tucker, Marl Blanchard, Wallace Ford—Good western far the duallers—76m.—see Oct. 17 issue Page 4238—(Regalscope).

**TEENAGE REBEL**—D—Ginger Rogers, Michael Rennie, Mildred Netwick—Interesting mother-daughter story should have family appeal—94m.—see Nov. 14 issue Page 4251—(CinemaScope)—Leg.: B. (622)

**THIRD MAN, THE**—MYMD—Joseph Cotten, Valli, Orson Welles—Reissue is excellent film of its type—104m.—see Oct. 31 issue Page 4243. (667)

**THREE BRAVE MEN**—D—Ray Milland, Ernest Borgnine, Nino Foch—Typical, thought-provoking drama has documentary flavor—88m.—see Jan. 23 issue—(CinemaScope). (701)

**23 PACES TO BAKER STREET**—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

**WOMEN OF PITCAIRN ISLAND, THE**—AD—James Craig, Lynn Bari, Arleen Whelan—Exploitable programmer—72m.—see Dec. 26 issue Page 4267—(Regalscope). (631)

TO BE REVIEWED OR IN PRODUCTION

**BOY ON A DOLPHIN**—Clifton Webb, Alan Ladd, Sophia Loren—(Color)—(CinemaScope 55)—(Made in Italy).

**CHINA GATE**—Nat 'King' Cole, Gene Barry, Angie Dickinson.

**DESK SET, THE**—Spencer Tracy, Katharine Hepburn, Joan Blondell—(CinemaScope)—(DeLuxe Color).

**HEAVEN KNOWS MR. ALLISON**—Deborah Kerr, Robert Mitchum—(Color by DeLuxe)—(CinemaScope)—(Made in British West Indies).

**ISLAND IN THE SUN**—James Mason, Joan Fontaine, Dorothy Dandridge—(CinemaScope)—(DeLuxe Color)—(Made in England).

**LURE OF THE SWAMP**—Marshall Thompson, Joan Vohs—(Regalscope).

**MAN FROM ABILENE**—Scott Brady, Mala Powers, Bill Williams.

**OH, MEN! OH, WOMEN!**—Dan Dailey, Ginger Rogers, David Niven—(CinemaScope)—(DeLuxe Color).

**QUIET GUN, THE**—Forrest Tucker, Mara Corday—77m.—Leg.: B.

**RIVER'S EDGE, THE**—Ray Milland, Anthony Quinn, Debra Paget—(CinemaScope)—(DeLuxe Color).

**SEAWIFE**—Richard Burtan, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica).

**SHE DEVIL, THE**—Mari Blanchard, Jack Kelly, Albert Dekker.

**TRUE STORY OF JESSE JAMES, THE**—Robert Wagner, Jeffrey Hunter, Hope Lange—(Color)—(CinemaScope).

**WAR OF THE UNIVERSE**—Jeff Morrow, Barbara Lawrence—(Regalscope).

**WAY TO THE GOLD, THE**—Jeffrey Hunter, Sheree North, Barry Sullivan—(CinemaScope).

United Artists

**ALEXANDER THE GREAT**—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue Page 4131—(Technicolor)—(CinemaScope)—(Rossen).

**AMBASSADOR'S DAUGHTER, THE**—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce far the class spats—102m.—see July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

**AROUND THE WORLD IN 80 DAYS**—CMFD—David Niven, Continflor, Robert Newton, Shirley MacLaine—Fabulous entertainment—173m.—see Oct. 31 issue Page 4243—(Eastman Color; print by Technicolor)—(Todd-A-O).

**ATTACK**—D—Jack Palance, Eddie Albert, William Smithers—Powerful war film should stimulate favorable word of mouth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich).

**BANDIDO**—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Jacks).

**BEAST OF HOLLOW MOUNTAIN, THE**—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor offering lends itself to exploitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Nassour).

**BLACK SLEEP, THE**—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue Page 4175—(Bel-Air).

**BOSS, THE**—MD—John Payne, William Bishop, Glaria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer).

**BRASS LEGEND, THE**—W—Hugh O'Brien, Nancy Gates, Raymond Burr—Far the lower half—79m.—see Dec. 12 issue Page 4262—(Goldstein).

**BROKEN STAR, THE**—W—Howard Duff, Lita Baron, Bill Williams—Okay western far program—82m.—see Feb. 22 issue Page 4112—(Bel-Air).

**COMANCHE**—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue Page 4122—(Color by DeLuxe)—(CinemaScope)—(Krueger).

**CREeping UNKNOWN, THE**—SFD—Brian Danlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinds).

**CRIME AGAINST JOE**—MYMD—John Bromfield, Julie London—Satisfactory mystery far the lower half—69m.—see March 21 issue Page 4123—(Bel Air).

**CRIME OF PASSION**—MD—Barbara Stanwyck, Sterling Hayden, Raymond Burr—Fine acting lifts crime meller above average program fare—84m.—see Jan. 23 issue—Leg.: B—(Goldstein).

**DANCE WITH ME—HENRY**—C—Lou Costello, Bud Abbott, Gigi Perreau—Mediocre Abbott and Castello entry far the duallers—79m.—see Dec. 26 issue Page 4270—(Goldstein).

**DRANGO**—D—Jeff Chandler, John Lupton, Joanne Dru—Absorbing past-Civil War drama—92m.—see Jan. 23 issue—(Earlmar).

**EMERGENCY HOSPITAL**—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue Page 4135—(Bel-Air).

**FIVE STEPS TO DANGER**—MD—Ruth Roman, Sterling Hayden—Interesting meller far the program—80m.—see Jan. 23 issue—(Kesler).

**FLIGHT TO HONG KONG**—MD—Rory Calhoun, Barbara Rush, Dolores Donlon—Far the lower half—88m.—see Oct. 3 issue Page 4234—Leg.: B—(Sabre).

**FOREIGN INTRIGUE**—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue Page 4168—(Eastman Color)—(Made in Europe)—(DRM).

**FOUR BOYS AND A GUN**—MD—Frank Sutton, Tarry Green, James Franciscus—Lower half filler—73m.—see Jan. 9 issue—(Security).

**GUN BROTHERS**—MD—Buster Crabbe, Ann Roblnsan, Neville Brand—Western meller far the lower half—79m.—see Sept. 5 issue Page 4217—(Grant).

**GUN THE MAN DOWN**—W—James Arness, Angie Dickinson, Robert Wilke—Far the lower half—78m.—see Nov. 28 issue Page 4258—(Morrison-McLaglen).

**HIGH NOON**—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue Page 4175—(Kramer).

**HOT CARS**—MD—John Bromfield, Joi Lansing, Mark Dana—Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air).

**HUKI**—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made in the Philippines)—(Collier Young).

**JOHNNY CONCHO**—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent).

**KILLER IS LOOSE, THE**—MD—Joseph Cotten, Rhonda Fleming, Wendell Corey—Good programmer has names to help—73m.—see Feb. 8 issue Page 4099—(Crown).

**KILLING, THE**—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 30 issue Page 4168—Leg.: B—(Harris-Kubrick).



**KING AND FOUR QUEENS, THE**—OD—Clark Gable, Eleanor Parker, Jo Van Fleet—Western has names to draw but suffers from lack of action—86m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Color by DeLuxe)—Leg.: B—(Russ-Field-Gabco).

**KISS BEFORE DYING, A**—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown).

**MAN FROM DEL RIO**—W—Anthony Quinn, Katy Jurada, Peter Whitney—Well conceived western should please wide variety of patrons—82m.—see Oct. 17 issue Page 4239—(Jacks).

**MANFISH**—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue Page 4112—(Leg.: B—(Color by DeLuxe)—(Wilder).

**NIGHTMARE**—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas).

**PATTERNS**—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue Page 4123—(Harris-Meyerberg).

**PEACEMAKER, THE**—W—James Mitchell, Rosemarie Bowe, Jan Merlin—Religious western for duallers, small towns—81m.—see Nov. 14 issue Page 4251—(Makelim).

**QUINCANNON, FRONTIER SCOUT**—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air).

**REBEL IN TOWN**—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air).

**RUN FOR THE SUN**—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made in Mexico)—(Russ-Field).

**RUNNING TARGET**—OD—Doris Dowling, Arthur Franz, Richard Reeves—For the lower half—83m.—see Nov. 28 issue Page 4259—(DeLuxe Color)—(Canyon).

**SHADOW OF FEAR**—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds).

**SHARKFIGHTERS, THE**—D—Victor Mature, Karen Steele, Philip Coolidge—Okay programmer holds interest—73m.—see Oct. 31 issue Page 4244—(CinemaScope; Technicolor)—(Samuel Goldwyn, Jr.).

**SINS OF THE BORGAS**—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 issue Page 4160—Leg.: C—(Technicolor)—(Frenchmade)—(Dubbed in English)—(Aldart).

**STAR OF INDIA**—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe)—(Stross).

**THE TABLE**—MD—Mark Stevens, Felicia Farr, King Calder—Well made, interesting meller—82m.—see Feb. 8 issue Page 4099—(Stevens).

**TOMAHAWK TRAIL**—OD—Chuck Connors, John Smith, Susan Cummings—Lower half filler—60m.—see Dec. 26 issue Page 4270—(Bel-Air).

**TRAPEZE**—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

**UNIDENTIFIED FLYING OBJECTS**—DOC—Interesting and exploitable documentary—92m.—see May 16 issue Page 4160—(Black and white with some color sequences)—(Greene).

**WILD PARTY, THE**—D—Anthony Quinn, Carol Ohmart, Arthur Franz—Off-beat entry for art, specialty and exploitation houses—81m.—see Dec. 12 issue Page 4263—Leg.: B—(Security).

## TO BE REVIEWED OR IN PRODUCTION

**BACHELOR PARTY, THE**—Don Murray, E. G. Marshall, Carolyn Jones—(Hecht-Lancaster).

**BIG BOODLE, THE**—Errol Flynn, Rosanna Rary—(Made in Cuba)—(Blumberg).

**BIG CAPER, THE**—Rory Calhoun, Mary Costa—(Pine-Thomas)—Leg.: B.

**BUCKSKIN LADY, THE**—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittleman).

**CARELESS YEARS, THE**—Natalie Trundy, Dean Stockwell, Catherine McLeod—(Bryna).

**ENEMY FROM SPACE**—Brian Donlevy, Sidney James, John Longden—(Hinds).

**FUZZY PINK NIGHTGOWN, THE**—Jane Russell, Keenan Wynn, Ray Danton—(Russ-Field).

**GIRL IN THE BLACK STOCKINGS, THE**—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air)—Leg.: B.

**HALLIDAY BRAND, THE**—Joseph Cotten, Viveca Linfors, Betsy Blair—77m.—(Collier Young).

**HIDDEN FEAR**—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

**HIS FATHER'S GUN**—Dane Clark, Ben Cooper, Lori Nelson—(Bel-Air).

**IRON SHERIFF, THE**—Sterling Hayden, Darryl Hickman, Peter Miller—(Grand).

**JUNGLE HEAT**—Lex Barker, Mari Blanchard—(Made in Hawaii)—(Bel-Air).

**LADY OF VENGEANCE**—Dennis O'Keefe—(Balaban)—(English-made).

**MARK OF THE VAMPIRE**—John Beal, Coleen Gray, Lydia Reed—(Gramercy).

**MEN IN WAR**—Robert Ryan, Aldo Ray—(Security).

**MONSTER THAT CHALLENGED THE WORLD, THE**—Tim Holt, Audrey Dalton, Hans Conreid—(Levy-Gardner-Laven).

**MONTE CARLO STORY, THE**—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope)—(Made in Monaco)—(Titanus).

**PHARAOH'S CURSE**—Mark Dana, Ziva Shapir, Diane Brewster—(Bel-Air).

**PISTOLERO**—Jack Palance—(Philip Waxman).

**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

**REVOLT AT FORT LARAMIE**—John Dehner, Frances Helm, Gregg Palmer—(CinemaScope)—(Technicolor)—(Bel-Air).

**RIDE BACK, THE**—Anthony Quinn, Lita Milan—(Associates & Aldrich).

**SAVAGE PRINCESS**—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

**SPRING REUNION**—Dana Andrews, Betty Hutton—(Bryna).

**STREET OF SINNERS**—George Montgomery, Geraldine Brooks—(Security).

**SWEET SMELL OF SUCCESS, THE**—Burt Lancaster, Tony Curtis, Susan Harrison—(Hecht-Hill-Lancaster).

**TIGER BY THE TAIL**—Larry Parks, Constance Smith—(Canyon).

**TO A SHOWDOWN**—John Derek, John Smith, Carolyn Craig—(Goldstein).

**TROOPER HOOK**—Joel McCrea, Barbara Stanwyck—(Felding).

**12 ANGRY MEN**—Henry Fonda, Lee J. Cobb—(Orian-Nova).

**VOODOO ISLAND**—Boris Karloff, Beverly Tyler, Murvyn Vye—(Bel-Air)—(Made in Hawaii).

**WAR DRUMS**—Lex Barker, Joan Tyler, Ben Johnson—(Color)—(Bel Air).

## Universal-International

(1954-55 releases from 501;

1955-56 releases from 5601;

1956-57 releases from 5701)

**AWAY ALL BOATS**—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue Page 4160—(Technicolor)—(VistaVision). (5626)

**BACKLASH**—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue Page 4119—(Technicolor). (5616)

**BATTLE HYMN**—BIOD—Rock Hudson, Dan Duryea, Martha Hyer—Well made entry should have wide appeal—108m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Technicolor). (5712)

**BEHIND THE HIGH WALL**—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue Page 4176. (5629)

**CONGO CROSSING**—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)

**CREATURE WALKS AMONG US, THE**—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue Page 4123. (5617)

**CURUCU, BEAST OF THE AMAZON**—MD—John Bromfield, Beverly Garland, Tom Payne—Exploitation programmer—76m.—see Nov. 14 issue Page 4251—(Eastman color)—(Filmed in Brazil)—Leg.: B. (5703)

**DAY OF FURY, A**—W—Dale Robertson, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)

**EDGE OF HELL**—D—Hugo Haas, Francesca De Scaffa—Far the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)

**EVERYTHING BUT THE TRUTH**—C—Maureen O'Hara, John Forsythe, Tim Hovey—Pleasant family divertimento—83m.—see Nov. 14 issue Page 4251—(Eastman Color). (5704)

**FOUR GIRLS IN TOWN**—CD—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—see Dec. 12 issue Page 4263—(Technicolor)—(CinemaScope)—Leg.: B. (5706)

**FRANCIS IN THE HAUNTED HOUSE**—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue Page 4191. (5625)

**GREAT MAN, THE**—D—Jose Ferrer, Dean Jagger, Julie London—Highly interesting drama—92m.—see Nov. 28 issue Page 4259. (5708)

**GUN FOR A COWARD**—OD—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoor fans—88m.—see Dec. 26 issue Page 4271—(CinemaScope)—(Eastman Color). (5711)

**I'VE LIVED BEFORE**—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue Page 4191. (5632)

**ISTANBUL**—MD—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—see Jan. 23 issue—(Technicolor)—(CinemaScope). (5709)

**KANSAS RAIDERS**—W—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)

**KELLY AND ME**—D—Van Johnson, Piper Laurie, Martha Hyer—Okay program entry—86m.—see Jan. 23 issue—(Technicolor)—(CinemaScope). (5714)

**KETTLES IN THE OZARKS, THE**—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue Page 4119. (5615)

**KILLERS, THE**—MD—Burt Lancaster, Ava Gardner, Edmund O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227. (5781)

**LARCENY**—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue Page 4192. (5685)

**LIGHT TOUCH, THE**—See Touch and Go

**MISTER CORY**—D—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—see Jan. 23 issue—(CinemaScope)—(Eastman Color)—Leg.: B. (5713)

**MOLE PEOPLE, THE**—SFMD—John Agar, Cynthia Patrick, Hugh Beaumont—Exploitation programmer—78m.—see Nov. 14 issue Page 4252. (5702)

**NEVER SAY GOODBYE**—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—86m.—see Feb. 22 issue Page 4112—(Print by Technicolor). (5613)

**NIGHT RUNNER, THE**—MD—Ray Danton, Colleen Miller, Merry Anders—Psychological drama for lower half—79m.—see Jan. 23 issue. (5710)

**OUTSIDE THE LAW**—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue Page 4136. (5621)

**PILLARS OF THE SKY**—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)

**PRICE OF FEAR, THE**—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue Page 4123. (5618)

**RAW EDGE**—W—Rory Calhoun, Yvonne de Carla, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)

**RAWHIDE YEARS, THE**—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)

**RED SUNDOWN**—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue—Page 4112—(Print by Technicolor). (5614)

**ROCK, PRETTY BABY**—DMU—Sal Mineo, John Saron, Luana Patten—Juveniles should be real "gone" on this one—89m.—see Nov. 28 issue Page 4259—Leg.: B. (5707)

**SHAKEDOWN**—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)

**SHOWDOWN AT ABILENE**—W—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)

**SIMON AND LAURA**—C—Peter Finch, Kay Kendall—For the art and specialty spots and same programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)

**SLEEPING CITY, THE**—MD—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227. (5782)

**STAR IN THE DUST**—W—John Agar, Mamie Van Doren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)

**TAP ROOTS**—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)

**TARANTULA**—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue Page 4063. (5605)

**TOUCH AND GO (The Light Touch)**—CD—Jack Hawkins, Margaret Johnston—Superior import—85m.—see April 18 issue Page 4136—(English-made). (5681)

**TOY TIGER**—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue Page 4151—(Print by Technicolor). (5624)

**UNGUARDED MOMENT, THE**—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama—95m.—see Sept. 5 issue Page 4217—(Print by Technicolor). (5701)

**WALK THE PROUD LAND**—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)

**WORLD IN MY CORNER**—D—Audie Murphy, Barbara Rush, Jeff Morrow—Satisfactory fight drama should please action fans—82m.—see Feb. 8 issue Page 4099. (5612)

**WRITTEN ON THE WIND**—D—Rock Hudson, Lauren Bacall, Robert Stack—Entry for adults has lots of selling angles—99m.—see Oct. 3 issue Page 4234—(Technicolor). (5705)

## TO BE REVIEWED OR IN PRODUCTION

**DEADLY MANTIS, THE**—Craig Stevens, Alix Talton.

**EYES OF FATHER TOMASINO**—Tony Curtis, Gilbert Roland—Marisa Pavan—(CinemaScope).

**INCREDIBLE SHRINKING MAN**—Grant Williams, Randy Stuart. (5715)

**INTERLUDE**—June Allyson, Rossano Brazzi—(CinemaScope)—(Technicolor)—(Made in Germany).

**JOE BUTTERFLY**—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn—(Technicolor)—(CinemaScope)—(Made in Japan).

**JOE DAKOTA**—Jock Mahoney, Luana Patten—(Color).

**LAND UNKNOWN, THE**—Jock Mahoney, Shawn Smith—(CinemaScope).

**MA AND PA KETTLE AT OLD MACDONALD'S FARM**—Marjorie Main, Parker Fennelly, Gloria Talbott.

**MAN AFRAID**—George Nader, Tim Hovey, Phyllis Thaxter—(CinemaScope).

**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).

**PAY THE DEVIL**—Jeff Chandler, Orson Welles, Colleen Miller—(CinemaScope).

**PYLON**—Rock Hudson, Robert Stack, Dorothy Malone—(CinemaScope).

**QUANTEZ**—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).

**TAMMY**—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

**TATTERED DRESS, THE**—Jeff Chandler, Jeanne Crain, Jack Carson, Elaine Stewart—(CinemaScope). (5716)

## Warners

(1955-56 releases from 501;

1956-57 releases from 601)

**AMAZON TRADER, THE**—OD—John Sutton, Maria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)

**ANIMAL WORLD, THE**—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue Page 4136—(Technicolor). (520)

**AS LONG AS YOU'RE NEAR ME**—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—see June 27 issue—Page 4182—(German-made)—(Dubbed in English). (519)

**BABY DOLL**—CD—Karl Malden, Carroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—see Dec. 12 issue Page 4263—Leg.: C. (607)

**BAD SEED, THE**—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)



**BURNING HILLS, THE**—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)

**CRY IN THE NIGHT, A**—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220 (602)

**DALLAS**—W—Gary Cooper, Ruth Raman, Steve Cochran—Good western reissue—94m.—see May 30 issue Page 4169. (522)

**DISTANT DRUMS**—MD—Gary Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue—Page 4169. (523)

**GIANT**—D—Elizabeth Taylor, Rock Hudson, James Dean—This is a giant of a picture—198m.—see Oct. 17 issue Page 4239—(WarnerColor). (606)

**GIRL HE LEFT BEHIND, THE**—CD—Tab Hunter, Natalie Wood, Jessie Royce Landis—Highly amusing entry—103m.—see Nov. 14 issue Page 4252—Leg.: B. (605)

**GOODBYE, MY LADY**—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue Page 4152. (517)

**MIRACLE IN THE RAIN**—D—Jane Wyman, Van Johnson, Peggie Castle—Heart touching drama for femmes—107m.—see Feb. 8 issue Page 4099. (512)

**MOBY DICK**—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)

**OUR MISS BROOKS**—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue Page 4112. (515)

**RIVER CHANGES, THE**—MD—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation playoff—91m.—see Feb. 22 issue Page 4113—(Made in Germany)—(Dubbed in English). (513)

**SANTIAGO**—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)

**SATELLITE IN THE SKY**—SFD—Kieron Moore, Lais Maxwell, Donald Wolfitt—Science-fiction entry has angles—85m.—see June 27 issue Page 4182—(WarnerColor)—(CinemaScope). (525)

**SEARCHERS, THE**—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision). (518)

**SERENADE**—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue Page 4123—(WarnerColor). (516)

**SEVEN MEN FROM NOW**—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue Page 4192—(WarnerColor). (526)

**STEEL JUNGLE, THE**—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue Page 4119. (514)

**TOP SECRET AFFAIR**—C—Susan Hayward, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—see Jan. 23 issue. (609)

**TOWARD THE UNKNOWN**—AD—William Holden, Lloyd Nolan, Virginia Leith—Well made and timely offering should register strongly at boxoffice—115m.—see Oct. 3 issue Page 4234—(WarnerColor). (604)

**WRONG MAN, THE**—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—see Jan. 9 issue. (608)

#### TO BE REVIEWED OR IN PRODUCTION

**BIG LAND, THE**—Alan Ladd, Virginia Mayo, Edmond O'Brien—(WarnerColor). (610)

**BLACK SCORPION**—Richard Denning, Mara Corday—(Mexican-made).

**BOMBERS B-52**—Karl Malden, Natalie Wood—(WarnerColor)—(CinemaScope).

**FACE IN THE CROWD, A**—Andy Griffith, Patricia Neal.

**LAFAYETTE ESCADRILLE**—Tab Hunter, Etchika Choureau, J. Carroll Naish.

**OLD MAN AND THE SEA, THE**—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

**PAJAMA GAME, THE**—Doris Day, John Raitt, Carol Haney—(WarnerColor).

**SAYONARA**—Marlon Brando, Red Buttons, Patricia Owens—(Technirama)—(Made in Japan).

**SHOOT OUT AT MEDICINE BEND**—Randolph Scott, James Craig, Dani Crayne.

**SLEEPING PRINCE, THE**—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).

**SPIRIT OF ST. LOUIS, THE**—James Stewart—(WarnerColor)—(CinemaScope).

**STORY OF MANKIND, THE**—Ronald Colman, Hedy Lamarr, Charles Coburn.

**UNTAMED YOUTH**—Mamie VanDoren, Lori Nelson, John Russell.

#### Miscellaneous

(Distributors' addresses will be furnished on request)

**BAGDAD AFTER MIDNIGHT**—BUR—For exploitation, burlesque spots—60m.—see Oct. 31 issue Page 4245—(Sonney).

**BIG FUN CARNIVAL, THE**—NOV—Marian Stafford, Jared Reed, the Bunin Puppets—Navelly should please youngsters at special showings—90m.—see Jan. 23 issue—(Artists Producers Associates).

**BRIDE OF THE MONSTER**—MD—Bela Lugosi—Mediocre lower half filler—67m.—see Feb. 8 issue Page 4102—(Realart).

**CODE OF THE UNDERWORLD**—MD—John Heath, Neil Hamilton, Esther Minclatti—Mediocre lower half filler—68m.—see April 18 issue Page 4137—(M. C. Pictures).

**CROWDED PARADISE**—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue Page 4194—(Tudor).

**DANCE HALL RACKET**—MD—Produced by George Weiss; directed by Phil Tucker—For the lower half of indiscriminating exploitation spots—62m.—see Oct. 3 issue Page 4235—(Weiss).

**FLESH MERCHANT, THE**—MD—Fast buck stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227—(Sonney).

**FORBIDDEN CARGO**—MD—Satisfactory programmer—83m.—see June 13 issue Page 4176—(Jacon).

**FRONTIER WOMAN**—W—Cindy Carson, Lance Fuller, Ann Kelly—Indian thriller okay for duallers—80m.—see Jan. 9 issue—(Eastman color)—(Vistarama)—(Top).

**GODZILLA, KING OF THE MONSTERS**—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue Page 4161—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

**HIS EXCELLENCY**—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue Page 4113—(Brenner).

**ISLAND OF ALLAH**—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color)—(Filmed in Arabia)—(Brenner).

**IS YOUR HONEYMOON REALLY NECESSARY**—C—Diana Dors—Pleasing bedroom farce—70m.—see Oct. 31 issue Page 4244—(English-made)—(Brenner).

**KENTUCKY RIFLE**—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).

**KID FOR TWO FARTHING**—A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue Page 4161—(Technicolor)—(Lopert).

**LIVING NORTH, THE**—DOC—Fine documentary drama for audiences of all ages—74m.—see Feb. 8 issue Page 4102—(Made in Lapland)—(Arlan).

**LOVE ME MADLY**—CNOV—Marilyn Waltz, Lynn Craig—“Fast buck” compilation—60m.—see Dec. 26 issue Page 4271—(Partly in color)—(McCarthy).

**MOBS, INC.**—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue Page 4125—(Premier).

**OKLAHOMA!**—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue Page 4051—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

**OEPIDIPUS REX**—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama traupe, etc.—88m.—see Jan. 23 issue—(Filmed in Canada)—(Eastman color)—(Motion Picture Distributors).

**RICHARD III**—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision)—(Lopert).

**SILENT FEAR**—D—Andrea King—Lower half entry—66m.—see Feb. 8 issue Page 4103—(Gibraltar).

**SPELL OF THE HYPNOTIST**—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).

**SWAMP WOMEN**—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue Page 4137—(Pathe Color)—(Wide Vision)—(Woolner).

**THEY WHO DARE**—MD—Dirk Bogarde, Akim Tamiraff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famous).

**UNTAMED MISTRESS**—NOV—Lower half exploitation subject—70m.—see Oct. 31 issue Page 4245—(Color)—(Ron Armond Ent.).

**VIOLENT YEARS, THE**—MD—Jean Moorehead, Barbara Weeks, Glen Corbett—Lower half fare for exploitation spots—61m.—see Oct. 17 issue Page 4239—(Phoenix).

**WALK THE DARK STREET**—MD—Chuck Connors, Don Ross, Regina Gleason—Routine lower half entry—74m.—see Oct. 31 issue Page 4245—(Dominant).

**WETBACKS**—MD—Lloyd Bridges, Nancy Gates, Barton MacLane—Battam half entry—88m.—see Oct. 31 issue Page 4246—(Color)—(Gibraltar).

**WIRETAPPER**—MD—Bill Williams—Programmer has better angles far same spots—80m.—see Feb. 8 issue Page 4103—(Embassy).

#### English Films

(Distributors' addresses will be furnished on request)

**ANGEL WHO PAWNED HER HARP, THE**—FAN—Felix Aylmer, Diane Cilento—Entertaining entry—73m.—see Feb. 8 issue Page 4100—(Dominant).

**BLACK RIDER, THE**—MD—Lower half filler—66m.—see June 13 issue Page 4176—(National Telefilm).

**FIRE MAIDENS OF OUTER SPACE**—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue Page 4183—(English-made)—(Saturn).

**WEE GEORDIE**—CD—Bill Travers, Alastair Sim, Norah Garsen—Highly amusing entry—93m.—see Jan. 23 issue—(English-made)—(Times).

#### Foreign-Made

(Distributors' addresses will be furnished on request)

**ALONE IN THE STREETS**—D—Explotable quality entry for the art spots—80m.—see Feb. 8 issue Page 4100—(Italian-made)—(English titles)—(Carroll).

**ANGELS OF DARKNESS**—D—Linda Darnell, Anthony Quinn, Valentina Cortese—Exploitation item—84m.—see Jan. 23 issue—(Italian-made)—(Dubbed in English)—(Excelsior).

**BORIS GODUNOV**—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue Page 4113—(Magicolor)—(Russian-made)—(English titles)—(Artkino).

**BULLFIGHT—COMP**—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue Page 4200—(Janus).

**CONFLICT**—D—Programmer for art spots where Russian films are used—95m.—see Feb. 8 issue Page 4101—(Sovvolor)—(Russian made)—(English titles)—(Artkino).

**DOCTORS, THE**—D—Raymond Pellegrin—Good entry for art spots—92m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Union; Kingsley-Int.)—Leg.: B.

**ETERNAL LOVE**—D—Far German language houses—95m.—see Feb. 8 issue Page 4101—(Eastman Color)—(German-made)—(English titles)—(Casino).

**EVIL FOREST, THE**—D—For the art spots and possible special showings—76½m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—(Studia Films).

**FOR DO'S SAKE**—D—Import for the art and German language houses—88m.—see Feb. 22 issue Page 4113 issue Page 4101—(German-made)—(English titles)—(Grand Prize).

**FORESTER'S DAUGHTER, THE**—CDMU—Amusing entry for German language houses—103m.—see Feb. 8 issue Page 4101—(German-made)—(English titles)—(Casino).

**FRENCH CAN CAN**—MU—Jean Gabin—Interesting import—93m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Technicolor)—(United Motion Picture Organization).

**FRUITS OF SUMMER**—C—Edwige Feuillere—Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).

**INSIDE A GIRLS' DORMITORY**—CMD—Jean Marais, Francoise Arnoul—Amusing French who-done-it—100m.—see Nov. 14 issue Page 4252—(French-made)—(English titles)—(Ellis).

**LA SORCIEKE**—D—Marina Vlady, Maurice Ronet, Nicole Courcel—Okay art house entry—97m.—see Jan. 23 issue—(French-made; filmed in Sweden)—(English titles)—(Ellis).

**LEGENDS OF ANIKA**—D—Art house filler—85m.—see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).

**MARCELINO**—D—Pablito Calvo—Interesting, charming import—90m.—see Oct. 31 issue Page 4245—(Spanish-made; English titles)—(UMPO).

**MELODY BEYOND LOVE**—D—Satisfactory romantic import for German-language houses—95m.—see Feb. 8 issue Page 4101—(German-made)—(English titles)—(Grand Prize).

**MY SEVEN LITTLE SINS**—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: B—(Ferranacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

**NAKED NIGHT, THE**—D—Good import for the art spots—82m.—see Feb. 8 issue Page 4101—Leg.: C—(Swedish-made)—(English titles)—(Times).

**OBERSTEIGHER DER (THE FOREMAN)**—OPC—Walter Janssen, Josef Kipper, Hans Holt—Cute entry for foreign language and art spots—98m.—see Dec. 26 issue Page 4271—(Austrian-made)—(English titles)—(Casino).

**PHANTOM HORSE, THE**—Well-made import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).

**PROUD AND THE BEAUTIFUL, THE**—D—Michele Morgan, Gerard Philipe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

**RIFI**—MD—Jean Servais—High rating import could go into same conventional spots as well as art houses—116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).

**ROSANNA**—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).

**SERGEANT'S DAUGHTER, THE**—D—Uneven import for German-language houses—97m.—see Feb. 8 issue Page 4102—(German-made)—(English titles)—(Casino).

**STRANGE PASSION, THE**—D—Arturo De Cordova—Import for the art spots—82m.—see Feb. 8 issue Page 4102—(Mexican-made)—(Spanish-language)—(English titles)—(Meadow).

**SUICIDE ATTACK**—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue Page 4114—(Japanese-made)—(English narration by Paul Dubrow)—(Brenner).

**TIGER'S CLAW**—D—Inferior import—74m.—see April 18 issue Page 4136—(Scandinavian-made)—(Dubbed in English)—(Realart).

**TWO LOVES HAD I**—BIDMU—Gabriele Ferzatti, Marta Toren, Nadia Gray—Good entry for art spots—98m.—see Dec. 26 issue Page 4271—(Italian-made)—(English dialogue)—(Color by Technicolor)—(Jacon).

**TREASURE OF BENGAL**—MU—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue Page 4136—(Italian-made)—(Dubbed in English)—(Color)—(Bell).

**UNMARRIED MOTHERS**—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue Page 4125—(Swedish-made)—(English titles)—(President).

**VITELLONI**—D—Franco Fabrizi, Leonora Ruffo, Franco Interlenghi—Interesting import—103m.—see Dec. 12 issue Page 4263—(Italian-made)—(English titles)—(API Prod.)



# The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4254, and 4255 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
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## Columbia

### TWO REEL

#### COMEDIES

##### ALL-STAR (6)

8411	(Sept. 15)	One Spooky Night (Clyde)	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser)	F	16m.	4074
8414	(Feb. 23)	Come On Seven (Quillen-Vernon)	F	16 1/2m.	4137
8415	(Mar. 22)	Army Daze (Besser)	F	16 1/2m.	4137
8416	(Apr. 26)	Andy Goes Wild (Clyde)	F	17m.	4259

### (1956-57)

1475	(Jan. 22)	Pardon My Nightshirt (Clyde)	F	16m.	4283
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### ASSORTED FAVORITE REPRINTS (6)

1421	(Sept. 20)	Clunked in the Clink (Vague)	F	16m.	4246
1422	(Oct. 18)	When the Wife's Away (Huah Herbert)	F	17m.	4246
1423	(Dec. 12)	She Took A Powder (Vague)			
1424	(Jan. 3)	Nervous Shakedown (Herbert)			
1425	(Feb. 7)	A Miss In A Mess (Vague)			

### COMEDY FAVORITE RE-RELEASES (6)

1431	(Oct. 11)	Scooper Dooper (Sterling Holloway)	F	18m.	4246
1432	(Nov. 15)	Jagers My Wife (Shemp Howard)			
1433	(Dec. 20)	The Sheepish Wolf (VonZell)			
1434	(Jan. 24)	Where The Pest Begins (Shemp Howard)			

### CINEMASCOPE MUSICAL TRAVELARKS

#### (Technicolor)

8441	(Feb. 16)	Wonders of Manhattan	E	16m.	4075
8442	(Apr. 20)	April In Portugal	E	20m.	4137

### (1956-57)

1441	(Feb. 14)	Wonder of New Orleans	G	19m.	4275
	(.....)	Wonder of Washington			

### SERIALS

8120	(Sept. 22)	The Sea Hound (reissue)	G	15ep.	4036
8140	(Jan. 6)	Pearls of the Wilderness	F	15ep.	4103
8160	(Apr. 21)	The Monster And The Ape (reissue)	F	15ep.	4161
8180	(Aug. 4)	Blazing The Overland Trail	F	15ep.	4208

### (1956-57)

1120	(Nov. )	Hop Harrigan (Reissue)	G	15ep.	4272
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### THE THREE STOOGES (8)

1401	(Sept. 6)	Hot Stuff	F	16m.	4246
1402	(Oct. 4)	Scheming Schemers	F	16m.	4259
1403	(Nov. 8)	Commotion On The Ocean	F	16m.	4275
1404	(Jan. 17)	Hoofs And Goofs	B	15 1/2m.	4281
1405	(Feb. 28)	Muscle Up A Little Closer			

### One Reel

### CANDID MICROPHONES (6)

#### (Reissue)

1551	(Sept. 20)	Series 3, No. 3	G	10 1/2m.	4256
1552	(Dec. 6)	Series 3, No. 4			
1553	(Jan. 3)	Series 3, No. 5			

### CAVALCADE OF BROADWAY (6)

#### (Reissue)

1951	(Sept. 6)	Cafe Society	G	11m.	4256
1952	(Nov. 8)	Blue Angel			
1953	(Dec. 21)	Village Barn			
1954	(Feb. 21)	Leon and Eddie's			

### COLOR FAVORITES (15)

#### (Technicolor)

#### (Reissue)

1601	(Sept. 6)	Leave Us Chase It	F	6 1/2m.	4247
1602	(Oct. 4)	Topsy Turkey	F	6 1/2m.	4247
1603	(Nov. 1)	Silent Tweetment			
1604	(Nov. 15)	Coo-Coo Bird Dog			
1605	(Dec. 13)	Concerto In B-Flat Minor			
1606	(Jan. 17)	Robin Hoodlum			
1607	(Feb. 7)	Fowl Brawl			
1608	(Feb. 21)	Magic Fluke			

### CINEMASCOPE MAGOOS (10)

#### (Technicolor)

1751	(Sept. 13)	Trail Blazer Magoo	E	6m.	4246
1752	(Oct. 18)	Magoo's Problem Child	G	6 1/2m.	4246
1753	(Dec. 27)	Meet Mother Magoo	E	6m.	4283
1754	(Feb. 21)	Magoo Goes Overboard			

### MR. MAGOO (4)

#### (Technicolor)

8701	(Oct. 6)	Stage Door Magoo	E	7m.	4057
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Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
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### CINEMASCOPE CARTOON SPECIALS

#### (Technicolor)

8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m.	4115
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### SCREEN SNAPSHOTS

8851	(Sept. 22)	Hollywood Bronc Busters	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere	G	10m.	4084
8854	(Dec. 15)	Ramblin' Round Hollywood	G	10 1/2m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin'	F	10 1/2m.	4115
8856	(Feb. 23)	Hollywood Small Fry	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars	F	10m.	4138
8858	(May 3)	Playtime In Hollywood	G	10 1/2m.	4224
8859	(June 14)	Mr. Rhythm's Holiday	F	9 1/2m.	4183
8860	(July 5)	Fabulous Hollywood	G	10 1/2m.	4195

### (1956-57)

1851	(Dec. 15)	Hollywood Stars At A Party (Color)	F	9 1/2m.	4283
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### UPA ASSORTED CARTOONS (4)

#### (Technicolor)

4501	(Sept. 8)	Christopher Crumpet's Playmate	E	7m.	4036
8502	(Dec. 1)	The Rise Of Dutton Long	E	6 1/2m.	4082
8503	(May 31)	The Joywalker	G	6 1/2m.	4194

### WORLD OF SPORTS (10)

1801	(Oct. 25)	Asphalt Playground	G	10m.	4276
1802	(Nov. 29)	Midget Musclemen	G	9m.	4283
1803	(Dec. 27)	Dazzling Golf			
1804	(Jan. 31)	Sharpshootin' Sportsmen			

## MGM

### THREE REEL

### CINEMASCOPE SPECIAL

#### (Eastman Color)

A-801	(Oct. 5)	The Battle of Gettysburg	E	30m.	4252
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### CINEMASCOPE CARTOONS

#### (Technicolor)

C-831	(Sept. 7)	Muscle Beach Tom	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy	E	7m.	4208
C-833	(Oct. 12)	Downbeat Bear	G	7m.	4208
C-834	(Nov. 16)	Blue Cat Blues		7m.	
C-835	(Dec. 14)	Barbecue Brawl		7m.	

### GOLD MEDAL REPRINT CARTOONS

#### (Technicolor)

W-861	(Sept. 28)	Polka Dot Puss (T-J)	F	8m.	4236
W-862	(Oct. 5)	The Bear And the Bean (B-B)	G	7m.	4235
W-863	(Oct. 26)	Heavenly Puss (T-J)	F	8m.	4235
W-864	(Nov. 9)	Bad Luck Blackie (T-A)	G	7m.	4260
W-865	(Nov. 30)	Cueball Cat (T-J)	G	7m.	4260
W-866	(Dec. 7)	Senior Droopy (D)	G	8m.	4260
W-867	(Dec. 28)	Little Rural Riding Hood (T-A)	G	6m.	4260

## Paramount

### CARTOON CHAMPION REISSUES

#### (Technicolor) (12)

### 1956-57

S16-1	(Sept. 21)	Mice Meeting You	G	7m.	4235
S16-2	(Sept. 21)	Sock-A-Bye Kitty	G	7m.	4236
S16-3	(Sept. 21)	Casper's Spree Under The Sea	E	8m.	4235
S16-4	(Sept. 21)	One Quack Mind	F	7m.	4235
S16-5	(Sept. 21)	Mice Paradise	G	7m.	4235
S16-6	(Sept. 21)	Once Upon A Rhyme	G	8m.	4235
S16-7	(Sept. 28)	Hold The Lion Please	G	7m.	4235
S16-8	(Sept. 28)	Land Of Lost Watches	G	9m.	4235
S16-9	(Sept. 28)	To Boo Or Not To Boo	G	7m.	4236
S16-10	(Sept. 28)	As The Crow Lies	F	6m.	4235
S16-11	(Sept. 28)	Slip Us Some Redskin	G	7m.	4236
S-16-12	(Sept. 28)	Boo Scout	G	8m.	4235

### CASPER CARTOONS (6)

#### (Technicolor)

B16-1	(Nov. 2)	Fright From Wrong	G	6m.	4256
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### GRANTLAND RICE SPORTLIGHTS (6)

#### HERMAN AND CATNIP CARTOONS

#### (Technicolor)

H16-1	(Dec. 7)	Hide and Peak			
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### NOVELTOONS

#### (Technicolor)

P16-1	(Oct. 19)	Sir Irving And Jeames	G	7m.	4256
P16-2	(Dec. 21)	Lion In The Roar			

### POPEYE CARTOONS (8)

#### (Technicolor)

E16-1	(Oct. 12)	Parlez Vous Woo	G	6m.	4256
E16-2	(Nov. 16)	I Don't Scare			
E16-3	(Dec. 14)	A Haul In One			

### SPEAKING OF ANIMALS

#### CHAMPIONS (4)

#### (Reissue)

A15-1	(Sept. 30)	Tain't So	F	10m.	4044
A15-2	(Sept. 30)	Monkey Shines	G	9m.	4044

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
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A15-3	(Sept. 30)	Be Kind To Animals	E	8m.	4043
A15-4	(Sept. 30)	From A to Zoo	E	9m.	4043

### TOPPERS (6)

M15-1	(Oct. 7)	Three Kisses	E	10m.	4084
M15-2	(Nov. 11)	Reunion In Paris	G	10m.	4096
M15-3	(Jan. 27)	Animals a la Carte	F	10m.	4105
M15-4	(Mar. 9)	There's Gold In Them Thrills	F	10m.	4126
M15-5	(May 4)	Ups And Downs	G	9m.	4179
M15-6	(Aug. 24)	Herman Hickman's Football Review	G	10m.	4256

### VISTAVISION SPECIALS

#### (Technicolor)

V15-1	(.....)	Bing Presents Oreste	E	10m.	4126
V15-2	(June 29)	VistaVision Visits Panama	G	10m.	4187
V15-3	(Aug. 3)	VistaVision Visits Gibraltar	G	10m.	4240
V15-4	(Oct. 5)	VistaVision Visits Austria	E	17m.	4252

## RKO

### TWO REEL

### RKO-PATHE SPECIALS

73101	(Sept. 7)	Alert Today, Alive Tomorrow	E	15 1/2m.	4239
73102	((Oct. 12)	Born To Fight	F	15m.	4260
73103	(Nov. 16)	Alaska Life Boat	G	21m.	4275

### SPORT SPECIALS (2)

73901	(Dec. 14)	Football Highlights	G	15m.	4276
73801	(Apr. 12)	Basketball Highlights			



Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
<b>TWO REEL CINEMASCOPE COLOR SPECIALS</b>					
7608	(Apr. )	Land Of The Bible (Deluxe Color)	E	18m. 4114	
7609	(June )	Dark Wave (Technicolor)	E	23m. 4177	
<b>One Reel CINEMASCOPE TERRYTOONS (Technicolor) 1955-56</b>					
5631	(Jan. )	Pork Avenue Pussycat	G	7m. 4138	
5632	(Feb. )	Uranum Blues	G	7m. 4155	
5633	(Mar. )	Good Deed Daly In Scouts To The Rescue	F	7m. 4163	
5634	(Apr. )	Oceans Of Love	G	7m. 4221	
5635	(May )	Lucky Dog	G	7m. 4194	
5636	(June )	Clancy The Bull In Police Dogged	G	7m. 4208	
5637	(July )	The Brave Little Brave	G	7m. 4276	
5638	(Aug. )	Good Deed Daly In Cloak And Stagger	F	7m. 4276	
<b>TERRYTOONS (Technicolor) 1955-56</b>					
5601	(Jan. )	The Clockmaker's Dog	G	7m. 4155	
5602	(Feb. )	Heckle And Jeckle In Miami Manlacs	F	7m. 4163	
5603	(Mar. )	Hep Mother Hubbard	F	7m. 4163	
5604	(Apr. )	Terry Bears In Baffling Bunnies	F	7m. 4224	
<b>TERRYTONE TOPPER REISSUES (Technicolor)</b>					
5605	(May )	The Wolf's Pardon	G	7m. 4224	
5606	(June )	Felix The Fox	G	7m. 4221	
5607	(July )	The Lyin' Lion	G	7m. 4221	
5608	(Aug. )	Paint Pot Symphony	G	7m. 4224	
5609	(Sept. )	The Kitten Sitter	F	7m. 4221	
5610	(Oct. )	Flying Cups And Saucers	F	7m. 4221	
5611	(Nov. )	One Note Tony	G	7m. 4221	
5612	(Dec. )	Mystery In the Moonlight	F	7m. 4221	
<b>MOVIETONE MELODY</b>					
7201	(Nov. )	Lawrence Welk And His Champagne Music (Reissue)		9m.	

## Universal-International

<b>Two Reel SPECIAL</b>					
2640	(Aug. 27)	A Time Out of War	G	22m. 4207	
<b>MUSICAL FEATURETTES (12)</b>					
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m. 4075	
2652	(Dec. 26)	Melodles By Martin	G	16m. 4095	
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m. 4103	
2654	(Feb. 27)	Tennessee Plowboy	F	13m. 4103	
2655	(Mar. 19)	Around The World Review	G	16m. 4137	
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m. 4177	
2657	(May 21)	Cool And Groovy	F	15m. 4177	
2658	(June 25)	Rhythms With Rusty	F	15m. 4203	
2659	(July 23)	Mirth And Melody	F	15m. 4235	
2660	(Aug. 26)	Bright And Breezy	G	16m. 4208	
2661	(Sept. 24)	Mr. Black Magic	G	16m. 4235	
<b>(1956-57)</b>					
3651	(Nov. 25)	Riddles In Rhythm	G	15m. 4283	
3652	(Dec. 17)	Skylarkin' Time	F	15m. 4283	
<b>SPECIAL CINEMASCOPE FEATURETTES (Technicolor)</b>					
2600	(Dec. 21)	Not King Cole Musical Story	E	18m. 4063	
2601	(Oct. 24)	Mambo Madness	F	15m. 4075	
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16 1/2m. 4203	
<b>COLOR PARADES</b>					
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m. 4105	
2673	(Feb. 20)	Blue Coast	G	9m. 4115	
2674	(Apr. 8)	Queens Of Beauty	G	10m. 4138	
2675	(May 7)	Melbourne, Olympic City (Cinemascope)	G	9m. 4138	
2676	(July 2)	Invitation To New York	E	9 1/2m. 4177	
2677	(Aug. 6)	On The Boardwalk—(Cinemascope)	F	9m. 4203	
2678	(Oct. 22)	Hula Happy (1956-57)	F	9m. 4283	
3671	(Dec. 24)	Holiday In The Hills	G	9m. 4283	
3672	(Jan. 21)	Valley Of Two Faces	G	10m. 4283	
<b>WALTER LANTZ CARTUNES (Technicolor)</b>					
2611	(Dec. 9)	Tree Medlc	G	6m. 4082	
2612	(Jan. 16)	Pigeon Holed	E	6m. 4095	
2613	(Feb. 13)	After The Ball	G	6m. 4105	
2614	(Mar. 12)	Get Lost	G	6m. 4115	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
2615	(Apr. 9)	The Ostrich Egg and I	G	6m. 4138	
2616	(May 7)	Chief Charlie Horse	G	6m. 4138	
2617	(June 4)	Room And Wrath	G	6m. 4177	
2618	(July 2)	Woodpecker From Mars	G	6m. 4177	
2619	(July 30)	Hold That Rock	G	6m. 4203	
2620	(Aug. 27)	The Talking Dog	G	6m. 4203	
2621	(Sept. 24)	Calling All Cuckoos	G	6m. 4235	
2622	(Otc. 22)	Niagara Fools	G	6m. 4235	
2623	(Nov. 19)	Arts And Flowers	G	6m. 4246	
<b>WALTER LANTZ CARTUNES (6) (Reissue)</b>					
2631	(Feb. 20)	Dog Tax Dodgers	G	7m. 4171	
2632	(Mar. 26)	Playful Pelican	G	7m. 4171	
2633	(Apr. 23)	Wet Blanket Policy	G	7m. 4171	
2634	(May 28)	Scrappy's Birthday	G	7m. 4171	
2635	(June 25)	Wild And Woody	G	7m. 4171	
2636	(July 30)	Drooler's Delight	F	7m. 4171	
<b>VARIETY VIEWS</b>					
2691	(Jan. 23)	Alert To Danger	E	9m. 4179	
2692	(Feb. 20)	Brooklyn Goes To Paris	G	9m. 4138	
2693	(May 21)	Girl Meets Buoy	G	9m. 4203	
2694	(June 25)	West Point Of The South	G	9m. 4211	
2695	(July 23)	Everybody Dances	G	9m. 4247	
2696	(Aug. 20)	Screwball Sports	F	9m. 4247	
2697	(Sept. 24)	Brooklyn Goes to San Francisco	G	9 1/2m. 4236	
2698	(Oct. 29)	Brooklyn Goes To Texas			
<b>(1956-57)</b>					
3611	(Dec. 17)	Woodpecker Meets Davy Crewcut	G	6m. 4283	
3612	(Jan. 14)	Fowled Up Party	G	6m. 4283	
3613	(Feb. 11)	Red Riding Hoodlum	G	6m. 4283	
3614	(Mar. 11)	The Plumber Of Seville	F	6m. 4283	
3615	(Apr. 8)	Box Car Bandit	G	6m. 4283	
3616	(May 6)	Operation Cold Feet	G	6m. 4283	
<b>Warners</b>					
<b>SPECIAL FEATURETTES</b>					
4911	(.....)	Chasing The Sun	G	36m. 4252	
<b>Two Reel WARNERCOLOR SCOPE GEMS</b>					
4101	(Oct. 6)	South Of The Himalayas	E	18m. 4264	
4102	(Dec. 29)	The Legend of El Dorado			
<b>SPECIALS (WarnerColor)</b>					
4001	(Sept. 8)	East Is East	G	18m. 4246	
4002	(Dec. 22)	Howdy Partner			
<b>COLOR SPECIALS (10) (Reissue)</b>					
3001	(Oct. 8)	Movieland Magic	G	19m. 4068	
3002	(Nov 5)	The Golden Tomorrow	G	17m. 4068	
3003	(Dec. 3)	Behind The Big Top	G	18m. 4063	
3004	(Jan. 7)	They Seek Adventure	G	19m. 4095	
3005	(Feb. 4)	Out Of The Desert	G	19m. 4114	
3006	(Mar. 3)	'Copters And Cows	G	18m. 4114	
3007	(May 12)	A Boy And His Dog	G	20m. 4183	
3008	(June 30)	The Wonders Of Araby	G	17m. 4228	
3009	(Aug. 25)	Miracle In The Caribbean	G	17m. 4228	
3010	(July 28)	Trailin' West (Reissue)	F	19m. 4264	
<b>CLASSICS OF THE SCREEN (6)</b>					
3101	(Sept. 24)	Small Town Idol	E	20m. 4088	
3102	(Dec. 31)	It Happened To You	E	18m. 4095	
3103	(Nov. 19)	Dog In The Orchard	E	20m. 4103	
3104	(Mar. 24)	Picture Parade	F	20m. 4155	
3105	(May 26)	Once Over Lightly	G	17m. 4264	
3106	(Aug. 11)	Through The Camera's Eye	G	20m. 4240	
<b>One Reel ANAMORPHIC SPECIALS (WarnerColor)</b>					
3220	(Sept. 1)	Heart Of An Empire	E	9m. 4114	
3221	(Dec. 10)	Springtime In Holland	E	9m. 4114	
3222	(Sept. 1)	Ski Valley	G	9m. 4114	
3223	(Apr. 21)	Time Stood Still	G	9m. 4171	
3224	(Aug. 25)	Viva Cuba	G	9m. 4264	
3225	(June 23)	Thunder Beach	E	8m. 4272	
<b>BLUE RIBBON HIT PARADES (13) (Reissue) (Technicolor)</b>					
4301	(Sept. 15)	Mouse Mazurka	F	8m. 4247	
4302	(Oct. 20)	Paying The Piper	F	7m. 4247	
4303	(Nov. 17)	Daffy Duck Hunt	F	7m. 4264	
4304	(Dec. 1)	Henhouse Hennerly	E	7m. 4272	
4305	(Jan. 19)	Swallow The Leader			
<b>BUGS BUNNY SPECIALS (8) (Technicolor)</b>					
4723	(Sept. 15)	A Star Is Bored	G	7m. 4247	

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4724	(Oct. 27)	Wideo Rabbit	G	7m. 4256	
4725	(Dec. 15)	To Hare Is Human			
<b>JOE McDOAKES COMEDIES (6)</b>					
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m. 4076	
3402	(Dec. 17)	So You Want To Be A Policeman	G	10m. 4096	
3403	(Jan. 28)	So You Think The Grass Is Greener?	G	10m. 4126	
3404	(Mar. 10)	So You Want To Be Pretty	G	10m. 4115	
3405	(May 5)	So You Want To Ploy The Piano	F	10m. 4177	
3406	(July 14)	So Your Wife Wants To Work	F	10m. 4240	
<b>MELODY MASTER BANDS REISSUES</b>					
3801	(Sept. 3)	Jan Savitt And Band	G	10m. 4051	
3802	(Oct. 22)	Artie Shaw And Orch.	F	10m. 4051	
3803	(Dec. 24)	Ozzie Nelson And Orch.	G	10m. 4064	
3804	(Feb. 11)	Carl Hoff And Band	F	10m. 4115	
3805	(Apr. 14)	Borrah Minevitch	F	10m. 4177	
3806	(July 14)	Henry Busse And Orch.	F	10m. 4211	
<b>MERRIE MELODIES (22) (Technicolor)</b>					
3701	(Sept. 3)	Dime To Retire	G	7m. 4068	
3702	(Sept. 17)	Speedy Gonzales	G	7m. 4082	
3703	(Oct. 15)	Two Scent's Worth	G	7m. 4082	
3704	(Oct. 29)	Red Riding Hoodwinked	G	7m. 4126	
3705	(Nov. 26)	Heir Conditioned	G	7m. 4095	
3706	(Dec. 10)	Guided Muscle	B	7m. 4068	
3707	(Dec. 17)	Pappy's Puppy	G	7m. 4105	
3708	(Dec. 31)	One Froggy Evening	E	7m. 4105	
3709	(Jan. 28)	Too Hop To Handle	G	7m. 4115	
3710	(Feb. 11)	Weasel Stop	F	7m. 4115	
3711	(Feb. 18)	The High And The Flighty	G	7m. 4115	
3712	(Mar. 10)	Rocket Squad	G	7m. 4119	
3713	(Mar. 24)	Tweet And Sour	G	7m. 4126	
3714	(Mor. 31)	Heaven Scent	F	7m. 4125	
3715	(Apr. 14)	Mixed Master	F	7m. 4126	
3716	(May 5)	Gee Whiz-z-z-z-z-z-z	F	7m. 4138	
3717	(May 19)	Tree Cornered Twenty	G	7m. 4138	
3718	(June 2)	The Unexpected Pest	F	7m. 4236	
3719	(June 23)	Tugboat Granny	G	7m. 4228	
3720	(July 7)	Stupid Duck	F	7m. 4228	
3721	(Aug. 4)	Rocket-Bye Baby	G	7m. 4228	
3722	(Aug. 25)	Raw! Raw! Rooster!	G	7m. 4247	
<b>1956-57</b>					
4701	(Sept. 1)	Slap Happy Mouse	G	7m. 4227	
4702	(Sept. 20)	Deduce, You Say!	G	7m. 4247	
4703	(Oct. 13)	Yankee Dood It	F	7m. 4256	
4704	(Nov. 10)	There They Go-Go-Go	F	7m. 4256	
4705	(Nov. 24)	Two Crows From Tacos	G	7m. 4247	
4706	(Dec. 8)	The Honey Mousers			
4707	(Jan. 5)	The Three Little Bops			
4708	(Jan. 12)	Tweet Zoo			
4709	(Jan. 26)	Scrambled Aches			
<b>THE SPORTS PARADE (10) (Technicolor)</b>					
3501	(Oct. 15)	Picturesque Portugal	G	10m. 4076	
3502	(Jan. 14)	Fish Are Where You Find Them	G	10m. 4126	
3503	(Feb. 18)	Green Gold	G	10m. 4115	
3504	(Mar. 17)	Crashing The Water Barrier	E	10m. 4138	
3505	(May 19)	Facing Your Danger			
3506	(July 21)	The Sporting Irish	G	9m. 4228	
<b>WARNER SPECIALS (7)</b>					
3601	(Oct. 1)	An Adventure To Remember	G	10m. 4082	
3602	(Nov. 12)	Shark Hunting	G	10m. 4076	
3603	(Jan. 21)	Faster And Faster	E	10m. 4126	
3604	(Mar. 17)	A Neckin' Party (Reissue)	G	9m. 4126	
3605	(Apr. 28)	I Never Forget A Face	G	10m. 4247	
3606	(June 16)	Smart As A Fox	E	9m. 4247	
3607	(Aug. 18)	Animals And Kids	G	9m. 4247	
<b>WARNERCOLOR SPECIALS 1956-57</b>					
4401	(Oct. 27)	Playtime Pals	G	9m. 4247	



current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

NOW IN GENERAL RELEASE										
A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
Yagol Drums Rod Cameron, Mary Castle	Rumble On The Docks James Darren	Boom Town (RE) Spencer Tracy, Clark Gable	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	Beyond A Reasonable Doubt Dana Andrews, Joan Fontaine	Lisbon (Naturama- Tricolor) (Made in Portugal) Ray Milland, Maureen O'Hara	Oklahoma! (CS-TC) Gordon MacRae, Shirley Jones, Gene Nelson	The King And Four Queens (Russ-Field) (CS-DC) Clark Gable, Eleanor Parker	The Unguarded Moment (TC) Esther Williams, George Nader	A Cry In The Night Edmond O'Brien, Natalie Wood	The She Creature (American-Int.) Chester Morris, Marla English
Friendly Persuasion (TC) Gary Cooper, Dorethy McGuire, Marjorie Main	The Seventh Calvary (TC) Randolph Scott	The Rack Pcul Newman, Wendell Corey, Anne Francis	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Back From Eternity Anita Ekberg, Robert Ryan	Dakota Incident (Tricolor) Linda Darnell, Dale Robertson, John Lund	Anastasia (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner	The Wild Party Anthony Quinn, Carol Ohmart, (Security)	The Amazon Trader (WC) John Sutton, Marie Fernanda	The Bad Seed Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckart	La Strada (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made)
Fighting Trouble The Bowery Boys	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Tale Of Two Cities (RE)	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Finger Of Guilt Richard Basehart, Mary Murphy (English made)	Daniel Boone, Trail Blazer (Tricolor) Bruce Bennett, Lan Chaney, Jr. Faron Young	Black Whip (RegalScope) Hugh Marlowe, Coleen Gray	Dance With Me Henry Bud Abbott, Lou Costello, (Goldstein)	John Bromfield, Beverly Garland (Made in Brazil)	Toward The Unknown (WC) William Holden, Lloyd Nolan, Virginia Leith	Westward Ho, The Wagons (CS-TC) (Buena Vista) (Disney) Fess Parker
Calling Homicide Bill Elliott	Ride The High Iron Don Taylor Sally Forrest	The Teahouse Of The August Moon (CS-Color) Marlon Brando, Glenn Ford, Eddie Albert (Made in Japan)	The Search For Bridey Murphy (VV) Teresa Wright, Louis Hayward	Tension At Table Rock (TC) Cameron Mitchell, Richard Egan, Dorothy Malone	A Woman's Devotion (Tricolor) Ralph Meeker, Janice Rule, Paul Henreid	The Girl Can't Help It (CS-DC) Tom Ewell, Jayne Mansfield	The Brass Legend Hugh O'Brian, Nancy Gates (Goldstein)	Everything But The Truth (EC) Maureen O'Hara, John Forsythe, Tim Hovey	Giant (WC) Elizabeth Taylor, Rock Hudson, James Dean	Rock, Rock, Rock (DCA) Alan Freed, LaVern Baker, Frankie Lyman and Teenagers
The Cruel Tower John Ericson, Mari Blanchard	The Silent World (TC) (French-made) Documentary	The Great American Pastime Tom Ewell, Anne Francis, Ann Miller	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	The Brave One (CS-TC) Michel Ray	The Man Is Armed Dane Clark, May Wynn	Oasis (CS) (Made in Europe) Michele Morgan, Cornell Borchers	Five Steps To Danger Ruth Roman, Sterling Hayden (Grand)	Written On The Wind (TC) Rock Hudson, Lauren Bacall, Robert Stack	The Girl He Left Behind Tab Hunter, Natalie Wood	Runaway Daughters (American-Int.) Marla English, John Litel
High Terrace Dale Robertson, Lois Maxwell, Derek Bond	Don't Knock The Rock Bill Haley and his Comets	Mutiny On The Bounty (RE)	Edge Of The City John Cassavetes, Sidney Poitier, Kathleen Maguire	Death Of A Scoundrel George Sanders, Yvonne De Carlo	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	Drango Jeff Chandler, Joanne Dru (Earlmar)	Rock Pretty Baby John Saxon, Sal Mineo, Luana Patten	The Wrong Man Henry Fonda, Vera Miles	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye
Blonde Sinner Diana Dors (English-made)	Nightfall Aldo Ray, Anne Bancroft			Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds						
The Rose Bowl Story (Color) (RE)				Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg						
Hot Shots, The Bowery Boys										
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett	Wicked As They Come Arlene Dahl, Herbert Marshall									

Gun For A Town Dale Robertson, Leta Maxwell, Derek Bond	Utah Blaine Rory Calhoun, Susan Cummings	Slander Van Johnson, Ann Blyth, Steve Cochran	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made in Egypt) (Special Engagements)	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Tears For Simon (Tricolor) David Farrar, Julie Arnall	Three Brave Men (CS) Ray Milland, Ernest Borgnine Diane Jergens	The Monte Carlo Story (TC-Technirama) Marlene Dietrich, Vittorio De Sica (Made in Morocco) (Titanus)	The Great Man Jose Ferrer, Dean Jagger, Keenan Wynn, Julie London	Top Secret Affair Kirk Douglas, Susan Hayward	Cinderella (RE) (TC) (Buena Vista) (Disney)
Not Of This Earth Paul Birch, Beverly Garland	Full Of Life Judy Holliday, Richard Conte	Green Dolphin Street (RE)	Three Violent People (VV-TC) Charlton Heston, Anne Baxter	The Silken Affair David Niven, Genevieve Page (English-made)	Above Us The Waves John Mills	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter Hope Lange	The Big Boodle Errol Flynn, Rosanna Rory (Made in Cuba) (Blumberg)	The Night Runner Ray Danton, Colleen Miller	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant	Boys Town (RE)	The Rainmaker (VV-TC) Bert Lancaster, Katharine Hepburn	The Young Stranger James MacArthur, Kim Hunter	The Congress Dances (Tricolor-CS) (German-made)	The Quiet Gun Forrest Tucker, Mara Corday (RegalScope)	The Halliday Brand Joseph Cotten, Vivica Lindfors (Collier Young)	Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter		
	Fire Down Below (CS-Color) (Made in Trinidad) Rita Hayworth, Robert Mitchum, Jack Lemmon	The Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Travers	Fear Strikes Out (VV) Anthony Perkins, Norma Moore	Cyclaps James Craig, Gloria Talbot, Lon Chaney	Accused Of Murder (Tricolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Man From Abilene Scott Brady, Mala Powers	Battle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Duryea		
	The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.	Hot Summer Night Leslie Nielsen, Colleen Miller	Omar Khayyam (VV-TC) Cornel Wilde, Debra Paget	X-The Unknown Dean Jagger, Edward Chapman	Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	Heaven Knows Mr. Allison (CS-DC) Deborah Kerr, Robert Mitchum	Mister Cory (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford			
	The Man Who Turned To Stone Victory Jory, Ann Doran	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget				
	Zombies Of Mora-Tau Allison Hayes, Majorie Eaton									

PROMISED FOR EARLY RELEASE

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.



# WHAT'S HAPPENING AT RKO

*Why we make this statement  
at this time...*

There have been a lot of stories lately about what RKO is doing and what it intends to do. Here are the facts.

*Why certain changes are  
being made...*

The goal of RKO is to reduce its fixed domestic overhead by 53% for any given motion picture.

Money saved by reducing these fixed costs in distribution and production can thus be applied to the creative end of picture making.

*What RKO is doing about  
motion picture distribution...*

RKO has made a limited agreement with Universal-International to distribute motion pictures through the Universal-International distribution system. This applies only to the United States and only to motion pictures started prior to December 31, 1956.

Distribution by RKO of its pictures will continue in foreign markets in the same way as it has been.

The agreement with Universal-International has been accomplished in order to eliminate duplication of distribution overhead and noncreative expenditures, allowing more resources to be put into the creative end of making better pictures.

*What changes will be made  
in RKO's production...*

In production, there is also an opportunity to reduce the so-called below-the-line fixed charges attributed to a motion picture. These are noncreative costs and do not contribute to a picture's artistic or financial success.

We have two groups of studio buildings—on Gower Street in Hollywood and in Culver City. How these production facilities can be put to best use has not yet been finally determined.

*How these changes will  
affect RKO's future...*

With the streamlining of its distribution and production, and the subsequent savings in fixed charges, RKO will be in a position to concentrate on the creative planning, making and promotion of better motion pictures.

*Our decisions on distribution and production are made  
with one goal in mind—to make better motion pictures more efficiently.  
This will benefit the public and motion picture exhibitors as well as ourselves.*



# MOTION PICTURE EXHIBITOR

FEBRUARY 6, 1957

VOLUME 57

NUMBER 15

IN TWO SECTIONS

• THIS IS SECTION ONE

***Bidding . . . It Stinks!***

editorial

**Movies On TV  
Aid Industry**

(page 8)

**This Theatre  
Will Not Die**

(page 16)

**AND FEATURING: EXTRA PROFITS**


Kenneth Hargreaves heads the new J. Arthur Rank organization in the U. S., seeking wider acceptance for British films. Such organizations, with their own distribution setups, offer some employment opportunities to recently displaced RKO exchange personnel





# HERE'S WHAT THE SHOOTING'S FOR!

Share the good news of these M-G-M releases just previewed and headed for top grosses!



"THE WINGS OF EAGLES"



"10,000 BEDROOMS"



"LIZZIE"



"DESIGNING WOMAN"



"THE LITTLE HUT"



## **PERFECT WASHINGTON'S BIRTHDAY SHOW!**

"THE WINGS OF EAGLES" will lift grosses sky-high! The fastest-booking holiday attraction because John Wayne and director John Ford deliver another BIG in-Metrocolor hit (*Best since their "Quiet Man"*). Based on the life of reckless, fun-loving "Spig" Wead, Squadron Commander. Dan Dailey, Maureen O'Hara co-star.

## **SONG-FILLED JOYOUS ENTERTAINMENT!**

"10,000 BEDROOMS" delivers solid entertainment about a young hotel tycoon (*Dean Martin's first solo starring role*) and four lovely sisters. A BIG, happy, romantic, song-studded attraction loaded with beauty and talent—in CinemaScope and Metrocolor! Cast includes: Anna Maria Alberghetti, Eva Bartok, Dewey Martin, Walter Slezak, Paul Henreid.

## **POWERFUL DRAMA! EXPLOITATION NATURAL!**

"LIZZIE" is a sock drama for sensational showmanship. It's the story of "the Jekyll and Hyde girl who lived three strange lives." Eleanor Parker's performance as three different personalities is absorbing. Something different for the fans! (*A Bryna Production*).

## **TIP-OFF ABOUT ONE OF 1957's BIGGEST!**

"DESIGNING WOMAN" was previewed last week. Immediately the word flashed from Coast to Coast that M-G-M has another blockbuster in the "High Society" class. Gregory Peck, Lauren Bacall, Dolores Gray in the hilarious, action-packed CinemaScope comedy romance in Metrocolor of a designer and a sportswriter.

## **AUDIENCE REACTION FORECASTS SENSATION!**

"THE LITTLE HUT" in its audience Test-Previews has proved itself in advance a smash box-office hit! Ava Gardner in her scanty wardrobe is gorgeous, shipwrecked on a desert island with Stewart Granger and David Niven. Sure-fire audience entertainment—in BLUSHING COLOR! (*A Herbson, S. A. Production*).

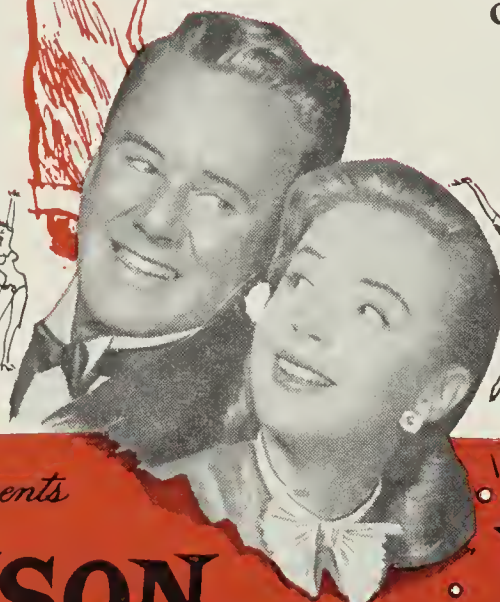


Meet "MISTER NOBODY"

a guy who reached  
for the stars...and grabbed  
a handful of nothing!

...a bum you'd pass on the street,  
but whose heart and talent  
once stood the world on its ear!

...just a ham-and-egg hooper  
—till a dog named Kelly lent him a  
helping paw, and a redheaded girl  
gave him a kiss! He was the first  
to believe it when they told him  
he was good, and now—down and  
out—the very last one to know!



Universal-International presents

**VAN JOHNSON**

IN

**KELLY and ME**

IN **CINEMASCOPE** • **TECHNICOLOR**

CO-STARRING

**PIPER LAURIE • MARTHA HYER**

with

**ON SLOW STEVENS • HERBERT ANDERSON • FRANK WILCOX** Directed by **ROBERT Z. LEONARD** • Story and Screenplay by **EVERETT FREEMAN** • Produced by **ROBERT ARTHUR**



*from U-I the Dependable Company!*



# EXHIBITOR



**FEBRUARY 6, 1957**  
VOLUME 57 NUMBER 15

## "BIDDING . . . IT STINKS!"

So SAID at least one of the 125 theatre executives, in 39 states and the District of Columbia, who cooperated in MOTION PICTURE EXHIBITOR's current survey on "Competitive Bidding as a film buying practice."

The survey itself is now complete. The clerical detail, attendant to reducing to spread sheets and gross totals the opinions and experiences gained in the operation of 377 "bidding" theatres, is now under way. The finished results, backed by postmarked and dated envelopes, and signed by prominent theatremen in all but five isolated cases, will now become a part of the historic record of this industry. It is hoped to have all checking, tallying,

and writing finished in time to feature in MOTION PICTURE EXHIBITOR, issue of Feb. 27.

Once again, as in the questionnaire form itself, we promise each cooperating theatre executive that his identity will be protected. We are flattered that 120 demonstrated such complete confidence in our integrity that they signed "the record." Instead of the oft repeated trite statements, about the "personality," "good reputation," and "good name" that particular trade papers say they possess, we would rather accept this mute tribute from qualified theatremen. Their confidence speaks louder than anything we might say about ourselves.

## COMPO'S ACADEMY AWARDS SWEEPSTAKES

ANYONE WHO HAS a wide acquaintance among theatremen, or who has found it necessary to keep his finger on the theatre pulse for any length of time, knows the one-night depression and resultant bitterness that greeted past Academy Award nights. Admittedly good promotion for the industry as a whole, everything about the Academy Awards seemed to be anti-theatre. Whether on radio, or later on TV, the public excitement, star studded participants, and top news drawing power were channeled through a competitive medium foreign to this industry, and no doubt helped that medium while killing theatre business for that one night. Some automobile advertiser, some radio or TV network, some studio, and some actors all benefited from the big night, but the only difference it made to the average theatre was an increased film price, or a higher percentage, for the picture or stars that won. And in more recent years, a Nominations night removed one more night from the theatremen's 365 night year.

But in this year 1957 it looks as though things will be different, and theatremen can benefit from the Academy Awards, if they have the gumption and promotional ability, and go out and hustle. The reason is the ACADEMY AWARDS SWEEPSTAKES, offered by COMPO as a local promotion designed to increase attendance.

As we understand it, this promotion will be a guessing contest, in which the public will have an opportunity to guess the winners of 12 of the 27 categories for which Academy Awards will be announced in Hollywood on Wednesday, March 27. To help promote and coordinate it, a complete line of accessories including entry blanks, advertising mats, trailers, one-sheets, lobby posters, mar-

quce valances, snipes, etc., will be made available; and a complete pressbook covering all phases of the promotion, publicity and potential newspaper tieups is being prepared.

All prizes will be local in nature and will be promoted locally by participating theatres. They will be awarded to those coming closest to guessing the 12 designated categories. A 25 word sentence will be required from each contestant as a tie breaker. And there is no objection to a theatre working alone or joining groups of other theatres in conducting the contest and promoting the prizes.

Of course, there is nothing in all of this that individual theatres or theatre groups couldn't have done for themselves in the past. We even understand that similar guessing contests were held in the past by more aggressive theatres in the south, southwest, and in Canada. But, this time it is coordinated as a national effort, and much of the advertising and publicity has been created and made available in packaged form. The monetary success to any particular theatre now rests squarely on the shoulders of the theatre management. They will probably take out in patron interest, and therefore in dollars, just as much as the effort they put into it.

If just the theatremen who have griped in the past about the competition of Academy Award nights on TV get behind it, it is guaranteed to be a success. But don't forget, the contest runs from the Nominations announcement on Feb. 19, to the Awards announcement on March 27. So if you are going to get in on it, you had better get started.

Time's a wastin'!

**Paul J. Greenhalgh**

(pinch hitting for the vacationing Jay Emanuel)



# Strictly Local Promotion Planned For Academy Award Sweepstakes

NEW YORK—As finally approved last fortnight by COMPO, the Academy Award Sweepstakes, designed as a theatre business-building project and built on a plan conceived several years ago by Robert Taplinger, now Warners' vice-president, will be held from Feb. 19 to March 26. It will be strictly a local promotion, with no national prize.

Through it the public will have an opportunity to guess the winners of 12 of the 27 categories for which Academy "Oscars" will be bestowed in Hollywood on March 27.

According to plans, prizes will be offered to those who come nearest to guessing the winners in the 12 categories designated. In addition to naming the winner, each contestant must write a 25-word sentence, which will serve as a tie-breaker, should a tie occur. Prizes are to be promoted by participating theatres. Theatres may act alone or join with other theatres in conducting the Sweepstakes and promoting prizes.

Nominations for the Academy Awards will be announced in Hollywood Feb. 19. Upon the announcement of the nominations, entry blanks will be printed and distributed to the theatres as quickly as possible by National Screen Service.

A complete line-up of accessories will be available including ad mats, trailer, one-sheets, marquee valance, snipes, etc. A press book covering all phases of the contest, its promotion, rules, stories for newspaper planting, how to choose a board of judges, promote prizes, etc., is to be sent to all theatres gratis. In addition, a trailer and other promotional material are available to exhibitors.

## Three Circuits Enter Sweepstakes Campaign

Three circuits, representing a total of 174 theatres, have advised Robert W. Coyne, COMPO special counsel, that they will participate in the Academy Award Sweepstakes.

Emanuel Frisch told Coyne that the Randforce circuit, with 33 theatres in metropolitan New York, will take part in the Sweepstakes contest. Coyne also was advised by E. C. Grainger, Crescent Amusement Company, that he plans to start immediately in promoting the Sweepstakes in the 78 Crescent theatres in Alabama, Kentucky, and Tennessee. Thomas J. Walker, Comerford Theatres, said the 63 theatres of that circuit in Pennsylvania and upstate New York would participate in the project.

# BROADWAY GROSSES

(As of this Monday)

## Snow Buries Boxoffice

NEW YORK—Despite quite a few openings, the generally bad weather, including snow, fog, etc., killed weekend business in most of Broadway first-runs. Bright spots were the Mayfair, Victoria, and Loew's State.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Anastasia" (20th-Fox). Roxy (\$81,388)\*—Friday through Sunday garnered \$27,745, with the eighth and last week sure to reach \$50,000. Ice show on stage.

"The Wings Of Eagles" (MGM). Radio City Music Hall (\$146,192)—Thursday through Sunday accounted for \$70,000, with the first week bound to top \$110,000. Usual stage show.

"Written On The Wind" (U-I). Capitol (\$39,813)—Fourth week claimed at \$20,000.

"Gun For A Coward" (U-I). Globe (\$11,854)—Only \$9,000 expected on the opening week.

"The Iron Petticoat" (MGM). Mayfair (\$15,087)—Opened very good with \$23,000 reported for the first week.

"The Rainmaker" (Paramount). Astor (\$24,538)—Eighth week claimed at \$15,000.

"Baby Doll" (Warners). Victoria (\$21,931)—Still okay with the seventh week sure of \$24,000.

"Edge Of The City" (MGM). Loew's State (\$18,644)—Opened okay with \$25,000 estimated for the first session.

"Top Secret Affair" (Warners). Paramount (\$47,654)—Opening week estimated at \$40,000.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.



## The NEW YORK Scene By Mel Konec off

THEY'RE OFF AND RUNNING: Tent 35, the Variety Club of New York, started its new year with a luncheon meeting at Toots Shor's where officers and crew were installed; the future was outlined; and the Tent paid for the lunch of paid-up members. Wowee.

Some 200 members witnessed the installation by international officer Ralph Pries of Harold Klein as chief barker again; Richard Brandt (in absentia) as first assistant; Larry Morris as second assistant; Jack Hoffberg as dough guy; and W. W. Bower as property master. Klein reported that he and his fellow officers were working on a charity project that would make every member proud to belong to the Tent, but that since negotiations were still in progress, he didn't want to tip the thing prematurely.

International chief barker John Rowley summarized the activities of Variety for the year 1956 and announced that the convention this year would be held April 3-6 in New Orleans, while 1958 will see the convention go to London, England.

The 1956 Barker of the Year turned out to be Martin Levine, who was chairman of the convention held here last year. Not only was the award a complete surprise to him, but the donor also. His wife, Beulah, did the honors, giving him the heart-shaped award, a kiss, and some kind and loving words of praise.

Aboard the dais were Roxanne, John Cassavetes, Ed Lachman, Pries, Larry Morris, Levine, W. W. Bower, Rowley, and Ira Meinhardt.

THE METROPOLITAN SCENE: Ed Gollin is handling publicity and promotion for the recently organized Randall-Brasselle Productions, Limited, whose offices will be in New York. The company will make six features in the near future. Keefe Brasselle will direct and act in some, and Dick Randall will produce. Distribution is to be set. . . . Bob Shapiro, managing director, Paramount, tells us that as a result of the impressive grosses on the week which had Nat "King" Cole, Count Basie, etc., on stage, the theatre would continue to book in-person shows as they become available and as they fit into the schedule. . . . Julie London's recording of the title song from "Boy On A Dolphin" on Liberty label is being used to promote the film 90 days in advance of release. . . . That mailing piece detailing the Walt Disney Elementary School, Tullytown, Pa., is quite impressive, as is the school named after Walt and the various rooms named after his characters. . . . Okay pressbooks were out on Columbia's "The Guns Of Fort Petticoat"; and 20th-Fox's "The True Story Of Jesse James."

## NFS Handles AP-A

NEW YORK—A. W. Schwalberg, president, Artists-Producers Associates, Inc., and James P. Clark, president, National Film Service, last week issued a joint statement announcing the conclusion of an agreement under which the latter organization will physically handle all films produced and/or released by Artists-Producers Associates. NFS will handle the shipping and inspection as well as the booking and bookkeeping work on a basis similar to that of Disney's Buena Vista Company.

# I N D E X

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(The Pink Reviews Section)

February 6, 1957



# Stellings Lauds Current Flow Of Good Films

## Orderly Release Plan Hailed; Distributors Seen Willing To Listen To Exhib Woes, Including Rental Problems

NEW YORK—Ernest G. Stellings, president, TOA last week complimented distribution for having released a large number of good pictures during the past few months on an orderly release basis. Because of this, he said at a press conference, many exhibitors are now enjoying the best boxoffice condition in recent times.

Speaking on behalf of TOA, its members, and all of exhibition, Stellings said, "There is no problem in this industry that more good pictures can't solve. The recent systematic and orderly release of good quality pictures has immeasurably improved general industry conditions. While 1956 was relatively a poor year, 1957 has started off on the right foot.

"My predecessors and I, and the officers and directors of TOA have worked hard for years to see this come about. All of us are grateful and appreciative of the cooperation now being received from the various film companies to this end. It is hoped that this enlightened policy will be continued. It can insure the future of this industry with beneficial results to all segments of our entire business.

"During the past several days I have been in contact with a number of top distribution officials in regard to several items on the TOA program, including the problems confronting small town theatres. Those with whom I talked assured me that they will do everything in their power to cooperate with the small town theatre owners to assist in keeping their theatres open, even to the point of considerable assistance in the area of film-rental terms and deals." He stated that efforts had been made to work out a national policy based on ability to pay.

"As a point of illustration: specific pictures were discussed on which terms nationally have been designated at 50 per cent. It is recognized that the small town theatres are unable to pay 50 per cent of the gross and continue operating at a profit. In several instances, I was told that the companies in question are willing to negotiate flat rental deals. Furthermore, I was informed that these flat rental terms will not be predicated upon 50 per cent of the anticipated gross of top pictures, but will be set at a figure which should be considerably less than that and which will be reasonable under the circumstances.

"Those small town theatres who may be affected by the above, should make an effort to work out their arrangements for such pictures through the usual distribution channels at the local level. In the event that a TOA member finds it impossible to make deals on the basis outlined above, he is requested to contact the TOA New York office, where the matter will receive immediate attention."

Opined Stellings, the product shortage seems to be easing a bit and a number of



Eric Johnston hosted the Japanese Film Week delegation at a recent luncheon given by the Motion Picture Export Association at the Harvard Club, New York. Seen, left to right, are Murray Silverstone, president, 20th-Fox International Corporation; Hiroshi Okawa, head, Japanese delegation, and president, Toei; Matoko Matsukata, interpreter; Johnston; and Ambassador Toshikazu Kase, Japanese delegate to the U.N.

companies have announced increases in the number of features they intend to release this year. He expected that about 40 more features will be released in 1957 than were released in 1956. Even though some of these are low budget films, they are most desirable.

He said that distributors seemed to agree that they would not release any current product to television and that a limit of six to eight years seems to have been set.

Regarding arbitration, Stellings said that exhibition, and particularly TOA, is ready to meet with distributors as soon as they can get together. He has no definite demands in mind, but when they get together the aim should be to work out something that is mutually agreeable. He thought Allied would cooperate on arbitration with TOA, and he expects to hear from them with regard to the matter this week following the drive-in convention.

The position of TOA with regard to toll television has not changed, and the organization will watch with interest current experiments with closed circuit TV presently being conducted.

It was expected that an executive director for the organization would be named by the time the executive board and the TOA directors meet in Chicago on March 3. Six candidates are in the running, he said.

### Arbitration Group Named; Harling On Toll-TV Committee

NEW YORK—Ernest G. Stellings, president, Theatre Owners of America, announced the appointment of TOA's arbitration committee. Named were Mitchell Wolfson, S. H. Fabian, Samuel Pinanski, Stellings, George Kerosotes, and Herman M. Levy, counsel.

Also, Philip F. Harling, an executive of Fabian Theatres for the last 15 years, has been appointed by TOA as co-chairman of the Joint Committee on Toll TV. Harling has served this committee as secretary-treasurer since its inception.

## MGM's Berger Retires, Succeeded By Formato

NEW YORK—The retirement of MGM's southern division sales manager Rudolph Berger and appointment of Louis Formato to succeed him in late February was announced last week by Charles M. Reagan, vice-president and general sales manager of Loew's, Inc.

Berger has been associated with the company since 1924, first as branch manager of Washington, and then district manager and southern division manager.

Formato was formerly associated with Warner Theatres at Philadelphia and joined Loew's as a salesman in 1941. He was promoted to branch manager in 1944 and to district manager in 1954. He served as acting southern division sales manager on two occasions when Berger was ill.

Reagan, commenting on Berger's long service with MGM, said "His has been a successful career, distinguished by a personality which won friends for both himself and his company. He retires with the best wishes of his MGM associates for many years of health and happiness."

## MPAA Board Fills Vacancies

NEW YORK—Joseph R. Vogel, president, and Benjamin Melniker, general counsel, Loew's, and Abe Montague, vice-president and general sales manager, Columbia, were elected directors of the Motion Picture Association by the board at its meeting here last fortnight.

Another board vacancy occurred, however, when William H. Clark, who represented RKO, resigned. The board also accepted the resignation of Nicholas M. Schenck, who had represented Loew's as a director since Oct. 18, 1927.

Eric Johnston, president, MPAA, with the board's approval, appointed Vogel to serve on the executive committee of the board of directors. Abe Schneider, first vice-president and treasurer, Columbia, and continuing member of the MPAA board, was also appointed by Johnston, with the approval of the board, to serve on the executive committee.

## Stone In New Warners Post

NEW YORK—Mark Stone has been appointed to the newly-created position of business manager for the Warners advertising and publicity departments both in New York and at the Burbank Studios, it was announced last week by Robert S. Taplinger, Warners vice-president. Stone will make his headquarters at the home office.

Herbert L. Robinson, home office sales department, has been assigned to assist Stone in establishing the new set-up.

## Westway Suit Dismissed

NEW YORK—U. S. District Court Judge Gus Solomon last fortnight dismissed the anti-trust suit brought by Westway Operating Company, Inc., owner, Symphony, against 20th-Fox and Skouras Theatres.

It was claimed that the film company refused first-run product to the theatre.



# Public Appetite For Pix Whetted By TV Showings, Says Sindlinger

CINCINNATI—The appetite of the public to see new features playing in theatres has been whetted by the television exhibition of the old films now available from additional sources of supply, it was asserted last week by Albert E. Sindlinger, president of Sindlinger and Company, business analysts, in the course of an address to the National Allied Drive-In convention in the Netherland Hilton Hotel here. Sindlinger contended that his firm's studies indicate that the public is becoming more selective in its television viewing and that attendance in theatres since July of last year has increased, on a weekly basis, over that of the previous year, partly as the result of fewer new attractions on television.

Sindlinger offered further words of encouragement to exhibitors by saying that "the proper use of facts," coupled with showmanship, would be a determining factor in the success of their operations. Theatre men "are over the hump," he said, if they "will use facts to feel with." The economics of the industry, he went on, are forcing a separation of "the boys from the men among showmen" through the application of research and analysis of public reaction.

At a clinic session later, some drive-in exhibitors charged that "greedy" distributors are taking advantage of the Federal admissions tax adjustment by "gobbling up" the returns due exhibitors through increased films costs and rentals. Allied States Association president Rube Shor stated that he is "very much disturbed" with regard to this situation and criticized the current Administration in Washington as being unsympathetic "toward the little fellow" and of "banding together with big business." He contended further that the Justice Department is more interested in monopolies of "hot dog prices" than it is in opposing distributors who are gradually forcing the small exhibitor out of business. He urged drive-in exhibitors to "stick together and combat these abuses."

At a luncheon meeting later, Hugh McLachlin, discussing new drive-in equipment, took fellow exhibitors to task for not keeping their equipment up to date.

## Shor Denies Possibility Of Allied, TOA Merger

On the final day of the convention, the possibility of a merger of National Allied with Theatre Owners of America was denied by Shor, who stated categorically that as long as he can prevent it, no such union will be considered. He stressed, however, that his group is prepared to cooperate with TOA in solving common problems. Appealing for a common exhibition front to fight distribution's high percentages, Shor warned that unless theatre men take a firm stand against the film companies' sales policies, the former will cease to be a power in the industry. One way of doing this, he suggested, would be for exhibitors to shutter their houses for as long as it might be necessary to force an alteration of distribution sales policies.



Harry Kalmine, original manager, Oritani, Hackensack, N. J., now vice-president and general manager, Stanley Warner Theatres, recently congratulated current Oritani manager Diane Gordon on the occasion of her winning a national SW circuit drive with an all-expense-paid trip to Europe as the prize.

## Columbia Ups Goodman

NEW YORK—The promotion of Morris Goodman to the post of sales manager of Columbia Pictures International Corporation has been announced by Lacy W. Kastner, president of the foreign distribution subsidiary.

Goodman has been Kastner's aide in sales and distribution, with headquarters in the home office. A former president of Republic International, Goodman has been with Columbia for the past eight years. After a special assignment with the Motion Picture Export Association, he joined Columbia in 1949, serving first in New York and then in the Paris office of the company, where he was Continental sales manager.

General counsel Abram F. Myers told delegates that the convention sessions marked the beginning of a new era for the industry. However, he conceded that the outlook for full elimination of the admissions tax is not encouraging in the present Congress, although the prospects are brighter for legislation calling for a cut in the Federal tax on the first \$25,000 of corporate profit.

Resolutions approved by the convention included one calling for production of more color features to meet TV color competition; another demanded that the film companies provide drive-ins with a continuous flow of product regardless of season; and a third urged that action be taken to secure newspaper cooperation on theatrical advertising rates. According to a resume by Louis A. Arru, Louisville, Ky., exhibitor, clearances have reached a vanishing point and print shortages, still acute, are being used to strangle drive-in owners on rental. Warners once again was voted the most difficult distributor with which to do business, with MGM rating second and Paramount third.

A banquet in the Sheraton-Gibson Hotel, tendered by the Coca-Cola Company, preceded by a cocktail party sponsored by the National Carbon Company, closed convention activities.

# Board Names Gordon As Allied President

CINCINNATI—The industry's campaign for the complete elimination of the Federal admissions tax last week received the endorsement of the National Allied board of directors in the course of the annual meeting in the Terrace Hilton Hotel here. The board voted to back up the industry drive with all the resources of the exhibitor organization, in what was interpreted as a move to show the appreciation of smaller exhibitors for the tax relief obtained earlier, their benefit, through the contributions of larger theatre operators to last year's drive.

The directors reaffirmed the organization's support of Senator Fulbright's bill seeking a reduction on corporate income taxes on the first \$25,000 of profit and approved the action of the officers requesting film company heads to meet with Allied and other exhibitor representatives to negotiate an industry arbitration system.

Rube Shor has named a committee of three as Allied's arbitration representatives, Abram Myers, board chairman and general counsel; Abe Berenson; and himself.

New officers elected by the board at the meeting included Julius M. Gordon, Beaumont, Tex., president; Horace Adams, Independent Theatre Owners of Ohio, treasurer; Edward L. Lider, Independent Exhibitors of New England, secretary; and William A. Carroll, recording secretary. Abram F. Myers continues in his position of general counsel and board chairman.

## New Canada Ad Firm

TORONTO—The formation of a new screen advertising company, Times Theatre Advertising Limited, was announced last fortnight by Neil Sneyd, manager of national sales. Times Theatre Advertising in an amalgamation of three of the five screen advertising companies which have hitherto operated in Canada, Audio Pictures, Alexander Film Company (Canada) Limited, and G.S.A. Films Limited.

The purposes of the amalgamation had been to bring under one roof the personnel, services, theatres, film libraries, and facilities for production, scheduling and distribution of all three companies; to offer local advertisers a greater choice of films and services that had hitherto been available to them from one company; and to offer a complete medium to national advertisers.

## Stock Notes

WASHINGTON—The Securities and Exchange Commission reported last fortnight that Harry Cohn, president, Columbia, had acquired 4,596 shares of common stock through stock dividends, and made gifts of 4,246 shares, making his present holdings 184,193 shares.

Herbert J. Yates, head, Republic Pictures, was reported buying 3,000 common shares, increasing his indirect holdings to 45,060 as the shares are registered in the name of R.P.I., Inc. His preferred holdings amount to 1,000 shares, the SEC stated.

Harry W. Warner, a director of Warner Brothers Pictures, made gifts of 3,500 common shares.



*20th's Policy  
for 1957:*

**"Lead through  
STRENGTH"**

*Byron R. Fox*  
President

*An important statement  
about  
20th Century-Fox's*

**JANUARY-THRU-EASTER**  
*product!*





**20th Century-Fox** in announcing its release schedule for the first four months of 1957, reaffirms its great faith in the future of our industry as expressed by our President, Spyros P. Skouras, in his recent statement that we must "**lead through strength.**"

This is only the beginning. Our program is ambitious, but simple. *We will release one important new box-office attraction every week of 1957.* Every one of these pictures will be as successful a creation and as commercial a product as we can make it.

We are pouring into this line-up talent, skill, energy and experience. Each release will be pre-sold by hard-hitting advertising and widely-penetrating publicity.

These are challenging days for our business. But it is our thinking at 20th that vigor, imagination and merchandising will do the job. We know we have *the most of the best pictures in our entire history*, and we face the future with confidence and enthusiasm.



ALEX HARRISON  
General Sales Manager

The year's outstanding  
dramatic achievement!

## ANASTASIA

COLOR by DE LUXE

CINEMASCOPE



starring  
INGRID BERGMAN · YUL BRYNNER · HELEN HAYES

Produced by BUDDY ADLER · ANATOLE LITVAK  
Screenplay by ARTHUR LAURENTS

Now everybody can see it at popular prices

RODGERS & HAMMERSTEIN present

## OKLAHOMA!

COLOR by TECHNICOLOR

CINEMASCOPE

Produced by ARTHUR HORNBLow, JR. · Directed by FRED ZINNEMAN  
Screenplay by SONYA LEVIEN and WILLIAM LUDWIG





*Theatres are rocking!  
This one is rolling!*

# THE GIRL CAN'T HELP IT

COLOR by DE LUXE  
CINEMASCOPE

starring  
TOM JAYNE EDMOND  
EWELL • MANSFIELD • O'BRIEN

Produced and Directed by  
FRANK TASHLIN

Screenplay by  
FRANK TASHLIN and HERBERT BAKER



*The story that had to win the Pulitzer Prize!*

# THREE BRAVE MEN

CINEMASCOPE

starring  
RAY ERNEST  
MILLAND • BORGNINE

Produced by Directed and Written for the Screen by  
HERBERT B. SWOPE, Jr. • PHILIP DUNNE



*Heartwarming story of youth and adventure!*

# SMILEY

COLOR BY TECHNICOLOR  
CINEMASCOPE

starring  
RALPH JOHN "CHIPS"  
RICHARDSON • McCALLUM • RAFFERTY

and introducing COLIN PETERSEN as "Smiley"

Produced and Directed by ANTHONY KIMMINS

Screenplay by  
MOORE RAYMOND and ANTHONY KIMMINS

A London Film Released by 20th Century-Fox



*Stripped of all fiction, legend, lies!*

# THE TRUE STORY OF JESSE JAMES

COLOR by DE LUXE  
CINEMASCOPE

starring  
ROBERT JEFFREY HOPE  
WAGNER • HUNTER • LANGE

Produced by Directed by  
HERBERT B. SWOPE, Jr. • NICHOLAS RAY

Screenplay by WALTER NEWMAN



*Out of the West comes a new kind of outdoor thriller!*

# THE QUIET GUN

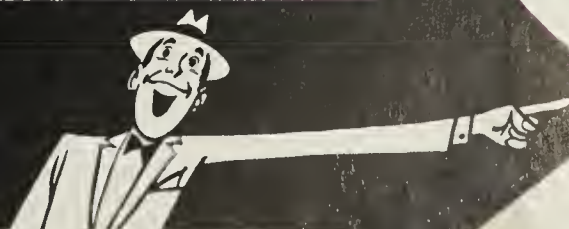
REGALSCOPE

starring  
FORREST TUCKER

Produced by Directed by  
EARLE LYON • WILLIAM CLAYTON  
Screenplay by ERIC NORDEN



"LEAD THROUGH STRENGTH" — S.P.S.





*A cast of stars in  
Broadway's smash comedy hit!*

## OH, MEN! OH, WOMEN!

COLOR by DE LUXE

**CINEMASCOPE**

starring

DAN GINGER DAVID  
DAILEY · ROGERS · NIVEN

BARBARA TONY  
RUSH · RANDALL

Produced and Directed by  
NUNNALLY JOHNSON



*Adventurers for hire in exciting Morocco!*

## OASIS

IN EASTMAN COLOR

**CINEMASCOPE**

starring

MICHELE PIERRE  
MORGAN · BRASSEUR  
with CORNELL BORCHERS

Produced by LUGGI WALDLEITNER  
and GERD OSWALD

Screen Adaptation by  
JOSEPH and GEORGES KESSEL



*The surprise romantic comedy of the year!*

## TWO GROOMS FOR A BRIDE

starring

VIRGINIA JOHN  
BRUCE · CARROLL

Produced by ROBERT S. BAKER and MONTY BERMAN

Directed by HENRY CASS · Screenplay by  
FREDERICK STEPHANI



*The star of "The King and I"!*

*The director of "The African Queen"!*

## HEAVEN KNOWS, MR. ALLISON

COLOR by DE LUXE

**CINEMASCOPE**

starring

DEBORAH ROBERT  
KERR · MITCHUM

Produced by  
BUDDY ADLER and EUGENE FRENKE

Directed by  
JOHN HUSTON

Screenplay by  
JOHN LEE MAHIN and JOHN HUSTON



*The unforgettable story of the men of the West!*

## THE STORM RIDER

REGALSCOPE

starring

SCOTT MALA BILL  
BRADY · POWERS · WILLIAMS

Produced by BERNARD GLASSER · Directed by  
EDWARD BERNDS

Screenplay by EDWARD BERNDS and DON MARTIN



*Three top stars in a story of unparalleled excitement!*

## THE RIVER'S EDGE

COLOR by DE LUXE

**CINEMASCOPE**

starring

RAY ANTHONY DEBRA  
MILLAND · QUINN · PAGET

Produced by BENEDICT BOGEAUS · Directed by  
ALLAN DWAN

Screenplay by  
HAROLD JACOB SMITH and JAMES LEICESTER





*The strangest story to emerge from the war!*

## SEA WIFE

COLOR by DE LUXE

CINEMASCOPE

starring

JOAN RICHARD BASIL  
COLLINS · BURTON · SYDNEY

Produced by Directed by  
ANDRÉ HAKIM · BOB McNAUGHT

Screenplay by GEORGE K. BURKE



*Offbeat drama of mounting suspense!*

## BREAK IN THE CIRCLE

starring

FORREST EVA MARIUS  
TUCKER · BARTOK · GORING

Produced by Directed by  
MICHAEL CARRERAS · VAL GUEST

Screenplay by VAL GUEST



*Powerful secret story of wartime Hong Kong!*

## CHINA GATE

CINEMASCOPE

starring

NAT GENE  
"KING" COLE · BARRY

Produced, Directed and Written for the Screen by  
SAMUEL FULLER

A Globe Enterprises Production  
Released by 20th Century-Fox



## 20th's MAGNIFICENT EASTER ATTRACTION!

*In the tradition of "3 Coins in the Fountain"! -  
Glorious romantic adventure filmed in the Isles of Greece!*

## BOY ON A DOLPHIN

COLOR by DE LUXE

CINEMASCOPE

starring

ALAN CLIFTON SOPHIA  
LADD · WEBB · LOREN

Produced by Directed by  
SAMUEL G. ENGEL · JEAN NEGULESCO

Screenplay by RICHARD BREEN and WALTER REISCH



*The thrill package of the year!*

*A boxoffice blockbuster!*

## SHE DEVIL (TENTATIVE TITLE)

starring

MARI JACK ALBERT  
BLANCHARD · KELLY · DEKKER

Produced and Directed by  
KURT NEUMANN

Screenplay by  
CARROLL YOUNG and KURT NEUMANN

*and*

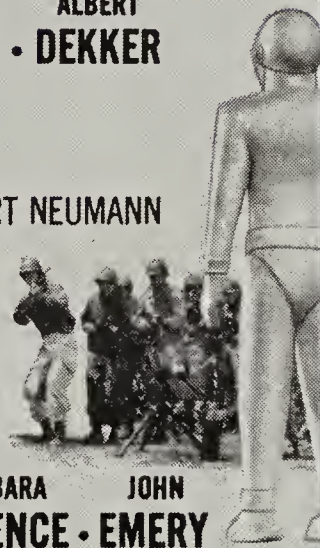
## KRONOS

starring

JEFF BARBARA JOHN  
MORROW · LAWRENCE · EMERY

Produced and Directed by  
KURT NEUMANN

Screenplay by  
LAWRENCE LOUIS GOLDMAN



LEAD THROUGH STRENGTH" - S.P.S.



The  
**MOST**  
of the  
**BEST**  
pictures  
in our  
entire  
history!



# Internal Revenue Hears Industry On Proposed Corporate Tax Switch

WASHINGTON—The Internal Revenue Service was told last fortnight, by spokesmen for the entertainment world protesting a departmental action which could have the effect of increasing the rate of tax on a star-owned corporation from a maximum of 52 per cent to a maximum of 91 per cent, that star-owned personal holding corporations are not tax dodges, but essential means for artistic survival.

It was suggested that the proposed changes probably are invalid as in conflict with the revenue statutes; that they are totally inequitable; and are aimed at a target that does not exist.

Normal corporate tax rates would not be available under the pending change if the star involved in a personal corporation owns at least 25 per cent of the stock in the corporation and his personal services are the principal source of corporate income. Under the existing act, it is considered that 20 per cent payment of corporate income to other than the star retains the lower rate.

One of the principal objections made to the proposed rules is retroactivity. Higher taxes would be imposed on contracts going back to 1953, and affected would be many long term deals.

The government was told that a star prefers to operate as a corporation because by controlling the package he controls his own career and can protect interests more vital than taxation; as an owner he is an entrepreneur, working for profit, putting together and selling. He incorporates, the argument continued, so he may make long-term contracts essential to his operations, better protect himself against litigation, including libel and plagiarism.

Arguments were made on behalf of television interests by attorney Julius Lefkowitz. It was pointed out that "far from being a tax dodge, many of the personal holding corporations were formed when excess profits tax was high."

Twenty-seven Hollywood unions were represented by witnesses, as was Screen Actors Guild. It was stated that "the motion picture industry is alarmed at developments and cannot understand why an attempt is being made to disturb a proper business setup, operating lawfully and in the open."

## Cinerama Claims Settled

NEW YORK—Negotiation of a contract granting a non-exclusive license by Cinerama, Inc., to Cinerama Productions Corporation for production and exhibition in that process, effective Jan. 1, 1959, and possibly earlier, was announced last week by Hazard E. Reeves, president, Cinerama, Inc., and Milo J. Sutliff, Cinerama Productions head.

John H. Hartley, Cinerama, Inc., treasurer, explained that the license means that his company is continuing with its production plans for "The Eighth Day," with Grant Leenhouts in charge of production. It was announced further that all intercompany claims covering previous accounts have been settled with the payment to Cinerama, Inc., of \$174,000.

## NTA Network Signs

### First Commercial Sponsor

NEW YORK—A multi-million dollar agreement for the Warner-Lambert Pharmaceutical Company to sponsor one hour weekly of feature films over 128 television stations was signed last week by that company and National Telefilm Associates, it was announced by Ely A. Landau, NTA head, who said the program will start April 1 with options to run through 1959.

The exercise of all options by Warner-Lambert during the term of the contract would bring total time and program costs to \$10 million, Landau said, adding that NTA revenue from the full sponsorship of the first 39 weeks will approximate \$4 million. Warner-Lambert, it was understood, will receive six spot commercials in each hour.

## Film Rentals Steady, But U-I Earnings Dip

NEW YORK—Universal Pictures Company, Inc. reports consolidated net earnings for the year ended Nov. 3, 1956, of \$3,993,146 after provision of \$2,880,000 for federal taxes on income. After dividends on the preferred stock, such consolidated net earnings amounted to \$4.06 per share on the 927,254 shares of common stock outstanding, excluding shares in the treasury of the company.

For the preceding year, consolidated net earnings were \$4,018,625 after provision of \$3,960,000 for federal taxes on income. After dividends on the preferred stock, these consolidated net earnings amounted to \$3.71 per share on the 1,020,089 shares of common stock outstanding.

Film rentals and sales for the 1956 fiscal year, according to the company's annual report mailed to stockholders, were \$77,609,698 as compared with \$77,520,857 for the previous fiscal year.

## Top Film Crop Seen Boosting NT Income

LOS ANGELES—Earnings of National Theatres, Inc., and voting-controlled subsidiaries for the 13 weeks ended Dec. 25, 1956 (the first quarter of the current fiscal year) were substantially higher than in the corresponding period of 1955, president Elmer C. Rhoden reported last week.

Consolidated net income of the company and voting-controlled subsidiaries amounted to \$572,913, or 21 cents per share on the 2,699,486 shares of stock outstanding. Net income from operations was \$433,000, or 16 cents per share, approximately 60 per cent higher than in the corresponding quarter of the preceding fiscal year. Sales of unproductive theatres and real estate during the quarter resulted in a net profit after federal income taxes of \$140,000 equivalent to five cents per share.

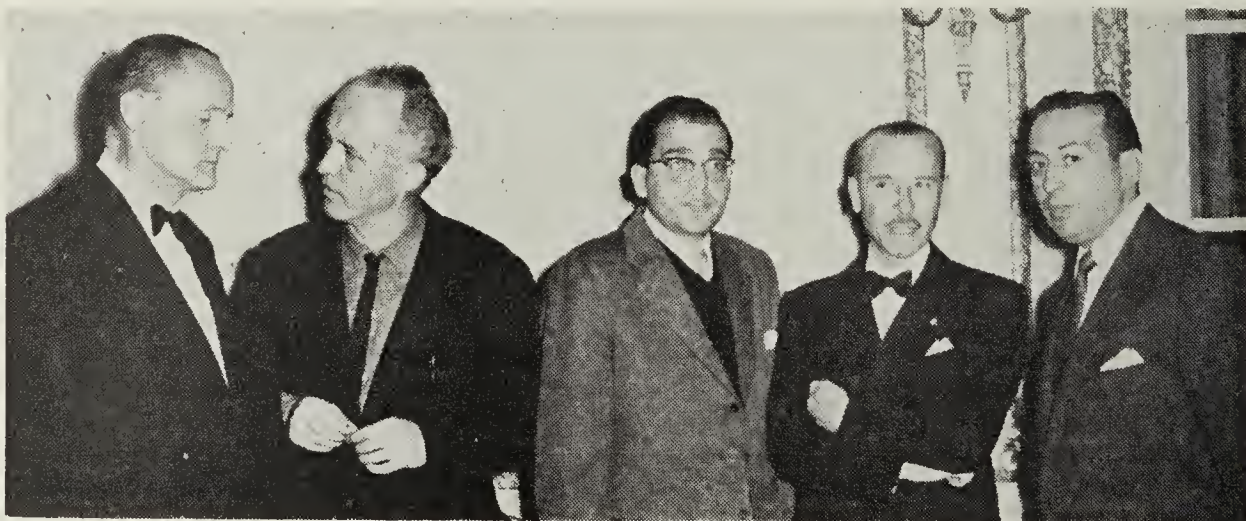
Consolidated net income for the corresponding 13 weeks ended Dec. 24, 1955, was \$203,053, or seven cents per share on the 2,746,486 shares then outstanding. This was comprised of net income from operations of \$272,000, or 10 cents per share, and net losses from sales of theatres and real estate of \$69,000, or three cents per share.

Theatre gross income for the quarter was \$13,898,000, reflecting an improvement of \$848,000 over the corresponding quarter of the previous year. Rhoden attributed the improvement in gross and net income to the following: greater popular appeal of current films, savings in operating costs and the disposing of unproductive theatres, and increase in net admission prices as a result of reduced Federal admission taxes.

## NT Names Five As New Directors

To focus on closer handling of operational problems, five new directorships have been created on the board of directors of National Theatres, bringing to 12 the total members on the board. One of the directorships went to Irving Epstein, who was also elected vice-president in charge of real estate operations.

Others named included division managers M. Spencer Leve, Los Angeles; William H. Thedford, San Francisco; Robert W. Selig, Denver; and Richard P. Brous, Kansas City.



Trans-Lux Distributing Company's Italian-made "La Strada" was recently honored as best foreign film of 1956 with the Joseph Burstyn award of the Independent Motion Picture Distributors of America at a reception at the Plaza Hotel, New York. Shown at the reception are guest of honor Dr. Manleo Brosio, Italian Ambassador to the U. S.; newspaper critic Archer Winsten; Richard Brandt, president of the importing firm; Baron Carlo de Ferrariis, Italian Consul General; and George Roth, vice-president.



## Skouras Sees Rosy Future For 20th-Fox

NEW YORK—Predicting a not far distant future in which his company would be doing an annual gross business approaching the \$150,000,000 mark, Spyros P. Skouras, president, 20th-Fox, last week painted an unusually optimistic picture of the film industry to come.

Skouras described 1957 as a "year of destiny," outlining plans providing an unprecedented company distribution schedule of more than 50 pictures, "the largest number by any company since 1940."

"Our doors are open," he said, "and we welcome other top-flight craftsmen and independent producers who have good ideas and can make quality boxoffice films." Indicative of the company's open door policy is a recent agreement with Regal Films for the production of 25 pictures which Fox is releasing.

The executive also threw his support behind a renewed industry drive to re-open theatres and for the revival of business in small towns and subsequent run situations, noting: "The impetus created by the production of many fine motion pictures coupled with the programming of old motion pictures on TV is creating a steadily growing desire on the part of the public to see new and exciting motion pictures at theatres."

### Skouras' 15th Anniversary At 20th-Fox Helm Marked

LOS ANGELES—Commemorating his 15 years of leadership as president of 20th-Fox, the company has designated March 24 to May 4 as the "Spyros P. Skouras 15th Anniversary Celebration." The announcement was made here by Alex Harrison, general sales manager.

This celebration, according to Harrison, was initiated at the request of leading exhibitors and theatre organizations, in both the United States and Canada, as well as by the more than 1,000 employees in the company's 39 exchanges in the two countries.

The designation of the Anniversary celebration, Harrison stated, is an expression of the esteem held for Skouras for his outstanding record of service in furthering the best interests of the motion picture industry.

# Brotherhood Week Campaign Books Sent To Exhibitors, 33 Exchanges

## "Edge Of The City"

When Arthur Loew, Jr., then president of MGM, handed young producer David Susskind \$500,000 to make his first motion picture, "Edge Of The City," he understandably had a few qualms. When Susskind informed him that Martin Ritt, Broadway director with nary a film to his credit, would direct the picture, and that John Cassavetes and Sidney Poitier, unknown to film audiences, would star in it, Mr. Loew again had reason to wonder.

Well, the film is finished and going into release, and everyone involved can breathe easily. It's a blockbuster. Audiences at screenings have been stunned by its power. "Edge Of The City" has a great deal to say about life, about tolerance, but it is in no sense a message picture. It's savage, thrilling, warm, amusing, heartbreaking drama.

Young Poitier might very well be the first Negro to capture an Academy Award. The year is still a babe, but it is hard to conceive of anyone topping his performance at this time. Cassavetes is a fine, sensitive actor and Jack Warden as detestable yet believable a villain as ever was seen.

More powerful than "Blackboard Jungle," as effective as "On The Waterfront," "Edge Of The City" should generate the excitement and word of mouth that means top business to theatremen. It deserves your attention. —AL ERLICK

## Springer Joins 20th-Fox

NEW YORK—John Springer has joined 20th-Fox as national magazine contact, it was announced by Edward E. Sullivan, publicity director.

In 1946, he returned from military service with the Air Transport Command and joined RKO as national and fan magazine contact, a post which he held for more than 10 years.

NEW YORK—Distribution began last week of 19,300 Brotherhood Week campaign books and promotion kits to virtually every exhibitor in the country, as well as all exchange offices in 33 cities, it was announced by William J. Heineman and Spyros S. Skouras, Jr., national co-chairmen, 1957 Brotherhood Drive.

The brochures, prepared by Jonas Arnold, Brotherhood special promotion chairman, will help showmen bring their entire community into the campaign for Brotherhood Week, which is being observed Feb. 17-24. The publicity phase of the drive is being directed by Sidney Newman and Alfred H. Tamarin, national publicity co-chairmen.

The kits, serviced to theatre owners, managers, and exchange officials by National Screen Service, contain posters, display cards and membership cards, as well as other material.

Under the program outlined in the eight-page campaign book, the highlight of the Brotherhood Week effort will be a membership fund-raising drive covering theatre patrons, exhibitors, distributors, exchange staffs, salesmen, bookers, theatre personnel, and vendors dealing with distributors and exhibitors.

Each participating theatre will designate a single day during Brotherhood Week as collection day. The solicitation of contributions is being backed by a special Brotherhood newsreel starring Ed Sullivan. The National Conference of Christians and Jews, which sponsors the annual Brotherhood Drive, is providing containers for the collections.

Theatre activity, which will be spotlighted by special marquee and lobby displays, will also feature Brotherhood benefit premieres. Tickets for the charity showings are to be sold by schools, churches, civic groups, merchant organizations, and retail stores.

Other facets of the community promotions sponsored by theatremen and distributors include Brotherhood essay and poster contests. Regional offices of the NCCJ are cooperating in the city-wide campaigns, which are being supported by intensive newspaper, television and radio publicity.

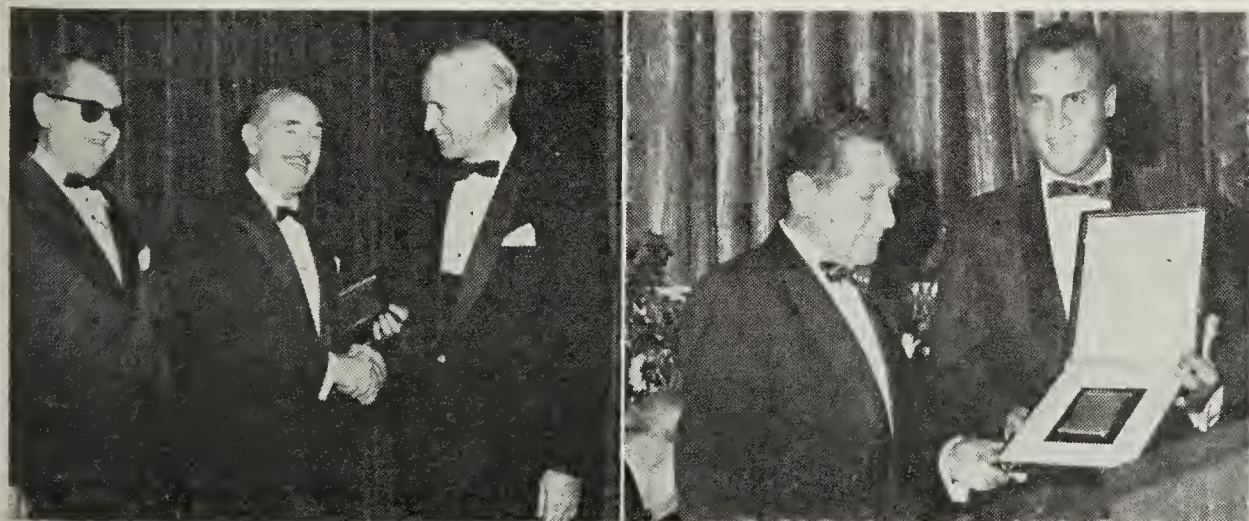
## Thornton Joins Jacobs Co.

LONDON—The appointment of Dennison Thornton as director, Arthur P. Jacobs Company, Ltd., here, was announced last week.

Thornton, former director of publicity and advertising for Renown Pictures and prior to that press manager for Columbia Pictures, brings to his new post 20 years' experience in film publicity in production, distribution, exploitation, and the personal representation of artists.

## Miss Grotta Quits SMPTE

NEW YORK—Sue Grotta has announced her resignation as director of press relations, Society of Motion Picture and Television Engineers. Rae Hargrave, editorial assistant, replaces her. Miss Hargrave has worked on the SMPTE Journal.



Jack L. Warner, president, Warner Brothers Pictures, recently received the Brotherhood Award for 1957 at banquet ceremonies at the Waldorf-Astoria Hotel, New York, marking the start of the industry's campaign for Brotherhood Week, Feb. 17-24. On the left, William J. Heineman, UA vice-president and national co-chairman, Brotherhood Drive, looks on as Warner receives the Award from Dr. Everett R. Clinchy, president, National Conference of Christians and Jews. On the right, Louis Nizer, toastmaster of the dinner, presents Brotherhood's first annual Artist's Award to singer Harry Belafonte.



# This Theatre Will Not Die

Efforts of Jim Thorpe Enterprises, Jim Thorpe, Pa., to keep the Capitol open are appreciated by the town's children, seen waiting for theatre committee chairman John Dugan to open doors.



WHAT happens when a theatre closes? The answer depends on your point of view. Certainly, some people are put out of work, temporarily at least. It doesn't figure to make much of a dent in the total industry gross, however, particularly since so few theatres make up the bulk of this income.

Something happens to a town, though, when it loses its only theatre. Part of the community dies; the main street doesn't seem as bright; businesses suffer that never knew before how dependent they were on traffic generated by the lure of a lit marquee.

Jim Thorpe, Pa., is a small town formed when Mauch Chunk and East Mauch Chunk consolidated to perpetuate the name of America's greatest athlete. It's a proud town; with big plans for the future.

The town's only theatre is the Capitol, opened originally by M. E. Comerford 35 years ago and operated by that circuit ever since. Several months ago, Jim Thorpe was confronted with the loss of this theatre. Increased overhead and declining patronage made profitable opera-

tion impossible. The Capitol was leased to an independent exhibitor, and he too, in time, had to give it up.

It didn't take long for the citizens of Jim Thorpe to realize how much they had lost. The situation was not a new one. Many towns are without theatres for the same reasons, but not so many reacted in as effective and direct a fashion as Jim Thorpe. Twenty-five men from all forms of business banded together and entered into a lease agreement with Comerford. Jim Thorpe Enterprises, Inc., was born. The town was in the business of exhibition.

Joseph L. Boyle was elected president of the group and designated theatre manager. Boyle is also editor and co-publisher of the Jim Thorpe Times-News and executive secretary of the Jim Thorpe Industrial Development Association. T. P. Milan, proprietor of a men's clothing store, is theatre bookkeeper; John Dugan, cigar store proprietor, operates the profitable concession stand; Gerald Jackson, banker, is theatre treasurer.

Others involved include James Dunbar, auto dealer; John W. Dieckman, TV and appliance dealer; Leonard Benick, food market proprietor; Joseph Micale, manufacturer of ladies' dresses; James Castagnera, hardware store proprietor and masonry contractor; Lewis Anthony, garage proprietor and president, Little League Baseball Association; Francis Helferty, power plant bulldozer operator; James Walker, the town's Chief Burgess; Wesley Kreamer, department store proprietor; Edward Dugan, food market proprietor; Vincent D. McFadden, insurance agent and real estate broker; Harold Richards, postmaster; Jack Esrang, railway maintenance supervisor; Frank Bernhard, retired railroad engineer and general chairman, Jim Thorpe Industrial Association; Leo Bechtold, self-employed petroleum products tractor-trailer operator; William Herman, proprietor of a firm specializing in the sale of prepared horse radish and other relishes; Jack Dever, tavern proprietor; Keith Neast, partner in a planing mill; Albert H. Heimbach, attorney; James Fauzio, contractor; and John Larkin, plumbing and heating company proprietor.

Banker Jackson doesn't handle a great deal of money from the theatre operation, to be sure, but all the men involved are having a lot of fun and are keeping the theatre open seven nights a week with kiddie matinees every Saturday and on all holidays. A union projectionist is employed, the same man put out of work when the theatre closed.

Four committees of six men each take a week's turn at the theatre, spreading the work and keeping everyone satisfied. Citizens of the community have cooperated with enough patronage to allow the theatre to pay all its bills promptly and save a few bucks for special promotions. The Comerford office helps with all bookings, and has been instrumental in the success of Jim Thorpe Enterprises, Inc.

A typical theatre duty roster reads like this: Dugan, J., ticket seller; Jackson, J., ticket collector; Milan, T. P., candy stand; Walker, J., aisle patrol; 11 p.m. close, Dugan, J. Any time one of the men can't make an assignment, he is responsible for securing a replacement.

The Capitol's marquee is brightly lit; this theatre will not die.



A banker and the community's Chief Burgess man the concession stand as Gerald Jackson and James Walker dispense candy bars to two of Walker's daughters.



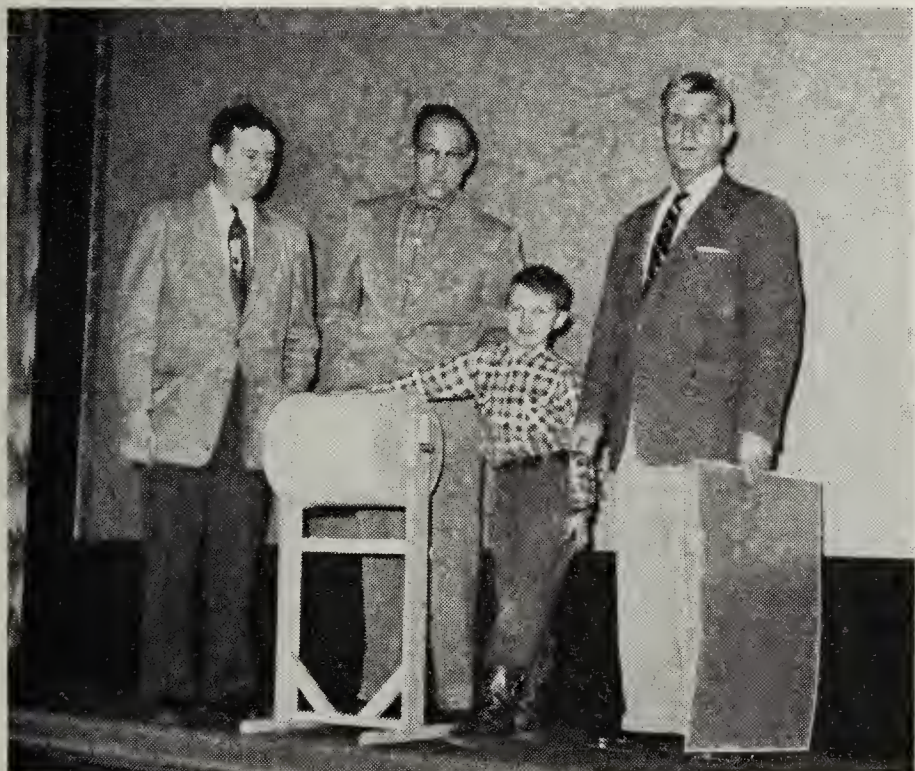
The entire committee serves in all theatre jobs. Here, two matinee attendants are served by Kreamer at the candy stand.



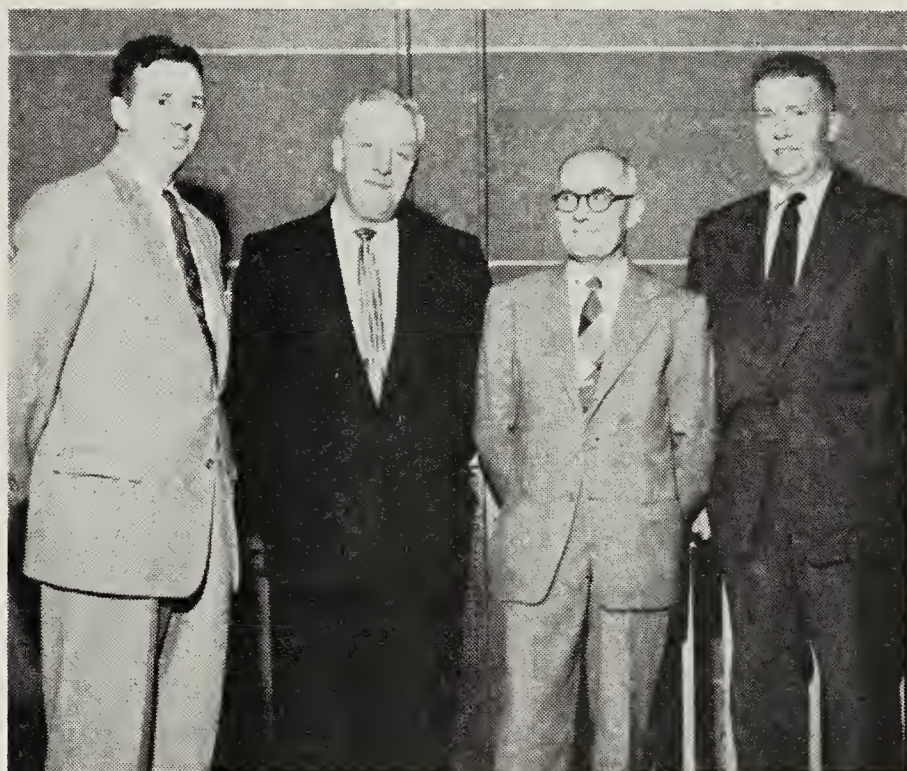


Twenty of the 25-man theatre committee making up Jim Thorpe Enterprises are seated in the theatre balcony. Front row, T. P. Milan, James Dunbar, John Dieckman, Leonard Benick, Joseph Micale, James Castagnera; second row, Lewis Anthony, Francis Helferty, James Walker, Joseph L. Boyle,

Wesley Kreamer, Edward Dugan; third row, Vincent D. McFadden, Harold Richards, Jack Esrang, Gerald Jackson, Frank Bernhard, John Dugan; back row, Leo Bechtold, James Herman; not seen, Charles Wildoner, Jack Dever, Keith Neast, attorney Albert H. Heimbach, James Fauzio.



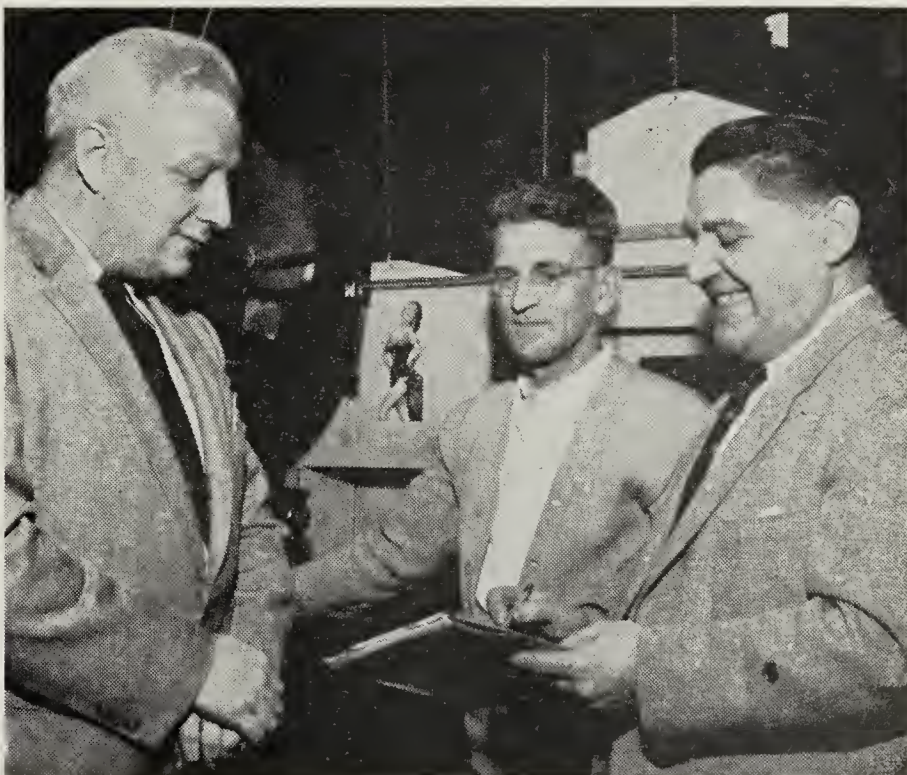
Tuesday night, normally slow, has been boosted considerably by a weekly cash award drawing, and seen are manager Boyle, Castagnera, and Helferty. The youngster making the drawing at between show ceremonies is not identified. Such extra effort keeps the Capitol's boxoffice humming.



Here is the theatre committee, comprising manager Boyle; John Dugan, committee chairman; Milan, treasurer; and Chief Burgess Walker, concession stand custodian. Ask any member of Jim Thorpe Enterprises, and he will tell you that the company is in the theatre business to stay.



Working out a promotion campaign for UA's "Sharkfighters" are treasurer Milan and Capitol manager Boyle.



John Dugan, left, and Leonard Benick, right, discuss the theatre's booking schedule with projectionist George Poddo.



ANNOUNCING THE WORLD PREMIERE THIS MONTH AT RA



\$100 PER SEAT FOR THE PREMIERE — FIRST MEZZANINE ONLY — FOR THE BENEFIT OF THE MARCH OF DIMES. INCLUDING



WARNER BROS.  
PRESENT

# JAMES STEWART

AS CHARLES A. LINDBERGH IN

## *the Spirit of St. Louis*

"Each year  
one motion picture  
finds a  
special place in  
the public's heart.  
I sincerely believe  
'The Spirit of St. Louis'  
will be  
that picture  
for 1957."

JACK L. WARNER  
*President, Warner Bros. Pictures*



IN CINEMASCOPE AND WARNERCOLOR

BASED ON THE PULITZER PRIZE BOOK BY CHARLES A. LINDBERGH

SCREEN PLAY BY BILLY WILDER AND WENDELL MAYES

PRODUCED BY LELAND HAYWARD • DIRECTED BY BILLY WILDER

MUSIC COMPOSED AND CONDUCTED BY FRANZ WAXMAN



MAGNE SUPPER-DANCE AT THE FAMED RAINBOW ROOM, ROCKEFELLER CENTER!



# The International Scene . . . . .

## Canada

### Canadian Film Income Upped By TV Rentals

TORONTO—Film rentals in Canada in 1955 were helped considerably by the \$3,072,922 from 12,773 films used on TV. The total film rental, from all sources that year, was \$36,272,019. The renting of 6,161 films for other non-theatrical use provided \$301,208.

But the major income came from 35mm. films, of which there were 4,084, yielding \$30,024,863 or 84.6 per cent of the overall total. In 1954 the rental from 7,302 films amounted to \$32,831,209, a decrease of 2,498 films and \$2,806,346 in revenue, reflecting the dearth of product that plagued exhibitors in 1955 and continued into 1956.

Another important source of film rental was the 16mm. field, particularly the theatrical. These totalled 4,655 and drew revenue of \$2,102,460, compared with \$1,513 and \$1,617,870 the previous year. Sale of advertising material amounted to \$480,554 and income from other sources added up to \$292,877.

The importance of the TV film market is reflected in the opening of 16 new distribution companies and 17 exchange branches during the year. This market alone helped to keep the film rentals within one per cent of the previous year's total, although theatrical film rental dropped by over nine per cent, paralleling the 10 per cent drop in theatrical receipts. The 153 companies selling films employed 1,450 persons and paid \$4,370,833 in salaries in 1955, compared with 1,424 employees drawing wages of \$4,166,942 in 1954.

During 1955, theatres used 2,462 films on a commercial basis. Of these, 1,493 were in 35mm. and 969 in 16mm., with 1,156 of the former being in English, 276 in French, and 61 in other languages. In the 969 16mm. films, 677 were in English, 279 in French, and 13 in other languages.

Advertising films in Canada provided Canada's 1,950 "regular" theatres and 247 drive-ins operating in 1955 with a revenue of \$194,244. These figures are provided for the first time by the Dominion Bureau of Statistics in the annual report. Drive-ins got \$100,128 of the total and the auditorium theatres \$94,116. Of the latter figure, Ontario received \$27,328; Quebec, \$21,659; Alberta, \$17,261; British Columbia, \$9,375; Saskatchewan, \$5,151; Manitoba, \$3,655; and the Maritimes and Newfoundland, \$3,697.

### Canadian Comment

The Star Weekly, with a circulation of under a million, is giving away \$1,000 in cash plus a pass for two, good for a full year at any motion picture theatre in Canada in its Movie Popularity Poll. The contest, of three weeks' duration, is separate from the Academy Awards contest being conducted by the theatres across the country in cooperation with daily newspapers. It seeks to determine the top



Japanese actress Yoko Tsukasa recently greeted William Holden at Tokyo International Airport upon the latter's arrival in Tokyo on his way to Ceylon for the filming of "The Bridge On The River Kwai," which Columbia will distribute.

three pictures, top three actresses, and top three actors in 1956. The prizes are awarded according to the reader's preferences in the balloting. All ballots are tabulated so that every ballot entered in the poll is counted. The winner of the \$1,000 prize and theatre pass for two will be the entrant whose ballot matches or most closely approximates the national results. Two hundred passes will be awarded by provinces to the other ballots which most closely approximate the national result. In announcing the contest rules, The Star Weekly told its readers that the contest was being conducted primarily so that motion picture audiences in Canada can express their own preferences in the motion picture world. It stated, "The Star Weekly believes the Canadian moviegoer's viewpoint is different from the viewpoint of other national audiences. Besides the large number of U.S.-produced films shown in Canada there is an ever-increasing number of British, German, French, and Italian motion pictures shown in this country." The Star Weekly is spending \$20,000. This is made up of space assigned to the contest

in the four issues of the paper, ads in other newspapers, radio spots, cost of tabulating the ballots, and the printing and mailing of broadsides, letters and 28 by 42 posters to 1,722 Canadian theatres. Leadoff in the contest was three pages of reviews of outstanding films of 1956 by Jack Karr, film columnist of the paper.

**CINE CHATTER:** A visitor to Toronto was Charles Boasberg, supervisor, worldwide sales of "Ten Commandments" for Paramount Pictures. He huddled with Gordon Lightstone, Paramount's Canadian general manager. Accompanying Boasberg was Oscar Morgan, supervisor of group sales on the picture. . . . George Watson, operator of the only theatre in McLenna, Alta, the Regal, expects to open his new 240-seat house there early this year. Also nearing completion is the first drive-in in Cashe Creek, B.C. . . . Hy Swartz is the new president of the Winnipeg district of the Canadian Picture Pioneers. He succeeds Jack Biggerstaff. . . . Merle M. Schneckenburger will be guest speaker at the annual meeting of the Association of Motion Picture Producers and Laboratories of Canada in Toronto. . . . Dave Dewey is the new manager of Candania Seating Company. . . . The Variety Club of Toronto is organizing a bowling league for Sunday afternoon competition, with canvasman Joe Bermack of Peerless Films as committee chairman. . . . Alex Barris, movie and TV columnist at the Toronto Globe and Mail, joins The Telegram as entertainment columnist. . . . Congratulations were being extended to Joseph Rosenfeld, lawyer for Columbia Pictures of Canada, Ltd., on two counts. His son, Bill, won a Rhodes Scholarship, entitling him to study at Oxford University; Joe himself became a Queen's Counsel in the New Year's list. . . . Condolences were extended to Harry and Isadore Allen, film executives, on the death of their brother, Theodore H., 54, in Akron, O. Also to Gerry Collins, Loew's publicist, on the death of his six-month-old daughter. . . . Members of Toronto Variety Club, Tent 28, were saddened at the death of George Milton, steward at the club for many years.

—HARRY ALLEN, JR.



Alfred E. Daff, executive vice-president, Universal Pictures Company, and president, Universal-International Films, its overseas subsidiary, recently presided at a special meeting of U-I Continental managers and publicity heads in Paris to formulate sales and promotion plans for the release of "Battle Hymn" in Europe. Shown from left to right are manager for Switzerland Charles Oschner; France's publicity chief Charles DuBois; sales manager for France Christian Cocteau; manager for France Rene Delcourt; Italian publicity chief Ermete Santucci; Italian sales manager Oscar Nasini; Italian manager Emanuele Zama; head Continental auditor Dick Brett; Continental supervisor John Spires; Daff; Continental sales manager Marion Jordan; middle Europe and Scandinavian supervisor John Marshall; German sales manager Lutz Scherer; German publicity head Wolfgang Marz; Holland manager S. J. Schimmel; Belgium manager Joseph Denis; Belgium publicity chief Louis Piret; chief salesman for Belgium Rene Michiels; and Spain's manager Eurique Aguilar.



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ADVENTURE INTO THE UNKNOWN!**



**THE INCREDIBLE  
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*Starring*  
**GRANT WILLIAMS • RANDY STUART**  
with APRIL KENT • PAUL LANGTON • RAYMOND BAILEY



DIRECTED BY JACK ARNOLD • SCREENPLAY BY RICHARD MATHESON • PRODUCED BY ALBERT ZUGSMITH



# SHOWMANSHIP SWEEPSTAKES

1957 SERIES

Finalists In Contest No. 6

George Nonamaker  
Editor

## Rock 'N' Roll Bally Brings Sweeps Win

PHILADELPHIA—By jumping on the rock 'n' roll bandwagon James A. Duncan, 23rd Street Drive-In, Chattanooga, Tenn., has latched on to SHOWMANSHIP SWEEPSTAKES' \$100 first prize as adjudged winner of contest six this week.

Other entries covered such varied items as capitalizing on the local angle of featured players to catering to busy housewives in arranging matinee time of showings to coincide with their free time during week days.

### WINNING ENTRY

#### ROCK 'N' ROLL TO B.O. DOLLARS

Submitted by James A. Duncan  
23rd Street Drive-In, Chattanooga, Tenn.  
537 speakers • 50 cents top admission  
General patronage.

Take the one sure fire seller, rock 'n' roll, blend in a smooth package, add one disc jockey for free exploitation value, mix thoroughly and we guarantee you will have terrific results.

If this sounds a little corny, it is so written to call your attention to something that we recently did as a boxoffice stimulant that really worked. Remembering how well we did with Columbia's "Rock Around The Clock," we decided to try to find something to at least come near doing the same kind of business.

Searching through all available short subjects, we came upon Universal's "Rhythms With Rusty," starring Rusty Draper, DeCastro Sisters, others. "Mambo Madness" was our next selection, and finally "Roundup Of Rhythm," which held our main stars, The Crew Cuts and Bill Haley and his Comets. All three of these 15 minute shorts are terrific with their stars getting plenty of opportunity to show their talents.

After locating the material for our revue, we needed something to tie all this into a package, and at the same time give us a selling point—a tie-in, if you please. Our city has one extremely popular disc jockey, who also has a television show, and is known as the local king of rock and roll. We contacted him, outlined a plan of starring him in our rock 'n' roll revue, using him as an m.c., not in person, but on film. He was enthused and the deal proved mutually advantageous. He got plenty of exploitation. We got three weeks of free radio time, and two weeks TV time publicizing the showing.



A return to some real old time bally took place recently when Jack Mitchell, Schine's Olympic, Watertown, N. Y., had this horse drawn sleigh out on 20th-Fox's "Oklahoma!"

Using a Bell and Howell 35mm. Eyemo camera, rented for the occasion, we photographed our local personality in the radio and TV station, doing his regular type show, but introducing our short subjects. This gave us a compact little show which we called "Larry's Rock and Roll Revue" starring Bill Haley and the Comets, The Crew Cuts, Rusty Draper, etc. and featuring Chattanooga's own king of Rock 'N' Roll, Larry Johnson.

We used the finished product as a second feature and, needless to say, business was terrific.

The 35mm. sound recording is expensive, but in our case we feel was well worth the investment. You might be able to get away with this same idea by having the popular local disc jockey appear in person and announce the different shorts over the public address system, if you cannot afford to film his stunt. But the filmed thing is much more professional and creates the effect that the local personality is really in the movies, which, of course he is, even though they are of the homemade variety.

### RUNNER-UP NUMBER 1

#### NEVER SELL A SHORT "SHORT"

Submitted by Paul Reynaud  
Capitol, Union City, N. J.  
2100 seats • 90 cents top admission  
General patronage.

This theatre is in a highly competitive area where several theatres a short distance apart play day and date. Therefore, promotions of the usual nature cannot sell our show. In order to gain a competitive advantage, we felt we must give

our patrons something extra. The natural conclusion—sell our shorts, too.

As a result of a conversation with a local music store, we learned that the most popular band leader today is Lawrence Welk and his Champagne Music. However, the only subject featuring him is a four year old U-I short entitled "The Modernaires" with Lawrence Welk. The local exchange had to go to the home office to uncover a print.

In close cooperation with the music store, we contacted Cosnat Distributing Corporation, handling Lawrence Welk Coral Records and Dictograph Hi-Fi sets. We promoted from them 100 record albums and a \$400 Hi-Fi set to be given to our patrons. We contacted Canada Dry ginger ale and they provided us with 400 quarts of ginger ale to be given free to our patrons. They further supplied a display and a girl to dispense the drinks.

We then contacted a champagne dealer, who gave us a lobby display and obtained two liquor store windows for advertising our show.

The music store cooperated further by giving us a full window in his store.

The local Dodge dealer, whose company sponsors Welk's TV program, placed cards on his new cars in the showroom and on the street advertising our show. He had a display in his showroom and he supplied us with 5,000 magazines featuring an article on Lawrence Welk, which we gave out. He also supplied us with large standees for our lobby display.

We got the record distributor, the music store and the Dodge dealer to take 10 days of radio and TV plugs to advertise Lawrence Welk Week, our show and the giveaway. They also took coop newspaper ads and featured our showing of the Welk film in all of them.

We had a tremendous lobby display, all of which was promoted from the cooperating merchants.

The cost to us was a few additional lines in our regular newspaper ads. The result—40 per cent more business than could have been anticipated for the show, due to the promotion of a short subject.

### RUNNER-UP NUMBER 2

#### "THE UN-BIRTHDAY PARTY"

Submitted by Pasqua'e Euchieri  
Beacon, Hopewell, Va.

725 seats • 65 cents top admission  
Small town patronage.

As an effort to make local merchants aware of the value of the motion picture theatre to local business, we were able to come up with a series of stunts which drove home our value to the merchants.

During the summer months, we ran a regular series of early morning shows on Saturdays for the kiddies. During the month of August, we were able to contact various merchants through the local Retail Merchants Association. We developed a series which was called "The Un-Birthday Party" so we would not have to limit it to the children having their birthdays during the month of August, and also so we could develop a birthday list for the entire group.

In addition to this series being tied in with the local Retail Merchants Association, it was also tied in with a Safety Program. Every Saturday morning, in conjunction with our kiddie show, we



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EXCITEMENT  
EVERY STEP  
OF THE WAY!**

*BOXOFFICE*  
The story of today's  
counter-spy war  
for tomorrow's  
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**RUTH  
ROMAN**

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THRU  
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**FIVE  
STEPS  
TO  
DANGER**

with **WERNER KLEMPERER • RICHARD GAINES • CHARLES DAVIS • JEANNE COOPER** • Screen Play by **HENRY S. KESLER**  
Produced and Directed by **HENRY S. KESLER** • Story by **DONALD HAMILTON** and **TURNLEY WALKER**  
Based on the Saturday Evening Post Serial by **DONALD HAMILTON** • A Grand Productions Inc. Release





Dave Law, Warners Philadelphia branch office manager, holding press book, recently hosted a screening of Warners' "The Wrong Man" for Philadelphia County Detectives from the District Attorney's office. The detectives, who endorsed the film, are Isadore Solvay, James Tighe, Edward Lugowski, William Weiss, and Thomas F. McDermott.

would have speakers from the local Fire Department, Police Department, and Virginia State Police. Then from the stage, we would have little stunts and games, and an "Un-Birthday Party" present.

What happened was this: The children submitted their names during the week. We would pick a worthy child from the names submitted and contact their parents. We would ask their parents what little gift the child would most like to have. We would then contact the Retail Merchants Association and one of the participating merchants would donate the prize. We would then make sure that the parents had that particular child in the auditorium for the show. In conjunction with the games and stunts on the stage, we would then make the announcement that one of the children in the theatre would receive this "Un-birthday Party" prize. The child would be called to the stage, and given the prize and a cake, which was also donated by local merchants. During the four weeks that this series ran, two wrist watches were given away; a complete fishing outfit; a walking doll, cakes, and a host of other prizes, which were given away in conjunction with little stunts and games.

The newspaper and radio station gave this series a great deal of free advertising. In addition, the local radio station furnished us with a master of ceremonies and taped the program for replay later in the day. Front page pictures and stories of each program during the four weeks were published by the local newspaper. We received a total of 245 radio spots, plus all the gifts and newspaper stories, at no charge to the theatre.

As unbelievable as it may sound, this stunt cost the theatre all of \$4.00 in advertising and some few passes.

This is a prize example of what can be done by the alert showman when co-operating with local merchants after they have been convinced that the motion picture theatre is a necessity in the community.

### RUNNER-UP NUMBER 3

#### LOCAL ANGLE OF PLAYERS A HELP

Submitted by Vincent Sherlock  
Schine's Waller, Laurel, Del.

715 seats • 75 cents top admission  
Small town patronage.

Ever since I first heard of "Friendly Persuasion" I had been thinking about the possibilities of promoting it here from a local standpoint.

The film has Marjorie Durant in it. She plays the part of one of the daughters of Marjorie Main. This same girl married one of Laurel's most popular citizens, Ronnie Waller, about the time of the Grace Kelly wedding. Waller was a local high school football hero, who went on to play professional football for the Los Angeles Rams after also playing for the University of Maryland. The whole town here follows his career very closely. Whenever he plays ball in Baltimore, Md., or nearby, practically everyone who can, leaves on chartered busses to see him play. So, therefore, in all my advertising media I used the copy "SEE MARJORIE DURANT, WIFE OF LAUREL'S FOOTBALL HERO, RONNIE WALLER, IN HER MOTION PICTURE DEBUT, 'FRIENDLY PERSUASION.'" Also, the boy, Richard Eyer, in the film was the ring bearer at the wedding in Washington, D. C., and I exploited that, also.

First, I got to work selling a full page newspaper ad to local merchants tying up with the film's title. I promoted 24 inches from the local paper for use as a banner and sold 10 merchants a 12 inch ad each, leaving a space in the top center for my regular ad.

I had a 40 x 60 made up to place in my lobby three weeks in advance with stills of Marjorie Durant as she appears in the film and in real life. I headed this "Meet Mrs. Ronnie Waller," etc.

Ten window tieup cards were made up with stills of Marjorie and Richard Eyer and placed in leading local store windows.

I had 500 'telegrams' made up addressed to every member of "Your Family,

### Berlo Offers Popcorn Posters

PHILADELPHIA—Berlo Vending Company has issued some clever three-color 23 inch by 17 inch posters to serve as merchandising aids in the selling of more popcorn in Berlo operated theatres. When properly displayed at concession stands prospective patrons might well be enticed to purchase by the medium of the attractive and potent cartoon messages.

Laurel, Del." and had them folded and placed under doors all over town.

A six-sheet display was used in the lobby also three weeks in advance and then placed out front during run of the film.

The local newspaper also ran a story for me about Marjorie being in the film, and the local radio station cooperated by running the Gary Cooper interview record several times in addition to my regular spots on the film. They plugged away over the air on their own about Marjorie being in the film as a local news event and highly recommended the film to all Laurel citizens.

Whenever a natural local angle of one of the featured performers or one of the stars in a film presents itself it is "money in the bank" if called to patrons' attention.

### RUNNER-UP NUMBER 4

#### 'TIME' FOR HOUSEWIVES

Submitted by Wally Goldstein  
Carroll, Brooklyn, N. Y.

1800 seats • 75 cents top admission  
General patronage.

Here is a little idea that I found boosted weekday matinee business. It is so simple, that it is a wonder everybody hasn't already taken a crack at it. What it amounts to is catering to the free time element of the mothers and housewives in your neighborhood; and scheduling your shows accordingly.

To advertise this we put a table in the lobby on which we placed printed announcements and time schedules bearing coupons to be filled in with names and addresses of ladies interested; some sharpened pencils for ready use. In this way we added to our mailing list.

These announcements read: "MOTHERS! Come to the movies and relax. Give your children lunch. See the main feature, and be home in time to meet your children coming from school. I am definitely interested in such a schedule. The MAIN FEATURE should start at 12:30 P.M., and end before three P.M."

Then, when the earlier matinee policy goes into effect, postcards are sent, reading: "Dear Mrs. I promised to tell you whenever I had a show where the main feature starts early, just after lunch, and ends in time for you to meet the children at school at three o'clock. Well, here it is: (title of picture), a swell picture starring (names), starts at 12:30 and ends at 2:20 Wednesday, Thursday and Friday. The full run of the picture will be from Wednesday through Sunday (dates)."

The mothers seemed satisfied and I am sure they will tell some of their neighbors and friends; and when the picture is good I am sure they will talk it up and their word-of-mouth will help evening business.

### MOTION PICTURE EXHIBITOR

— AWARDS —

**\$100<sup>00</sup> Per Week**

**TO THE WINNER**

OF

**SHOWMANSHIP SWEEPSTAKES**

**YOU, TOO, CAN COLLECT!**

**SEND YOUR ENTRY IN NOW!**



# BLAST OFF

YOUR SPRING  
AND SUMMER

## DRIVE-IN

BUSINESS IN

HIGH GEAR

with these red-hot  
WARNER BROS.

**DOMINANT**

hits!

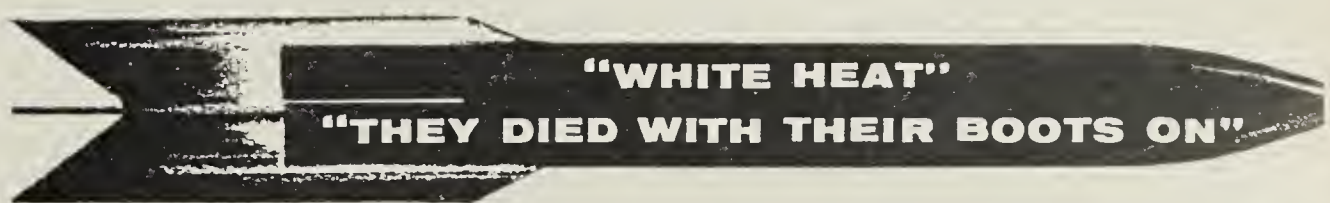
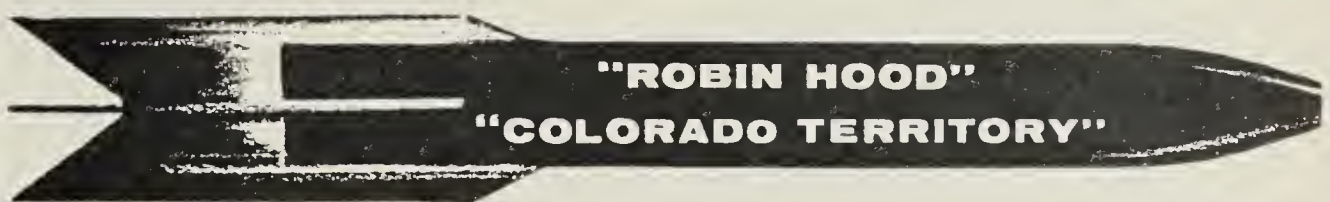
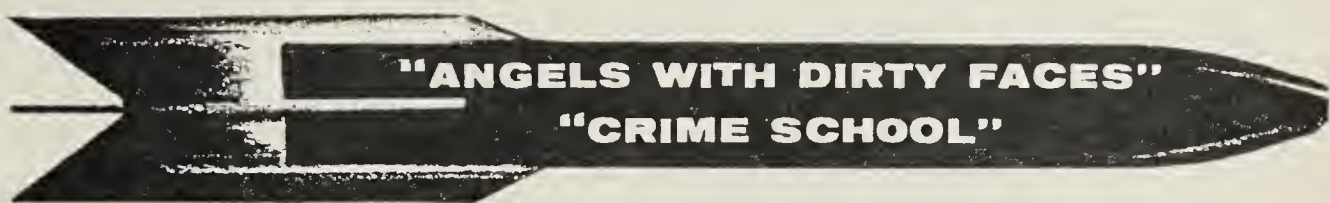
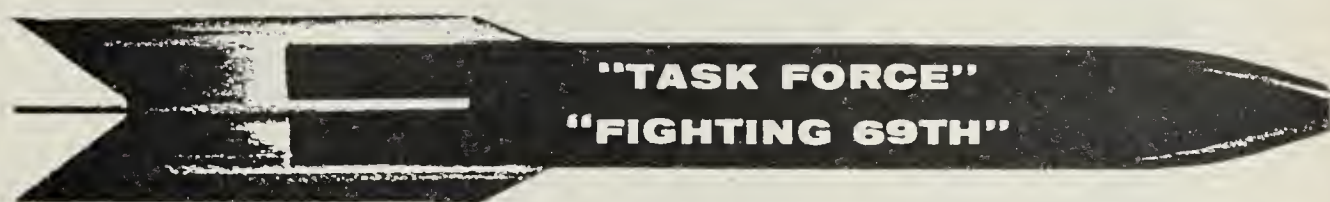
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now, for drive-ins, four-wallers,  
indoors, and all situations! These  
dynamite-loaded hits are your  
perfect springboard for top profits  
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The biggest and best yet to come — next  
release "CASABLANCA" and "DARK PASSAGE"!

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## RKO Names Films To Be Handled By U-I

NEW YORK—It was officially announced last week that as of Feb. 1 the following RKO product would be handled by Universal:

1956-57—"First Traveling Saleslady," "Beyond A Reasonable Doubt," "Back From Eternity," "Tension At Table Rock," "The Brave One," "Death Of A Scoundrel," "Public Pigeon Number One," "Man In The Vault," "Bundle Of Joy," "The Young Stranger," "Cyclops," and "That Night"; and the yet to be released "Jet Pilot," "Run Of The Arrow," "I Married A Woman," "The Unholy Wife," "The Day They Gave Babies Away," "Escapade In Japan," "The Girl Most Likely," and "The Violators."

Also the following releases from the 1955-56 season: "Treasure Of Pancho

Villa," "Tennessee's Partner," "Texas Lady," "Naked Sea," "Glory," "Slightly Scarlet," "The Conqueror," "Bold And The Brave," "Great Day In The Morning," and "While The City Sleeps."

Plus the following 1954-55 product, "Susan Slept Here," "Passion," "This Is My Love," "Cattle Queen Of Montana," "Underwater," "Tarzan's Hidden Jungle," "The Americano," "Quest For A Lost City," "Escape To Burma," "Wakamba," "Pearl Of The South Pacific," and "Ben-gazi."

Also, "Carnival Story" and "Silver Lode" from 1953-54.

The series of Walt Disney Classic Cartoon Reissues will henceforth be available through Buena Vista exchanges, Disney's own releasing unit.

## Business Builders Set Varied PR Efforts

NEW YORK—Fund raising to finance the proposed industry business building program will be undertaken by Ernest Stellings, president, Theatre Owners of America, it was disclosed last week following a meeting of the joint planning committee on merging business building programs. At the same time, Taylor Mills, Motion Picture Association of America, and COMPO information director Charles E. McCarthy were directed by Harry Mandel, COMPO press relations committee chairman, to prepare a report of the joint planning committee for presentation to the COMPO-TOA-MPAA committee.

Advised that the MPAA subcommittee investigating an institutional advertising campaign for theatres had deferred action, Stellings declared that such a program should not wait and that selling the theatre was the backbone of the TOA drive. It was explained, however, that the MPAA group felt that such an undertaking should be a joint exhibition-distribution effort.

Other proposals approved by the group included that of the movie jubilee, which will be launched with an announcement at the Academy Awards presentation in Hollywood on March 27, and the suggestion that MPAA president Eric Johnston be included among the speakers at the annual convention of the American Newspaper Publishers Association in New York this spring.

Another committee, comprising Si Seadler, Walter Reade, Jr., Al Pickus, and Jerome Pickman, was named by Mandel to explore the possibility of producing a product trailer which would include scenes from forthcoming films of each company. It would be shown free to the public at special performances, either on a National Movie Day or during a National Movie Week.

Approved in principle by the meeting was the COMPO-TOA plan for implementing the overall program with the establishment of exhibitor committees in exchange areas and the setting up of a COMPO liaison officer in Hollywood to work with studios.

## Cinerama Reports Income

NEW YORK—Cinerama Productions last fortnight in its annual financial report to stockholders revealed cash income in the year ended Oct. 31 was \$289,799, compared with \$145,700 in the previous fiscal year.

Gross income for the recent year declined to \$294,799, compared with \$552,239. Net income last year was \$174,868, compared with \$277,095 in the previous fiscal 12 months. In the current fiscal year, Cinerama hopes to pay off \$345,000 in outstanding obligations.

## Check Insurance, ITOO Urges

COLUMBUS, O.—Robert Wile, secretary, Independent Theatre Owners of Ohio, last fortnight urged exhibitors to check their insurance policies to be sure that thefts of film are covered.

Recently four reels of "Picnic" were stolen from the lobby of the Indianola, Columbus, and Frank Marzetti, owner, was billed \$720 by the Columbia exchange.



**THROW AWAY  
THAT  
ASPIRIN!**

If your sound problem is giving you (and your patrons) a headache, try ALTEC SERVICE instead. It's sure cure for poor sound.

Thousands of ALTEC SERVICE customers have learned it's "just what the doctor ordered!"



161 Sixth Ave. New York 13, N. Y.  
Specialists in Motion Picture Sound

## ... SALESMEN ...

Opportunity For Successful Career

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Sensational Promotions Now Operating  
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CAR NECESSARY . . . DRAW AGAINST COMMISSION  
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Mr. Otto Price

Philadelphia, Pa.—PEnnypacker 5-0719



## Anti-Trust Suit Settled For "Substantial" Sum

BOSTON—The anti-trust case of the Ideal, Milford, Mass., vs. the eight majors and Republic and Monogram was settled last fortnight during the first day's trial before Judge Charles E. Wyzanski in U. S. District Court here.

In the action, Leon Task, Ideal owner, sought damages of \$2 million, claiming the distributors refused to give him first-run product and demanded excessive clearance for second-run product. No estimation of the sum of money in the settlement was given out, but it is reported to be "a substantial amount."

Attorneys for Task were George S. Ryan and W. Bradley Ryan, Boston, and for the defendants, the Boston office of Nutter, McClennen, and Fish.

## Albany

The Stanley Warner Strand discontinued matinees Monday through Friday while renovation work was in progress. . . . Al Glaubinger, new United Artists Buffalo branch manager, was a visitor. . . . The 20th-Fox sales staff, including branch manager C. G. Pantages, salesman John Wilhelm and Howard Goldstein, and booker Richard Young, attended a company division meeting in Philadelphia. . . . The Stanley Warner Avon, Utica, N. Y., introduced an art policy. . . . The RKO exchange was to close at the end of last week, letting out nine employees.

## Atlanta

George F. Cooper, 20th-Fox auditor, was a patient in Piedmont Hospital. He was taken ill in Jacksonville and flown here. . . . James Henderson, city manager, Starlite and Four Lane Drive-Ins, and his wife became the parents of twin boys. . . . Benton Brothers Film Express moved into its new building. . . . MGM secretary Helen Taylor resigned. . . . Opal Tate, Wilby-Kincey candy department, was recuperating from surgery. . . . Helen Wilson returned to Kay Films as secretary. . . . A fire which wiped out a business block in West Pensacola, Fla., also destroyed the Sky Chief there. Owner Clinton Vucovich said he would rebuild at once. . . . Roy Brewer, Allied Artists manager of branch operations, was a visitor from New York. . . . Cretors, Nashville, Tenn., received one of its largest single orders for popcorn machines from Florida State Theatres.

## Boston

Tony Russo, manager, Star, St. Johnsbury, Vt., has been commissioned to paint a series on Rocky Marciano to be combined into a panoramic montage to decorate the walls of Marciano's home in Brockton, Mass. . . . An early spring opening is set for the new Pittsfield, Mass., drive-in now under construction for Sylvan Leff, Albany. Capitol Theatre Supply is installing the all-RCA booth under the supervision of Charlie Fish. . . . Charles E. Kurtzman, northeast division manager, Loew's Theatres, has accepted an offer from the trustees of the Boston Public Library to serve for one year on the examining committee, with a distinguished panel of leading citizens. . . .

## NEWS OF THE TERRITORIES . . .



The officers and crew of Variety Club of New England Tent 23, for 1957 are seen above in a recent photo; seated, left to right, Philip Smith, retiring chief barker; George Roberts, second assistant barker; Michael Redstone, chief barker; Reuben Landau, treasurer; and James Mahoney, secretary; and, standing, William Koster, executive secretary; Murray Weiss, ex-chief barker; James Stoneman, Arnold Van Leer, Theodore Fleisher, Irving Wallens, and Philip Lowe. Two members are missing in the picture, Kenneth Doublass, first assistant barker, and Arthur Lockwood, crew-man.

Tom Donaldson, sales manager, Universal, has resigned and will shortly announce his new plans. He is replaced by Joseph R. Kelly, salesman, who joined Universal in 1942. . . . Jack Hill is the new booker and office manager, DCA, replacing the late Irving Shiffman. . . . Frances Bronstein is the new bookkeeper, Embassy Pictures, and Priscilla Squier is the new clerk.

**NEW HAMPSHIRE NEWS**—The lack of parking meters in front of Nashua theatres is costing the city about \$75 per year per meter, Chief of Police Joseph L. Regan complains. . . . Ambrose P. McLaughlin, manager, Jax Jr., Littleton, announced that from time to time the theatre would show outstanding foreign films. . . . The Uptown, Dover, has a new policy of two shows daily and continuous showings on Saturday, Sunday and holidays.

**PROVIDENCE, R. I., NEWS**—Entering Miriam Hospital for minor surgery was Bill Trambukis, Loew's State manager. . . . Industry veteran Ed Fay recently celebrated his 82nd birthday. He received scores of congratulatory messages. . . . The Capitol is running a series of weekend stage shows, in addition to the usual screen attractions. . . . Editorially, the Providence Journal and Bulletin de-



Roger H. Lewis, far right, United Artists' national director of advertising, publicity, and exploitation, recently visited Atlanta, where he is seen conferring with, from left, exhibitor Hop Barnes; UA salesman Bob Tarwater and UA Atlanta branch manager Bill Hames.

nounced the new proposed censorship methods recently introduced at the City Council meeting.

## Buffalo

The RKO exchange at 505 Pearl Street was to close at the end of this week, according to branch manager Jack Chinell, who said some of the staff might be retained temporarily to wind up the office's affairs. . . . Variety Club slated a testimonial dinner this week for two members who have left town, Ed Susse, new MGM Albany branch manager, and Stanley Kositsky, new United Artists Philadelphia branch manager. . . . William Brereton, advertising and publicity director, Basil Circuit, is gradually recovering from a long illness. . . . Elmer Lux, past Variety Club chief barker, has been named secretary, Greater Buffalo Advertising Club.

## Charlotte

The Pastime, Murfreesboro, N. C., has been reopened under the management of Clayton Wiggins. . . . The old theatre building last occupied by North Carolina Theatres' Rialto, Durham, N. C., has been leased to Durham Art Amusements, Inc., of which Nathan Schwartz is the principal officer. The house is being readied for reopening. . . . The boxoffice of the Criterion, Durham, was robbed of about \$550. . . . Winston-Salem, N. C., Municipal Court suspended judgment on William Shepherd, Carolina assistant manager, on charges involving technical violation of Sunday movie regulations.

## Chicago

Jack Kirsch, president, Allied Theatres of Illinois, was again appointed, for the

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## Measure To Legalize Bingo Faces Fight

COLUMBUS, O.—A constitutional amendment to legalize Bingo in Ohio, if played by religious, charitable, or fraternal organizations, was proposed last fortnight in the State Senate by Anthony Calabrese, Democrat, Cleveland. He introduced a joint resolution calling for a popular vote on the measure.

According to the measure, no individual could profit from the games, and the author said he intends to propose \$1,000 annual tax on each game. He disclosed further that he has substantial church and fraternal group backing, but conceded that some church or religious groups might oppose the amendment.

Senate leaders said the bill would have a difficult time getting the required three-fifths vote to send it to the House. The proposal would exempt Bingo by name from the Ohio law which outlaws lotteries.

... eighth time, chairman of the theatre and amusement division, Boy Scouts of America 1957 fund raising drive. . . . Mrs. Nat Nathanson, outgoing president, Women's Variety Club, presented a check for \$2,000 to La Rabida Sanitarium, proceeds of the club's theatre benefit. . . . The Police Censor Board of Evanston, Ill., banned U-I's "Written On The Wind," but later reversed the ruling. Warners' "Baby Doll" was permanently tabooed. . . . Mrs. Rose Fisher was awarded a Gold Heart by Women's Variety Club for her work in a fund drive for La Rabida Sanitarium.

The Park and the Auburn, Rockford, Ill., have been leased by J. J. McFarland from J. Albert Johnson. . . . The Palace paid \$59,999 in dividends during 1956 to the Bismarck Hotel Company, owner of the building housing the theatre, Arthur M. Wirtz, president, announced. . . . The Orpheum, Quincy, Ill., closed since last November due to litigation, is to be reopened under management of Donald C. McConnell. . . . David B. Wallerstein, vice-president and general manager, B and K announced that the Garrick, reopening in April, will be a deluxe first-run house. . . . Ted Tokarz reopened the West Lawn, West Lawn, Ill.

## Texas Drive-In Board Sets Convention Plans

AUSTIN, TEX.—The 24 member board of the Texas Drive-In Theatre Owners Association was to meet last week in the Adolphus Hotel, Dallas, to approve final arrangements for the exhibitor group's annual convention, it was announced here by Eddie Joseph, Association president.

Joseph said that an attractive program of speakers and entertainment would highlight the annual meeting, slated for Feb. 26-27 in the Adolphus. More than 400 exhibitors are expected to attend.

## Cincinnati

Fifteen employees in the local RKO branch were notified of the office closing Feb. 4. Most of them are expected to find employment in other Film Row offices. . . . Moving about were branch managers Frank Schrieber, U-I, to a company meeting in Kansas City, and J. S. Abrose, Warners, to a company session in Philadelphia. . . . Meyer Adelman, Philadelphia, president, States Film Service, was here and in Indianapolis. . . . Steve Vradelis, manager, New Salem, Dayton, O., has been experimenting successfully with art films. . . . Vandals with air rifles caused damage estimated at \$415 at the Twin Drive-In, breaking six box-office windows and 46 spotlights. . . . George Wolfe is booking and buying for the Starlight Drive-In, Marietta, O., owned by W. T. McKenna; H. H. Robey is booking and buying for his Robey, Spencer, W. Va.; and Gene Chambers is booking for Edward Parker's North Star, Dayton, O. . . . Chakeres Circuit houses will follow an annual custom of screening children's films on Feb. 22. . . . Allan Moritz, manager, Boxoffice Attractions, was ill in Jewish Hospital. . . . George Bauer, manager, Majestic, Springfield, O., is back on the job after a long illness.

COLUMBUS, O., NEWS—Mayor Maynard F. Sensenbrenner was invited to the world premiere of U-I's "Battle Hymn," at Marietta, O., on Feb. 14, by Millie Kotlan, Marietta College sophomore, who has been named Premiere Queen. . . . Local 386, IATSE, held its 38th anniversary party in the Lincoln Lodge here. . . . New members of the Independent Theatre

## Shor Drive-In Sues For First-Run Right

CINCINNATI—S and S Amusement Corporation, operator, Twin Drive-In, filed a \$1.5 million anti-trust suit in U. S. District Court here against 20th-Fox. The petition asks triple damages for drive-in business losses and a permanent injunction to restrain the distributor from refusing to negotiate with S and S on a competitive bidding basis for the first-runs of top films.

"The distributor-violators have persisted in refusing to negotiate with plaintiff," the petition declares, "even though they well know that the drive-in was prepared to outbid and pay higher film rental than any other theatre in the Cincinnati area." Ruben Shor, S and S president, said film distributors "must lose money for the companies they represent" by following a policy of disregarding the Twin's bids.

Shor said the Twin will be the largest theatre in the world when expansion is completed this spring. The drive-in will accommodate 10,000 persons, compared with 3,500 for the Albee, largest roofed house in this city.

S and S filed a similar suit in 1951 for \$63,740,000 against 17 defendants. The current suit claims 20th-Fox has failed to live up to an agreement to negotiate first-run rentals when the 1951 suit was dropped.

In another suit filed in Common Pleas Court, S and S seeks to force Warners to let the circuit have first bids on "The Wrong Man" and "Giant," scheduled for the Oakley Drive-In. S and S contends it has an agreement with Warners to get first bids on films 21 days after they have been shown at downtown houses, but this privilege was denied them on these two films. The Oakley Drive-In also was named in the injunction suit.

Owners of Ohio are Russell and Norman Negelsbach, Auto-Vue Drive-In, Sidney.

## Cleveland

Frank Masek, in the theatre equipment business since 1908 and, for the past 30 years with National Theatre Supply, is retiring April 1. . . . Ciles Mutchler, a salesman, will take over as manager when Masek and his wife move to Arizona. . . . The IFE exchange closed on Feb. 1, but Sal Di Gennaro, of the home office, said that it was not a forerunner of the immediate closing of other branch offices. The extended illness of district manager Mark Goldman is given as the reason for the local closing. . . . The RKO closing affects 13 members of the branch, including A. E. Braeunig, auditor and office manager; John Sabat, head booker; salesman Arthur Goldsmith; and Frank Belles, branch manager. . . . Manny Stutz has taken on the management of the Park, an Associated unit across the street from the Circle. Associated has under consideration a new policy for the Park, said to include presentation of first-run product, which will be released on a multiple run plan.

Jack Lewis, former RKO salesman, now is assistant manager, Hippodrome. . . . Richard Hirshman was temporarily man-



Tea was served recently at a managers' screening of MGM's "Teahouse Of The August Moon," Liberty, Zanesville, O. Seen, left to right, are Dale McCloy, Colony, Marietta, O.; the owner of the Chinese restaurant in on the stunt; J. E. Watson; Harold Snyder, New Philadelphia and Dover, O.; William Gilliam, Midland, Newark, O.; William Kibridge, State, Cambridge, O.; and Dale Tysinger, Liberty, Zanesville, O.



## Exhibitors, Lawmen Review Film Policy

DAYTON, O.—A proposed citizen's advisory committee on "questionable" films will not be formed here, it was stated by Mathias H. Heck, Montgomery county prosecutor, following a meeting with law enforcement officials of the Dayton area and members of the Dayton Theatre Owners' Association.

The move for the establishment of such a group was started by Heck following arrest of Sylvan Rothschild, owner, Sunset Cruise-In, for showing "Garden Of Eden" last year. Gary Gammell, manager, and John Holokan, projectionist, also were arrested. Charges against the latter two have been dropped.

Theatremen agreed to consult the prosecutor's office regarding any questionable films which may be booked here. They also said they would meet six months hence with Dayton law enforcement officials to review the situation. Exhibitors present at the meeting included James Curl, manager, Palace, and association president, Carl Rogers, and Roy Wells.

aging the Union Square while resident manager Jack Fine recovered from a cataract operation. . . . Marshall Fine, Associated Circuit executive, arrived home from a trip to the west coast and Hawaii. . . . Warners booker Ellis Lewin and his wife became the parents of a son. . . . Attending the Gene Tunick testimonial dinner in Philadelphia last week were United Artists branch manager Dan Rosenthal, U-I district manager Peter Rosian, and circuit owner Jack Armstrong. . . . Vogel Brothers, Wellsville, O., have been engaged by Skirball Brothers to remodel and enlarge the Stark Drive-In, between Canton and Massillon, O.

### Dallas

Raymond Willie, assistant general manager, Interstate Circuit, has been made a member of the Research and Educational Foundation of United Cerebral Palsy, of which he is a regional vice-president. . . . The Fine Arts was to open its doors last week, according to Harold C. Novy, assistant to the president, Trans-Texas Theatres Circuit. All proceeds from the first day's showing were to be donated to charity. The Fine Arts is located in the vicinity of Southern Methodist University, on the site formerly occupied by the Varsity. . . . Edwin Tobolowsky was installed as chief barker, Variety Club, Tent 17, at a banquet in the club room.

Watch for them!

**NEXT!**

**Cleveland Territory**

Issue of February 13

**Detroit Territory**

Issue of February 20

Save them!

## Film Exchange and Dealer Listing for the MINNEAPOLIS FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

### Film Distributors

#### ALLIED ARTISTS, 1019 Currie Ave.—Federal 6-8337

Br. Mgr.: Irving Marks. Sls. Mgr.: Martin Braverman. Office Mgr. & Booker: Don Levy. Sales: Frank Campo, Joe Hawk. Cashier: Irene Williams. Emerg. Phone: Levy, WE 9-2569.

#### BUENA VISTA (Disney), 72 Glenwood Ave.—Federal 8-2070

Sales: Avron Rosen. Emerg. Phone: Rosen, Liberty 5-9366.

#### COLUMBIA, 1100 Currie Ave.—Federal 3-6227

Br. Mgr.: H. Chapman. Office Mgr.: Jack Hollischer. Sales: Bill Wood, Sid Lax, Irving Braverman, Roger Dietz. Bookers: Dick Kolling, Elaine Grot, Marvin Maetzold. Cashier: Genevieve Donovan. Emerg. Phone: Hollischer, Jackson 1-0959.

#### INDEPENDENT-REALART-LIPPERT (Don Swartz), 1109 Currie Ave.—Federal 8-7013

Booker and Cashier: Jeanette DuChene. Emerg. Phone: Swartz, Midway 8-3676.

#### METRO-GOLDWYN-MAYER, 1104 Currie Ave.—Federal 2-2553

Asst. Br. Mgr.: Eph Rosen. Office Mgr.: J. Howell Owens. Sales: Mel E. Turner, Charles R. Stoflet, LeRoy H. Smith. Bookers: Hannah Sundloff, William Burke, Don Dalrymple, Tom Lutz. Cashier: Ema Fenske. Field Exp.: Bob Stone. Emerg. Phone: Owens, Walnut 2-1454. (Dist. Mgr. in residence: Ralph W. Maw)

#### PARAMOUNT, 1201 Currie Ave.—Federal 3-0537

Br. Mgr.: Jesse McBride. Sls. Mgr.: Forrest Myers. Sales: Ernest Lund, Joe Rosen, John Louis, Birger Ronning. Booking Mgr.: Bonnie Lynch. Bookers: Leslie Bird, Ronald Yatskoske, Bill Anda, Kathryn Gordon. Cashier and Office Mgr.: Harold Schneider. Emerg. Phone: McBride, Taylor 3-3129.

#### REPUBLIC, 1104 Currie Ave.—Federal 2-8071

Br. Mgr.: Joe Loeffler. Office Mgr. & Booker: Gen Kudzia. Cashier: Mavis Sedia. Emerg. Phone: Kudzia, Walnut 6-9751.

#### 20TH CENTURY-FOX, 1015 Currie Ave.—Federal 3-2201

Br. Mgr.: Jack Cohan. Office Mgr.: Jack Kelvie. Sales: Dean Lutz, Warren Branton, Don Halloran, Robert Levy, Harry Levy. Bookers: Ben Lander, Ann Griffin, Morrison Buell. Cashier: Josephine M. Menke. Emerg. Phone: Lander, Taylor 4-4446. (Mid-West Dist. Mgr. in residence: M. A. Levy & Asst. to Mid-West Dist. Mgr. in residence: Harold Lundquist)

#### UNITED ARTISTS, 1101 Currie Ave.—Federal 3-7276

Br. Mgr.: Herbert Buschman. Office Mgr.: John O'Rourke. Sales: Eddie Stoller, Irving Mills, Russ McCarthy, Stu Murphy. Bookers: John O'Rourke, Joe Behan. Cashier: Emmy Lundquist. Emerg. Phone: Buschman, Taylor 5-6925.

#### UNIVERSAL-INTERNATIONAL, 1113 Currie Ave.—Federal 3-5334

Br. Mgr.: LeRoy Miller. Sls. Mgr.: Kenny Adams. Office Mgr.: Leo Doty. Sales: Howie Greenstein, Bob Helmersen, Chet LeVair, Chuck Bliss. Bookers: Glenn Wood, Kenny Bergman, Lee Campbell, John MacPherson. Cashier: Florence Harris. Emerg. Phone: Wood, Jackson 2-8532.

#### WARNER BROS., 1000 Currie Ave.—Federal 3-3281

Br. Mgr.: Mike Adcock. Sls. Mgr.: Ernie Hill. Office Mgr.: Bob Branton. Sales: Frank Anderson, Don Urquhart, Perry Smoot. Bookers: Gertrude Guimont, Maxine Murphy, Bill Westerman. Cashier: Alice Kuhlman. Emerg. Phone: Adcock, Greenwood 7-2812. (Prairie Dist. Mgr. in residence: Art Anderson)

### Supply Dealers

AVED THEATRE SERVICE, Lumber Exch., 5th and Hennepin—Federal 2-8963.  
Emerg. Phone: Taylor 3-6617.

FROSCHE THEATRE SUPPLY, 1111 Currie Ave.—Federal 5-1166. Emerg. Phone: Juniper 8-7889.

MINNEAPOLIS THEATRE SUPPLY, 75 Glenwood Ave.—Federal 5-3306.  
Emerg. Phone: Sunset 8-7631.

NATIONAL THEATRE SUPPLY, 56 Glenwood Ave.—Federal 2-5273.  
Emerg. Phone: Walnut 2-4127.

### Screen Trailers

#### NATIONAL SCREEN SERVICE, 1105 Currie Ave.—Federal 3-5571

Br. Mgr.: J. W. MacFarland. Office Mgr.: Esther Turner. Sales: Jack Greenberg, Gil Braaten. Bookers: Alice Kenealey, Irene Mallinson, Ann Wilder. Cashier: Irene Fraser. Emerg. Phone: MacFarland, Walnut 6-6135.

### Signs, Advertising and Printing

AD ART ADVERTISING, 121 N. 7th St.—Federal 8-5681

NATIONAL SCREEN SERVICE, 1105 Currie Ave.—Federal 3-5571

SILK SCREEN STUDIOS, 712 Ontario Ave., W.—Federal 6-3103

THEATRE SIGN & DISPLAY SERVICE, 74 Glenwood Ave.—Federal 5-2605

### Film Delivery Service

FILM TRANSFER CO., 78 Glenwood Ave.—Federal 6-3505. Emerg. Phone: Greenwood 4-8649.

### Service Companies

ALTEC SERVICE CO., 2945 Bloomington Ave.—Parkway 2-6565

NORTHWEST SOUND SERVICE, INC., 73 Glenwood Ave.—Federal 5-0194

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## Houston Theatre Group Names Committees

HOUSTON—A newspaper committee consisting of Alvin Guggenheim, Yale and Broadway; H. T. Griffith, Tidwell Drive-In; and Dan Goodwin, Winkler, has been appointed by Willie Ratcliff, new president, Houston Independent Theatre Association.

Two other committees were appointed by Ratcliff to make weekly visits to theatres throughout the area. One committee is composed of Jimmy Harris, Post Oak Drive-In, chairman, and Jack Farr, Trail Drive-In, and Goodwin. The second group is composed of Ratcliff, Guggenheim, Griffith, and Lowell Bulpitt, Boulevard, and former president of the group.

Ratcliff appointed Augie Schmitt, Houston Popcorn Company, as a committee of one to invite persons attending the concessions convention on Feb. 28 to be guests of local theatremen.

A complete slate of officers, which included first and second assistants Don Douglas and Charles Weisenburg, also was installed. Twenty-nine new members were inducted at the meeting. . . . Raymond Willie, Interstate, has been appointed to the newly-formed exhibitor committee of Am-Par Pictures Corporation. He was to participate in the first meeting to be held in New Orleans at the Roosevelt Hotel.

### Denver

Jo Ann Sherman, editor, Spotlight, house organ for Fox Inter-Mountain Theatres, has been named advertising and publicity director, Fox Denver Theatres, succeeding Alberta Pike, who quit to become general manager in charge of art theatre operation, Plaza Art Theatre, Oklahoma City. . . . R. L. Stenger, owner, Windsor, Windsor, Colo., entered a Denver hospital for treatment of a blood clot in his leg. . . . A new policy has been introduced in the Paramount. Manager Jack Wodell stops the current bill at 6 p.m. on Thursday and follows it immediately with the films for the coming week, making it possible to see both weeks' offerings for the price of one. . . .

Fred Hall, who closed the Variety, Akron, Colo., recently, has sold the house to Jack and Jim McMillion, who have reopened it. . . . Leo Samuels, president, Buena Vista, and Jesse Chinich, western division manager, were in for talks with Marvin Goldfarb, district supervisor. . . . John Stitzel, manager, Tabor, now closed, was moved uptown by Fox Inter-Mountain. He will be assistant manager, Centre.

### Des Moines

The Uptown, which has been closed on a temporary basis since Jan. 9, may not be reopened, it was announced by Tri-States Theatre Corporation. The circuit announced that unless there is some indication the people really want the house, it may stay closed. . . . Lincoln E. Whitcome, 70, former theatre owner, Northwood, Ia., died recently at Northwood from a stroke. . . . Robert Dunbar will return to Des Moines as branch manager, Warners. He formerly held the post before going to Chicago, where he has been

## Minimum Wage Raised For Amusement Workers

MINNEAPOLIS—Higher minimum wages for women and minors employed in the amusement industry have been ordered by the Minnesota industrial commission. The new order, first for the industry since 1938, provides an 85-cent hourly wage for women and minors in communities of 25,000 population or more, a minimum of 80 cents for workers in cities of 2,500 to 25,000, and 75 cents in cities of less than 2,500.

About 4,200 persons are affected by the order which becomes effective Feb. 17. The amusement industry includes motion picture theatres, bowling alleys, skating rinks, amusement parks, dance halls, and baseball clubs.

serving as district manager. . . . Johnny Winn has returned to the Paramount exchange after hospitalization and surgery.

### Houston

Vera-Ellen arrived from Hollywood to guest star at the opening of the new Fred Astaire Dance Studio, which was converted from the Alamada by Interstate. . . . Vincent Price will be principal speaker at the American Federation of Arts National Convention, to be held here in the Shamrock Hilton Hotel, April 3-6. . . . Isley Theatres has leased the Long, Pasadena, Tex., according to Bill Stone, city manager, who is also manager, Capitán. Seats have been repaired and the interior painted and cleaned up. George Adams has been named manager, shifting from the Red Bluff Drive-In. Carrie Deshazo is the new cashier, with Maydie Menn as relief cashier.

### Jacksonville

Benton Brothers Film Express announced it must increase rates or curtail some services, unless it receives additional patronage in the handling of theatre supplies. The firm, which maintains depots here and in Atlanta, has a limited franchise restricting it to hauling freight only for the motion picture industry. . . . The Blind Children's Foundation, established two years ago by Variety Club, Tent 44, for aiding pre-school blind youngsters, scheduled its first reception for Feb. 7 at the Variety social center in the Hotel Roosevelt, announced John L. Crovo, property master. . . . Robert Kilgore, who formerly ran the Sunset Drive-In, West Memphis, Ark., joined Abner Camp's staff at Howco as salesman. . . . Judge May, local film reviewer, now has a weekly column in the Sunday Times-Union on the subject of current and coming screen attractions. . . . W. C. Harden has shifted to the projection booth at the Capitol to replace the late Robert Gavin, and young Kenneth Starling has moved into Harden's former post at the San Marco.

MIAMI, FLA., NEWS—Wometco Theatres sick list included Hal Kopplin, art director, and Walter Klements, manager, Mayfair Art. . . . Richard Hecker is assistant manager, Circle, Miami Springs, Fla. . . . Sympathy was extended to Robert Brower, manager, Capitol, on the death of his brother. . . . Norm Levinson, Loew's publicist, was in to work with

Curtis Miller, Claughton Theatres, on "The Great American Pastime," "Slander," and "The Barretts Of Wimpole Street." . . . Burton Clark, Wometco assistant district manager in charge of drive-ins, arranged a tieup with WTVJ's popular Popeye Playhouse, to include a Popeye Cartoon Carnival on the evening before a school holiday. . . . Variety Club's annual Show of Shows was announced for Feb. 23.

### Minneapolis

Leo Samuels, president, Buena Vista, Jessie Chinig, western division manager, and Harris Dudelson, midwest district manager, were in for a meeting with Avron Rosen, sales representative. . . . The local RKO exchange, in line with a national policy, was expected to close this week. The Universal exchange, which will take over, was not expected to absorb any RKO personnel, and other exchanges said they were well staffed. . . . With the discontinuance of the Paramount News at the end of February, the Minneapolis branch will lose one of its good revenue producers. It has been first in the country in newsreel sales. . . . M. A. Levy, 20th-Fox midwest district manager, Jack Cohen, branch manager, and the sales staff attended a meeting in Chicago.

### New Haven

A new Connecticut company has been formed, to be known as M and W Associates, Burritt G. Jacocks, president, which will operate the Branford, Branford; Villa, Waterbury; Center Drive-In, Derby; and the Lake Drive-In, Wolcott. The home office will be located at the Branford. . . . The Hamden Building Department has issued a permit for the installation of a \$5,000 freight elevator in the new National Film Services Building now under construction. . . . The Capitol, Middletown, Conn., was closed temporarily while new equipment was installed. . . . Lou Brown, Loew Polipublicity director, was chairman of the entertainment committee, Union League Club dinner.

HARTFORD, CONN., NEWS—John and William Sirica and Fred Quatrano were experimenting with art showings in their Hamilton, Waterbury, Conn. . . . Stanley Warner started an art policy for Tuesday in the first-run Capitol, Ansonia, Conn. The Embassy, New Britain, Conn., another SW first-run, has been experimenting with Wednesday and Thursday art films. . . . The Connecticut premiere of "The Ten Commandments" is slated for Feb. 20, in the Allyn. . . . Herman M. Levy, executive secretary, MPTO of Connecticut, registered with the Secretary of State's office as a lobbyist for the exhibitor organization. . . . The Hartford Theatre Circuit is revising seating facilities at the 860-seat Lenox.

### New Orleans

Ruth Malanders is the new secretary, Manley. . . . Paramount branch manager Bill Holliday returned from a company sales meeting in Philadelphia with the news that the local exchange was one of the six winners in the first lap of the Salute to George Weltner Drive. . . . A. L.

(Continued on page 43)



# CANDYDLY SPEAKING

DESPITE MIKE TODD's decree forbidding the sale of popcorn at showings of his film, "Around The World In 80 Days," very few theatremen would find it very practical, or even possible, to remove this item from their refreshment stands.

THE BUTT OF many gags—some good, but most awful—popcorn has earned the high place that it has in the extra profits operations of indoor and drive-in theatres. It has earned it because the ultimate judge and jury, the public, has proven time and time again that this tasty product appeals to them.

THIS POPULAR APPEAL, plus the fact that it has one of the highest margins of profit of any product on the market, makes it almost mandatory for the great majority of theatres to sell popcorn. That word *sell* is extremely important.

WITH ALL THE reasons for stressing popcorn at refreshment stands, it does not seem possible that there are theatre operators who do not take the fullest advantage of the profit potential in popcorn. However, old equipment, poor sanitary conditions, careless sales personnel and very little merchandising effort are daily draining dollars out of the theatres that can least afford this luxury.

IN THIS ISSUE there is to be found information about preparing quality popcorn, proper maintenance of equipment, the use of light and color to stimulate sales, and other data all designed to help the refreshment stand operator in his quest for more sales and more profits.

FORTUNATELY, THERE has, in recent years, been a wealth of such information placed at the disposal of theatremen. But merely looking this material over and not putting into practice any of the suggestions and advice is the habit of many.

IF YOU have been neglecting the refreshment operation in your theatre, take some time out and brush up on new equipment, new sales promotion material and staff training.

THE INFORMATION you need is available. It is up to you to use it.

—ARNOLD FARBER.

Taking full advantage of the appeal of popcorn, the operator of the Southhutch Drive-In, Hutchinson, Kans., built this attractive and colorful pavilion on the patio to house a popcorn unit.



Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

## Popcorn Is A Nutritious Food

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NATIONAL ASSOCIATION OF  
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Dedicated to serving the popcorn  
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# EXTRA PROFITS







## He comes round regularly to help you make more money

Your refreshment service can make more friends for your theatre, more money for you! The man who'll help you is your Coca-Cola Company representative, an expert on theatre refreshment, who calls on you regularly. (He's the only national beverage company representative who does.)

**Next time he calls, ask about:**

1. Complete drink analysis
2. Instruction and assistance in dispenser maintenance
3. Colorful, business-building advertising materials
4. Experienced help with personnel training, special promotions, all other elements of your refreshment business.

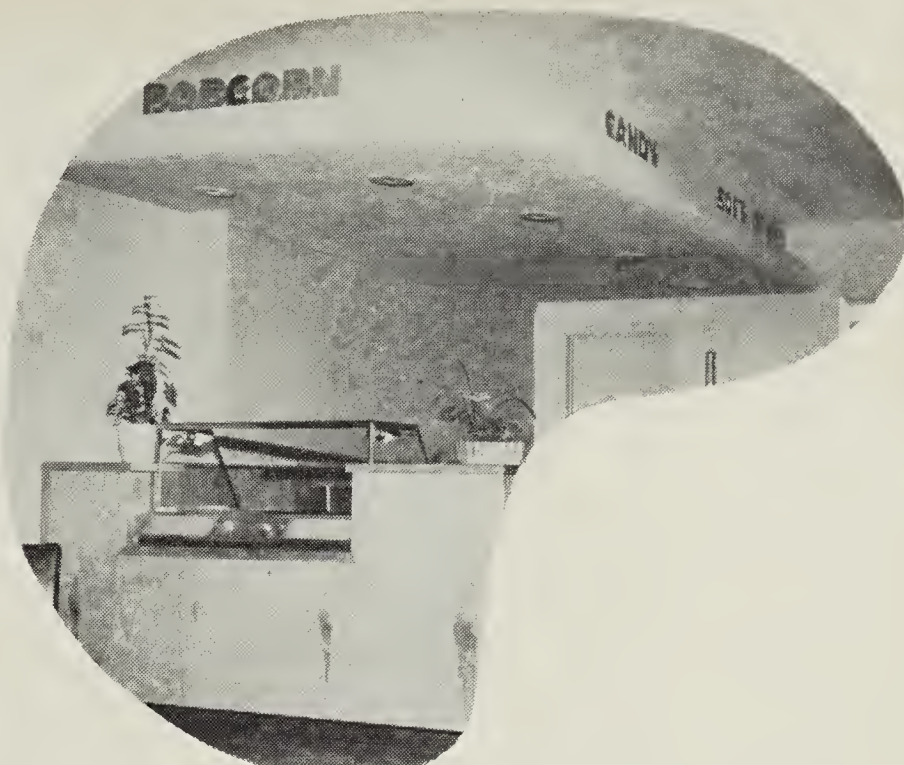
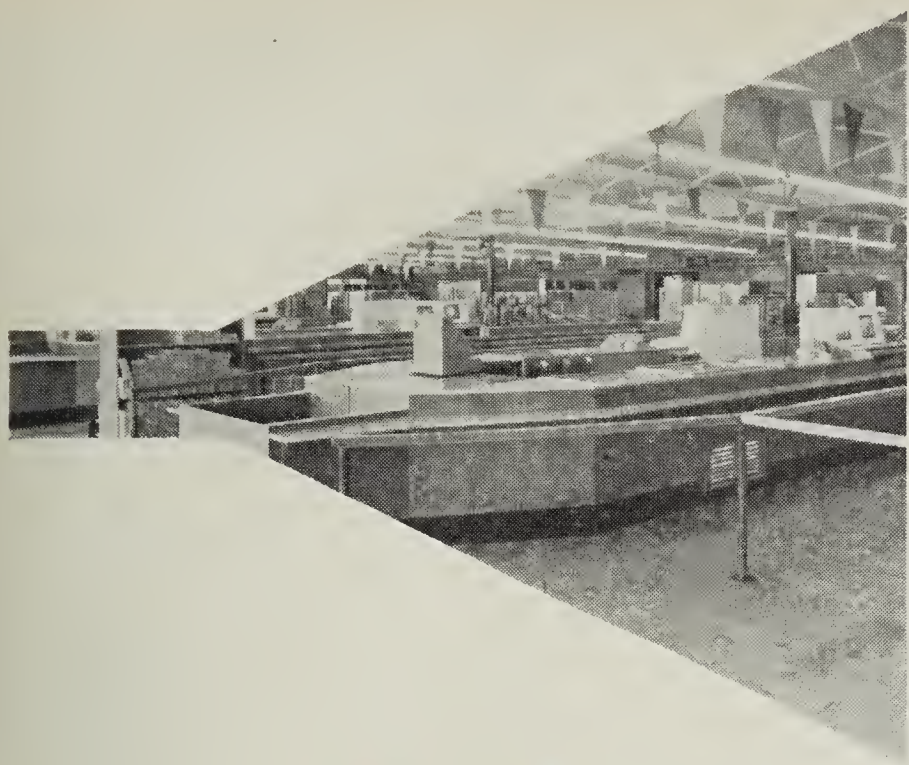
**He'll be glad to help.**



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**SIGN OF GOOD TASTE**





# LIGHT *and* COLOR

## Discussion of the Vital Rules These Two Elements Play In Packaging and In Concession Stand Layout

**I**N the application and use of color, it is well to first consider people's likes and dislikes. What suits Mr. A. does not necessarily suit Mr. B. Whereas market testing and research has shown fairly accurately which are the best colors for various items, the natural reactions of people are still primary. We naturally expect meat to be red, spinach—green, milk—white. A baker in the west tried colored bread, thinking that by doing so he would have a different and better item and thereby increase sales. Although the taste was good, no one wanted to buy. It just didn't look like bread.

Certain colors have been proven to be more choice for most food items. For instance:

To give the feel of cooked in butter—warm and golden yellows.

To give a clean and cool feeling, say for ice cream, blues are most effective.

For chocolate and candy, rich pinks convey the character and is a good background for the brown of chocolate.

For beverages, a good healthy, effervescent, with a kick, red is good; and add gold to make it scintillate.

Depth interviews have shown the emotional reactions of people to the various colors. Red—exciting, Orange—stimulating, Yellow—elating, Green—relaxing, Blue-green—cooling, Violet—depressing, Magenta—subduing.

In general, most foods do not respond to most greens although vegetables are green and they in themselves are completely appetizing and palatable. However, in a package or on display, this is not the best color.

Subtle half shades and tones such as buff and olive and slate and mocha or what have you, while being fine high style fashion colors that are well accepted in the home, completely alter the appearance of the food or package so as to make it unappealing. This applies to both background and the packaging.

### Colors In Combination

This is a path whereby the wary may become trapped. Yellow is a sunny pleasant cheerful color. It bespeaks sunshine, daisies, butter, even springtime.

Blue is a popular color. It means the heavens, truth, purity, coolness, etc.

Apparently these two colors with their virtues should go well together. And they do, IF, a maximum amount of contrast is desired, since complementary colors sharpen the effect of each other. But for more harmony, it may be necessary to use neighboring colors in the natural order. Two contrasting colors that are not complementary, when put adjacent to each other, assume different characteristics. For instance, the bright red box on the yellow background is not just a clear red on a clear yellow. It appears to be purplish red and the lemon yellow now has some lime in it.

Light is color and color is light. We see any image because the light upon it has reflected back to our eyes. We see color on that image, because energy (or wavelengths) has been transmitted from a light source and certain wavelengths have been reflected and the rest absorbed. For instance, when sunlight is on a rose-bush, we see a red bloom and green leaves. The leaf absorbs red, yellow and blue rays and reflects the green. The blossom absorbs yellow, green and blue rays and reflects only the red rays. The reflected colors are those we see.

### Light Source

The light source is just as important in the appearance of a color as the color of the object itself. The spectral quality of the light influences the apparent color, and even small differences make marked changes. A blue surface will appear gray under a yellowish light, a yellow surface will look green under a blue or green light, and a blue-green will be blue under a magenta light.

The intensity of light can change the colors, and the relative brightness of other areas also are influential. Any color can be achieved with the mixing and blending of colored lights. Any color effect can also be so achieved. For stage and display lighting, color filters are best, but for counter selling and concession units, the different color qualities of incandescent and fluorescent lighting are perfectly suitable.

The choice of fluorescent lighting is very important in installations where one must see both food and people. The first fluorescent lights were very cold in appearance. Colors with strong elements of red, orange, and magenta were depressed and the green and blue elements became emphasized. Complexions assumed a chartreuse hue and foods did not have a lively and fresh appeal. New phosphor development in fluorescents added daylight (for color accuracy), standard white, warm white and soft white. Recently there has been the development of deluxe warm white and deluxe cool white.

We can gain much by illuminating merchandise under the white light that has a spectral composition that brings out the latent quality of various colors. More sales will undoubtedly result because of the increased color appeal. Also, memory retention enters, because, when a product is taken out of its original environment, an unconscious mental adjustment takes place that enables the person to see the product as it was when purchased. In other words, someone having bought popcorn at the butter popper, subconsciously envisions the color and fragrance in his darkened theatre seat.

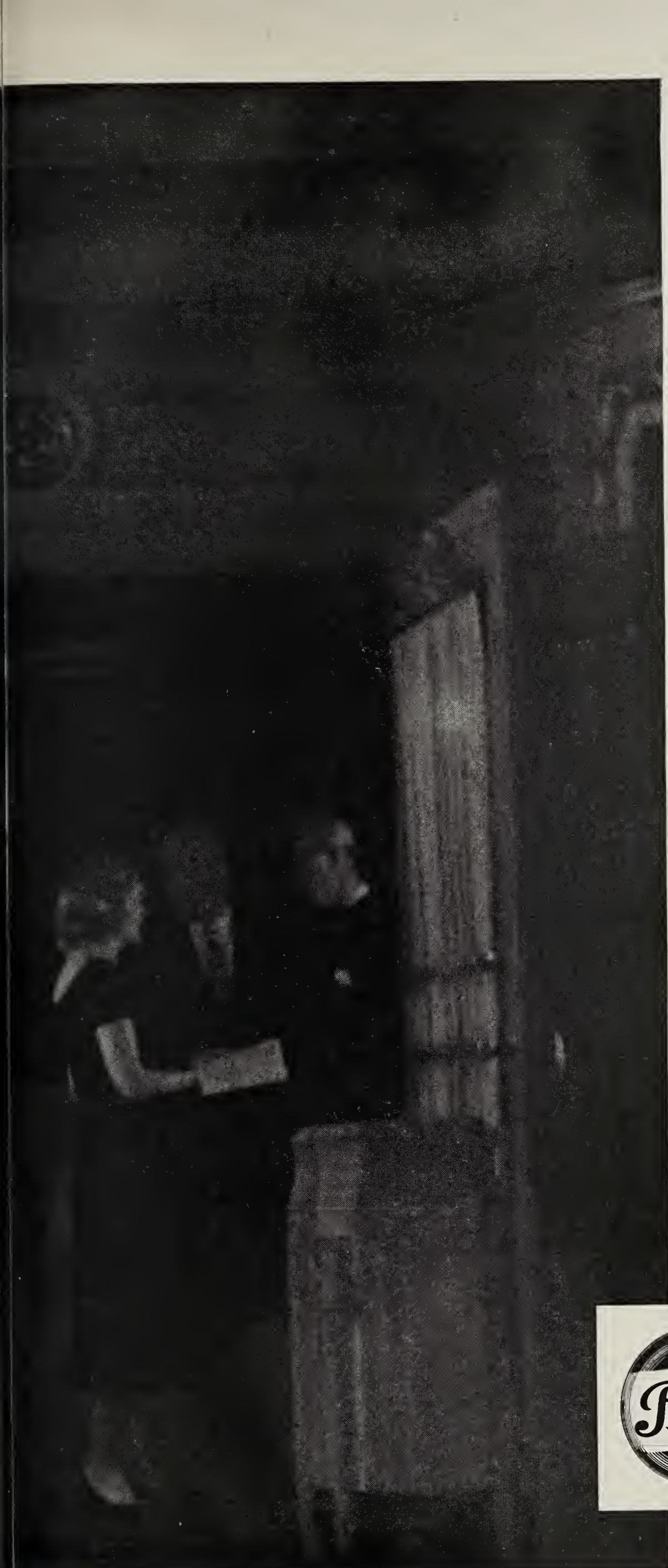
The art of lighting is the skillful use of shadow and contrast areas of brightness and color. Form depends upon such lighting. Shadows can create drama, per-

(Continued on page EP-9)









Because they like  
light refreshment  
people are saying  
"Pepsi, Please"!

*Good news for theatre  
operators—because Pepsi  
means more drinks per gallon—  
more profit per drink, too!*







*Satisfied Patrons, Plus  
Increased Revenue Result From*

## Popcorn Quality Control

THE term "Quality Control" is used in advertising campaigns to describe everything from the bite of a carbonated drink to the salty tang in popcorn. The reader might ask what these words mean to the theatre exhibitor in terms of popcorn profit?

To obtain best quality, popcorn must be made to expand to the maximum amount inherent in the corn itself. Thus by "quality control," the 80 per cent profit margin in popcorn can be maintained. The problem is to maintain this margin of profit not just in the individual theatre, but make it consistent throughout the chain. To achieve this constant profit ideal, the best machinery, popcorn, seasoning and working operations must be found in the concession stand.

### Heat Control

According to the Mid-Central theatre's Manhattan, Kansas concession manager, Arlie Kempf, proper heat control and proper deliverance of seasoning to the kettle are partial answers to the problem of high yield, high profit and "quality control."

"If we don't get \$180 per 100 pounds of popcorn from our machine," says Kempf, "we know something is wrong. Either the kettle needs adjusting; there's too much seasoning used, or something is wrong with the popcorn."

"On older model popcorn machines there was sometimes a necessity to adjust a thermostat, but on our new machines that is unnecessary. Deluxe machines guarantee controlled heat wherein the popping volume is made uniformly con-

sistent. The operator's opinion of proper heat is unnecessary and the effects of fluctuations of supply of electricity are nullified. Both are profit robbers."

### Seasoning

In regards to seasoning, Kempf says that for "quality control" and high profit, the amount of seasoning delivered to the popcorn kettle should not vary. The same amount of seasoning should always be delivered to the kettle at all times. As an added suggestion, he adds that seasoning should be put in the kettle as soon as the popcorn is dumped.

In another college town, Lawrence, Kansas, Jayhawker manager, J. Mark Kadle states that he sells more popcorn than any other item in his concession stand. To promote sales, he has instructed his stand attendant to suggest a box of popcorn to everyone who passes the stand.

"We sell twice as much popcorn that way," he says. "If patrons don't buy coming in, the suggestion is made, and as a rule you see the customer a few minutes later coming back to the lobby for popcorn."

Kadle uses mass displays of popcorn, colorful boxes of corn piled high in the popcorn display case of the machine, and advertising material on the back bar of the concession to attract attention. He estimates that point-of-sale advertising has increased popcorn sales as much as 25 per cent.

According to Dave Davis, general manager, Atlas Theatre Corporation, Denver, which operates popcorn machines all over the state of Colorado, popcorn is the

chain's best seller as well as highest profit item.

The general manager states that popcorn, throughout the year, outsells by 40 and 50 per cent all other items in his concession. In one of his indoor houses, the Santa Fe, a Denver Spanish theatre, popcorn sales average 50 per cent of boxoffice.

Concessionaires in the Atlas theatres always keep popcorn popped in the machine, and several boxes popped up and ready to serve. Banners are displayed behind counters to make a good "flash" for the concession stand, and are changed once a month. Davis estimates that the brighter the popcorn box, and the display, the more you sell.

As for "quality control" Davis sticks to the best equipment and the best grade processed corn available. Once during war years, he said, when corn was difficult to get, he made a tour of farms in the territory, and bought all the popcorn available. Of this unprocessed corn, he threw out 50 per cent or sold it for chicken feed.

The concession stands in the 10 Atlas theatres are placed between the two theatre isles. It is the first thing seen as a customer enters a foyer or lobby. The popcorn machines are always placed on the right side of the stand, because as a rule, patrons fill up the right side of a theatre or balcony before the left side.

A three minute intermission is held after each movie, and a concession trailer on popcorn is run to inspire sales. The minute popcorn trailer is sometimes in-

*(Continued on page EP-12)*





## QUALITY BRANDS BUILD TURNOVER!

The brand in demand sells faster and oftener! When you feature known quality merchandise like Nestlé's Chocolate Bars you're making old customers happy — and you're making new customers all the time.

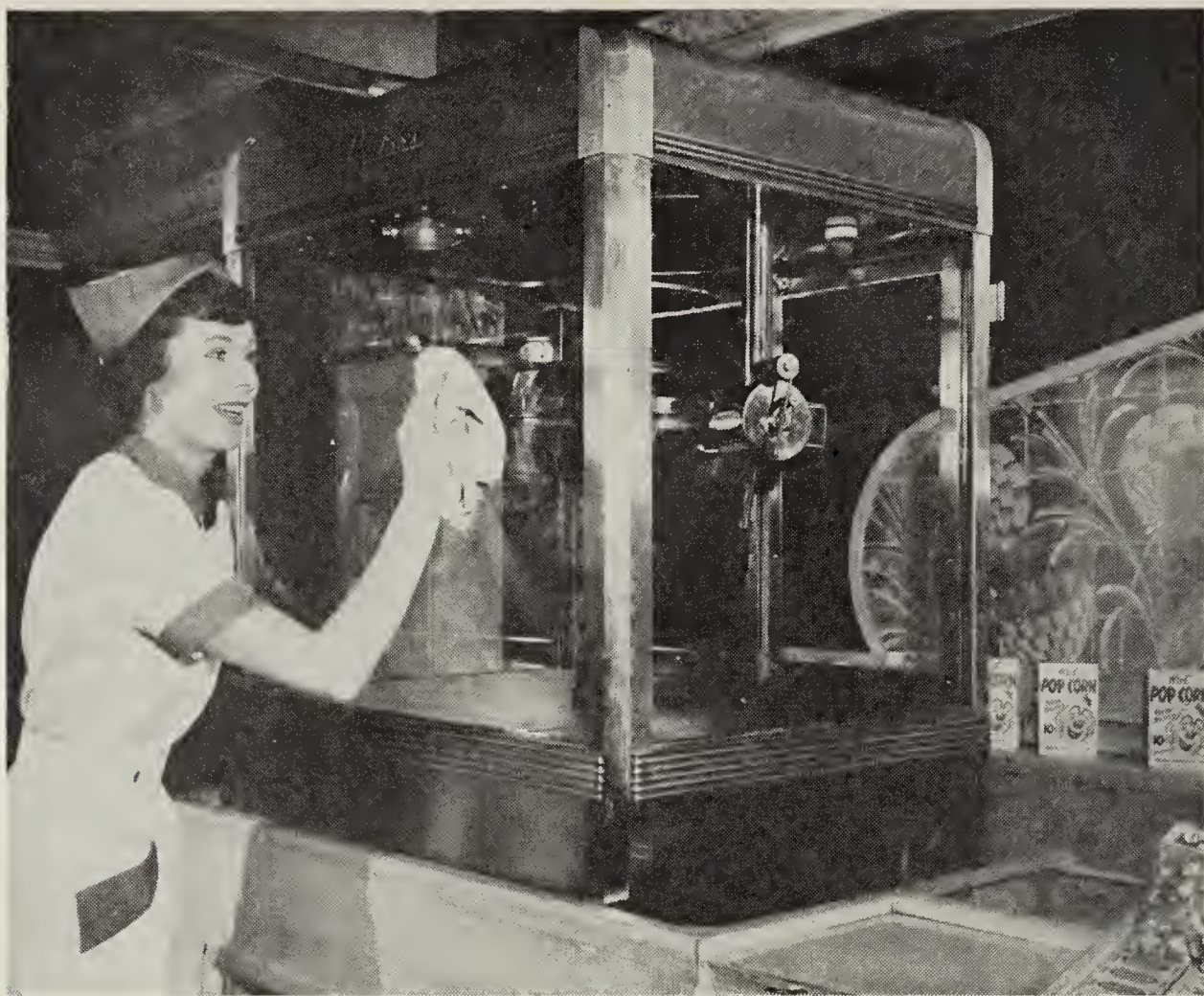
Nestlé's Bars are nationally advertised and have national acceptance. And now Nestlé's new pricing structure means more profits to you with no compromise in quality. The Nestlé Company, Inc., 2 William Street, White Plains, New York.

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*See your Nestlé Representative*



*A Better Quality Of Product,  
And Years Of Extra Service  
Are The By-Products Of Well  
Cared For Popcorn Equipment*



## Popcorn Machine Maintenance Procedures

**T**HE way your popcorn machine is cared for directly affects both the quality and the quantity of your popped corn. It also creates a favorable or unfavorable impression on your customers and prospects, and thereby has a direct effect on business. Consequently, it is extremely important to keep your machine clean and in first class order. The instructions that follow will help you or your operator to do this. There are several styles and makes of popcorn machines, but the instructions for maintaining one popcorn machine apply in general to all.

To begin with, keep both the outside and inside of the cabinet of your machine spotlessly clean and polished. This is a simple enough task if it is done every day and not postponed. The operator should make it a habit to "catch up" spots occasionally during the day as the time permits, especially in the corners and other areas where oil and salt collect.

For the chromium and stainless steel portions of your machine, firms such as Blevins Popcorn Company, recommend Spanish Whiting for scouring and polishing, because it is a very fine quality abrasive, and will not scar. Spanish Whiting is safe to use on glass also. However, do not use it on painted surfaces or plastic. If you have an excess of grease on the glass or metal parts, use a grease solvent on a rag to remove.

For cleaning Plexiglas and the plastic parts of your machine, wash with plenty of soap and water using the bare hands and fingers to locate and dislodge any caked dirt or foreign matter. A soft cloth, sponge, or chamois may be used, but only as a means of carrying the water to the plastic. Dry with a clean damp chamois. Rubbing with a dry cloth builds up an electro-static charge on the plastic that

attracts lint and dust particles from the air. Wiping with a damp chamois will dissipate this charge and remove the dust. Do not use gasoline, alcohol, carbon tetrachloride, lacquer thinner, or any of the various window cleaning fluids on plastic, as they will soften it and cause "crazing" (formation of tiny vein-like cracks). After removing the dirt and grease, the plastic should then be waxed with a good grade of commercial wax. This should be applied in a thin even coat and brought to a high polish with a soft, dry cloth, such as flannel.

Keep a cloth handy, and after popping each kettleful of corn wipe off any oil on the edges, lips, and sides of the kettle, the top of the lid, and any that may have

spattered on the glass. It is important to form the habit of doing this immediately after each popping, because if allowed to remain the heat of the kettle will cause the oil to scorch and harden to such an extent that steel wool and char removing compounds will be necessary.

After the close of business every day, wipe the entire machine, especially the inside of the kettle and the underside of the lid, to remove the accumulations of the day. If allowed to remain, the oil will char, and, as mentioned before, require much greater cleaning effort. Even after the most determined efforts, however, this char does occasionally accumulate. When this happens it is very important to remove it, because an accumulation of char often acts as insulation, preventing proper heat from reaching the raw corn. When this happens you are likely to get a much lower popping volume, and an inferior-tasting product. For this reason, it is important to keep the inside of the kettle clean.

In the event the inside of the kettle does become charred, you can remove this with a good char removing compound. First, remove all grease and gummy film with a good cleaner and a spatula or knife. Then pour two cups of water in your kettle and add one teaspoonful of the char removing compound. Switch the kettle heat on and let the water simmer for a few minutes. Empty this solution and scour the kettle thoroughly. Rinse. Since this cleaning process may remove all traces of oil from the kettle, oxidation may occur between the cleaning and the next popping. To prevent this, apply a film of neutral oil to the cleaned parts.



This attendant is carefully removing any popcorn that may have spilled, keeping the area spotless.

(Continued on page EP-11)



## New Cory Stove Line Features Heat Control

CHICAGO—A new line of commercial stoves, suitable for use in drive-in refreshment stands, was announced last week by J. W. Alsdorg, president of the Cory Corporation.

Designated as the Stainless Superama Stoves, the new line can be used to brew coffee, make tea, boil water, make hot chocolate and keep soups hot.

The group includes a two burner 115 volt warming stove; a two burner 115 volt model; a three burner unit; a four burner 115 volt model, and a four burner 208 or 230 volt unit.

Each stove incorporates a "variable heat switch," with special settings for hot chocolate, coffee and all of the other uses, giving the user complete flexibility of heat control, it was claimed.

The heat switches, it was pointed out, act as thermostats and proportion the exact amount of required heat into the heavy-duty elements. As a result, these switches compensate for the variations in wiring.

The new Cory stoves have complete stainless steel housings and rounded edges. All models have plastic feet to protect counter and table surfaces.

## Simonin's Offers Theatremen A New Merchandising Kit

PHILADELPHIA—C. F. Simonin's Sons, producers of Popsit Plus, liquid popping oil, is offering theatre owners a new merchandising kit to help spur popcorn sales. The kit consists of a perpetual motion "wobbler" plus two multi-color streamers to help stimulate movie patrons' appetites for popcorn.

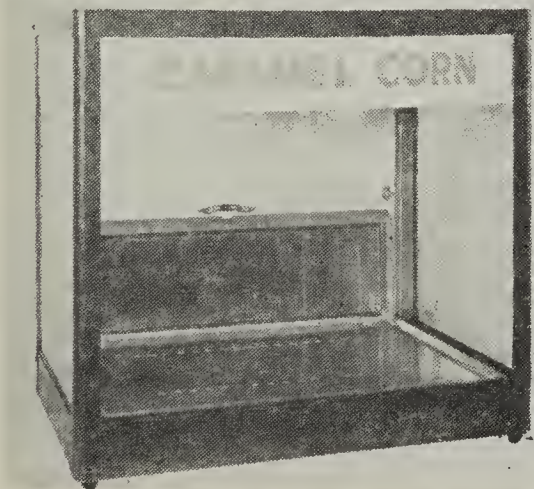
It was pointed out by David Ryan, Popsit Plus sales manager, that wherever popcorn has been merchandised with lobby display, sales have risen noticeably.

The new Popsit Plus merchandising kit is available free to exhibitors through their Popsit Plus jobbers.

## Popcorn Display Case

PHILADELPHIA—A display case capable of holding 20 pounds of caramel corn, or over 100 cellophane bags of caramel corn is now being offered by the Poppers Supply Company.

The unit is made of aluminum and equipped with heating units and an adjustable thermostat to control moisture. Serving section has split doors for maximum operating ease. The upper plexiglass door is hinged and can be folded back completely onto the top of the case. The aluminum lower door opens to case level for quick serving, and can be removed when cleaning the cabinet.



## New Helmco Dispenser



CHICAGO—Production on the firm's new line of four all purpose "Dispenserettes," featuring both lever action pump and ladle salad dressing and syrup rails, was announced by Helmco, Inc., manufacturer of fountain and food service accessories.

Especially designed to utilize counter space, the "Dispenserette" provides a greater variety of selections, is easy to operate, and fills virtually any serving need in salad dressings, toppings for ice cream, desserts and take-out orders, the manufacturer stated.

Made of stainless steel, the new "Dispenserettes" are available in a variety of combinations of pump and ladle services, and meet Board of Health Sanitary Code requirements. All models have three quart Melmac jars removable for ease of cleaning and refilling.

## NAMA Renames Pierson

CHICAGO—The National Automatic Merchandisers Association elected John T. Pierson to another term as president of the organization at its recent convention.

C. S. Darling was renamed as executive director, it was also announced.

## Light And Color

(Continued from page EP-3)

haps for some special display. Color lighting can also dramatize. And here we have the psychology of color. Light with a warm tint will make people subconsciously think of heat. Very warm colors of light may at times quicken activity so that people may not wish to stay in one spot too long. The area around a doorway could be so painted to hasten traffic along. Cold colors of light counteract an impression of heat and can even result in people feeling chilly. How attractive it would be, and certainly sales would check, if we were to light the steam tables in warm glowing colors, and direct a pale blue beam about the ice cream dispenser!

When applying the principles of color and light to theatre concessions a great many other factors enter into consideration.

The concession stand is on view in a darkened atmosphere. In a drive-in, the night is the surroundings, and in indoor theatre the lowered lights. Into this is set the concession, an island of light. The transition from dark to light must be harmonious. It cannot be too sharp to cause blinking and squinting, like a carnival, and yet must certainly stand out to draw the prospective consumer. In a theatre, the general and even soft, light-

(Continued on page EP-10)

popcorn sales POP...  
with a colorful,  
eye-catching display  
in your lobby—  
**FREE** from your  
POPSIT PLUS jobber

It's been proved again and again—popcorn sales sizzle when there's proper merchandising.

Popsit Plus, the liquid popping oil that brings butter-like flavor to your popcorn, brings new punch to your lobby display with this exciting, powerful kit — available FREE thru your jobber. Kit consists of perpetual motion "wobbler" plus two sales-boosting multi-color streamers. Don't wait — contact your Popsit Plus jobber and start popcorn sales popping.



**popsit  
plus!**  
liquid popping oil

rich, butter-like  
flavor  
plus these  
important  
advantages:

- golden color
- fewer duds
- all-weather pouring
- less cost per bag
- appetizing aroma
- stores easily — no fire hazard
- measures accurately — no waste



by the Popping Oil Specialists To The Nation

SIMONIN, PHILADELPHIA 34, PA.



## Plans For Two Regional NAC Conventions Set

CHICAGO—The fifth annual southwestern regional conference sponsored by National Association of Concessionaires will be held Feb. 27, in conjunction with the three-day annual convention of the Texas Drive-In Theatre Association. NAC President Lee Koken, and conference chairman A. J. Schmitt, revealed that it will be held at the Adolphus Hotel in Dallas.

"We are formulating a program on popcorn promotion and concession operation," explained Schmitt, "which will provide an exchange of profitable ideas that no operator will want to miss. Our panel of speakers will be composed of the leading theatre and concession managers of the country."

Schmitt also announced that Charles E. Darden of the Charles E. Darden Company, Dallas, will serve as the conference moderator.



## Any Drive-In Concession That's Being Built or Remodeled Needs MANLEY SERV-O-RAMIC EQUIPMENT

### HERE'S WHY...

7¢ MORE FOOD SALES PER PERSON!  
1/3 LOWER OVERHEAD!

Concession stands equipped with Manley Serv-O-Ramic "cafeteria style" units make per person sales jump up as much as 7 cents, while operating costs are cut to the bone. Fewer people are needed to serve bigger crowds . . . cuts labor overhead as much as 1/3. A complete drive-in menu is dispensed, and impulse sales skyrocket because of the "cafeteria style" food display and Serv-O-Ramic point-of-sale merchandising features. You'll find the Manley Serv-O-Ramic a real space saver too. If you're building or remodeling . . . or planning to build or remodel, investigate SERV-O-RAMIC. SEND COUPON TODAY!

### MANLEY TURN-KEY PLAN

The Manley Turn-key Serv-O-Ramic Plan spares you the worrisome details of planning, designing, financing, and contracting for an up-to-date concession operation. Our representative calls and together you survey the present set-up and evaluate your unexploited refreshment sales potential.

You give us your building blueprints; your menu, car capacity, and other pertinent data. Our engineers then furnish you with complete blueprints for improving your refreshment facilities, and will supervise installation. Liberal credit plans are available to those who qualify. When you decide on a Serv-O-Ramic concession set-up, you just relax. Everything is completed, as specified, and you are "handed the key" to a completed job, and to bigger concession profits.

### ATTENTION CONVENTIONAL THEATER OWNERS

Serv-O-Ramic units are ideal for indoor lobby concession stands, too. Write for more information.

## MANLEY INC.

MAIL COUPON TODAY! -----

MANLEY INC. 1920 Wyandotte Street, Dept. EX-257  
Kansas City 8, Missouri

- ☐ Please send complete information on SERV-O-RAMIC and the TURN-KEY PLAN.
- ☐ Please have a representative call. No obligation, of course.
- ☐ Please send information about Serv-O-Ramic equipment for conventional theaters.

NAME \_\_\_\_\_  
ADDRESS \_\_\_\_\_  
CITY \_\_\_\_\_ ZONE \_\_\_\_\_ STATE \_\_\_\_\_

By request, the second annual western regional conference will be extended to a two-day meeting, Feb. 28 and March 1, Sands Hotel, Las Vegas, it was announced.

"Plans call for utilizing the latest techniques in group discussion," according to Harold Chesler, conference chairman, "so that in two days we will be able to have 150 theatre and concession managers contribute their most profitable ideas to our clinic. We are contacting NAC members and those having a business interest in popcorn, theatre and concession operation in order to provide the widest possible exchange of business experience."

### Light And Color

(Continued from page EP-9)

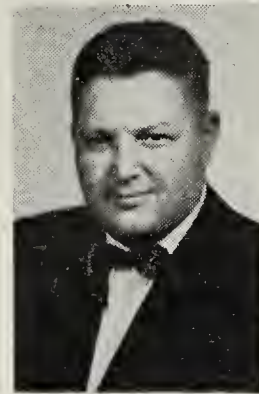
ing enveloping the counters and background, and the strong illumination on the merchandise and particularly on the counter specialty, popcorn, ice cream, frankfurters, invite people to linger and make their selections comfortably.

The decor of the theatre would be a governing factor in the application of color, and yet there are certain decided colors that look best under these lighting conditions. It is not something that can be done in a hurry by holding up different color swatches. Moreover, each concession has a physical difference. I have seen where the theatre chains, in saving costs have used the same kind of counters, displays, colors in every theatre, not to each theatre's best advantage. I have noted that the drive-ins have now reached the efficiency of the supermarket. Let's be aware that this is just a point of departure. The supermarket is adding comfort. The efficient drive-in must now add the softer, more attractive appeal of modern decor. People have become educated to the use of color and some of the principles of design and decoration. More daring thought can result in better color combinations and better lighting to sell more food.

**EDITOR'S NOTE:** With the refreshment operations in indoor and drive-in theatres playing such an important role, the theatremen must not overlook any factor which can help boost sales. An important, but not always obvious, element is the use of color and light. This material was part of an address given by Mrs. May Bender, Lane-Bender, Inc., a leading consultant on packaging, at a recent meeting of the National Association of Concessionaires.

## Auerbach Heads New ABC Vending Div.

NEW YORK—Morris H. Auerbach, long identified with the automatic food dispensing field, has been appointed assistant to the president of ABC Vending Corporation, according to recent announcement by Charles L. O'Reilly, chairman.



M. H. AUERBACH

Following six years in the management group of The Rowe Corporation, a vending machine manufacturer, Auerbach joined ABC Vending to direct its new In-Plant Feeding division, which will provide employee food service to manufacturing and retail industries. He will work closely with Jacob Beresin, the president in Philadelphia, and Benjamin Sherman, vice-president in New York.

Auerbach has been connected with the industrial cafeteria and restaurant business for almost a quarter century, having served as president of Automatic Food Service Company, a Rowe subsidiary.

The new ABC Vending division, headed by Auerbach, will specialize on the development of various types of luncheon and snack facilities for workers in factories, stores, offices and large industrial plants.

### Hershey Advances 5

HERSHEY, PA.—Newly created positions in the sales organizations of the Hershey Chocolate Corporation were announced recently.

L. H. Harkness has been appointed eastern sales manager. Prior to this promotion he served as assistant general sales manager.

E. F. Aldous assumes duties of western sales manager after serving as the field assistant to the general sales manager.

J. L. Stahl, Jr. has been appointed marketing manager being promoted from the post of sales promotion manager.

M. A. Cameron becomes assistant marketing manager. He had been, until his promotion, a district manager with headquarters in Washington, D. C.

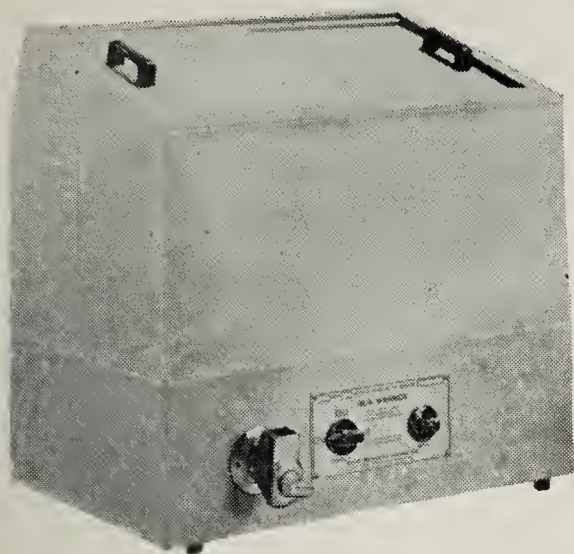
H. E. Ingram, who has been serving as field assistant to the general sales manager, has been promoted to sales promotion manager.



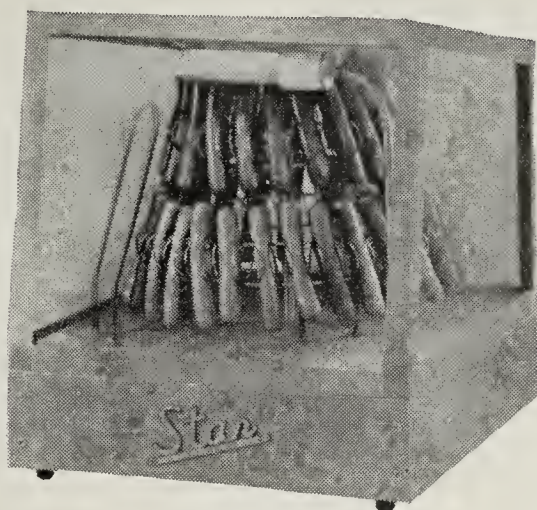
The United Paramount Theatres Concession recently installed two new pre-mix Coca-Cola dispensing units at the new island type refreshment stand in the lobby of the New York Paramount, under direction of Walter McCurdy. Seen is Charles Okun, right, Coca-Cola representative being served.



## Star Unveils New Hot Dog Unit And Bun Warmer



Bun Warmer



Broil-O-Dog

ST. LOUIS—The Broil-O-Dog is the latest in the Star complete line of hot dog equipment. Two radiant elements broil the hot dog on both sides at the same time, sealing in the juices, the company stated.

During the cooking period of 15 to 20 minutes, the broiler is constantly rotating, attracting customers and building up appetites. The unit holds 48 to 70 hot dogs, which are easily loaded and unloaded from the rear. Stainless steel hinged top and rear drop are removable. Glass display windows are double strength.

The Broil-O-Dog is said to be a compact, space-saving counter unit which plugs in anywhere. Its overall size is 16½ by 16½ by 18½ inches. Installed weight of 26 pounds makes it portable, yet sturdy construction in stainless steel assures long life. Easy to clean, too—the cooking spindle and tension coils merely lift up and off for easy cleaning. No unnecessary cracks and crevices to collect unsanitary accumulations.

Another new introduction by Star is its Model 174 Bun Warmer, a low cost electric steam unit which keeps rolls and buns fresh, soft and warm for many hours. By simply removing the central control panel and allowing full passage of steam, the unit becomes the perfect tamale steamer.

Adjustable thermostat and adjustable humidity control allow pin point control regardless of the quantity of rolls or tamales in the warmer. The warmer can hold up to 50-60 buns and 60-70 tamales, depending on size. Buns and tamales are easily inserted and removed through two stainless steel sliding doors.

The bun warmer has stainless steel body, water reservoir, racks and liner to resist tarnishing and corrosion. The solid brass chrome plated filler and drain valve and the Nichrome V open coil type heavy duty element assure long and continuous service.

The unit weighs 30 pounds.

### Popcorn Machine Maintenance

(Continued from page EP-8)

About once every three months put a few drops of light oil in the oiling places provided on the agitator motor of your machine. Use high-grade SAE 20 motor oil for this purpose. Every three months, or oftener if the manufacturer of your machine recommends, remove the gear box cover and check the oil level. Be sure to familiarize yourself with the manufacturer's operating and maintenance instructions, and commit the lubrication points to memory.

Each week remove the waste corn and waste corn drawer, and clean thoroughly. Also clean the housing in which the waste corn dresser slides. Once a week remove the raw corn drawer and clean thoroughly.

Occasionally check to make sure the heating elements in the bottom of your kettle are operating properly. In most machines the kettle elements are made of two units—one approximately 1,500 watts and the other of approximately 1,000 watt capacity. Sometimes one or the other of these units will burn out without the knowledge of the operator. When this happens the raw corn gets a slow heat, and by the time popping temperature is reached, the corn has dried out considerably, and reduced moisture content makes the popped kernels smaller. And, as you

know, this also makes tough husky corn. Therefore, when this occurs, be sure it isn't a case of low heat caused by a burned-out element before blaming the popcorn.

It is also extremely important to make sure that the power line feeding your machine has not been loaded with lights and other appliances which will rob your kettle of the full power it needs, and result in low heat. Many firms recommend a No. 10 or larger feed wire leading from the power panel direct to the popcorn machine with no other appliances or lights fed from this line.

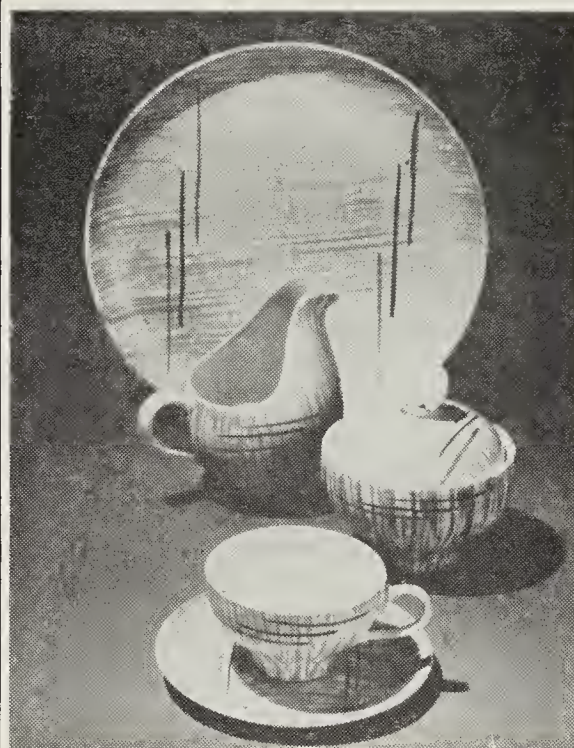
Some manufacturers have popcorn machines with exhaust filtering systems, which filter out the harmful vapors and greasy fumes that result from popping. Occasionally, depending on how much the machine is operated, remove the metal filter from its holder and immerse in a liquid cleaner for a few minutes, then churn up and down to remove the oil collected there. Shake well, replace in machine, and switch on exhaust fan for a few minutes to completely dry out the solvent remaining in the filter. Never allow the filter to become clogged with oil, since this will render it inoperative.

Once every few months apply a few drops of light oil to the hinges of the machine and into the ball bearings of the casters. This will make the machine roll more easily.

## GET SET !!

FOR THE BIGGEST DRIVE-IN BUSINESS WITH ONE OF OUR GILT-EDGE

## DINNERWARE PROMOTIONS



Let us show you how to draw the crowds to your refreshment stands

... and ...

keep that spotlight of public attention and profits focused on YOUR drive-in

... with ...

Our Proven Dinnerware Promotions

30 years of knowhow

Write—Wire—or Phone

**PRICE PREMIUMS**  
CO., INC.

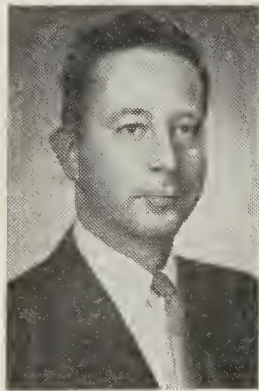
352 West 44th St. New York 36

Tel: Circle 6-1293



# All-Out 1957 Membership Campaign By NAC Chaired By Philip Lowe

CHICAGO — Philip L. Lowe, Theatre Candy Company, has been named general chairman of the 1957 membership drive for National Association of Concessionaires



PHILIP L. LOWE

by NAC President, Lee Koken. Kick-off date for the campaign was Jan. 15. In announcing the appointment Koken stated, "I have chosen a man who is a veteran member and a tireless worker for the association. Phil Lowe is widely known in the popcorn, theatre, concession and jobbing industries and is ideally equipped to spark a nation-wide membership campaign."

Serving under Lowe, who will also spearhead the membership appeal in the northeastern area will be regional vice-chairmen: Spiro J. Papas, Alliance Amusement Corporation, Chicago, will head up the midwestern zone; Harold F. Chesler, Theatre Candy Distributing Company, Salt Lake City, will be in charge of the western zone; James O. Hoover, Martin Theatres of Georgia, Columbus, Ga., the southeastern zone; A. J. Schmitt, Houston Popcorn and Supply Company, Houston, the southwestern zone; Syd Spiegel, Super Pufft Popcorn

Ltd., Toronto, Ontario, the Canadian zone; Melville B. Rapp, APCO, Inc., New York City, the manufacturers of automatic vending equipment, and Theodore O. Meland, Albert Dickinson Company, Chicago, the popcorn processing industry.

Behind the theme of "Every-Member-Get-A-Member" regional vice-chairmen will appoint membership minute-men to contact NAC members and prospects in their respective areas. In addition the story of the benefits of NAC membership will be told personally at each of NAC's five regional meetings and one national convention during 1957.

## Hopson Special Vice-Chairman

John A. "Jack" Hopson, national sales manager, cigarette and theatre division, Rowe Manufacturing Company, has been named as a special vice-chairman to solicit memberships among operators and concessionaires in the commercial, industrial and sporting fields by President Lee Koken and general membership chairman Philip L. Lowe.

In broadening the scope of the 1957 drive, the NAC executives explained that Hopson will cover automatic vending as well as cafeteria, restaurant and snack bar operations in these fields; while Melville B. Rapp is the vice-chairman of the division that will contact vending machine manufacturers and all suppliers to vending machines.

## Blumenthal Opens Third Warehouse On West Coast

PHILADELPHIA—Joseph Blumenthal, sales manager, confection division, Blumenthal Bros. Chocolate Company, recently announced that the firm opened a new warehouse in San Francisco.

"We are opening this, our third warehouse on the west coast," said Blumenthal, "because of increased sales of all our products in the west and because the warehouse we recently opened in Seattle has proved such a boon to our business."

Walter Roth, field sales manager of Blumenthal's confection division said that the San Francisco warehouse would be operated by the firm's northern California broker, Robert Elgaen. Complete in all facilities, the San Francisco warehouse will serve jobbers, vending operators, grocery and supermarket chains, and theatre operators. All of Blumenthal's products will be sold from the new warehouse.

## Popcorn Quality Control

(Continued from page EP-6)

terspersed with a recorded tape which advertises the concession stand.

The Atlas theatres are known as pioneer concessionaires in the Colorado territory. Davis, who has been in the theatre business 20 years, and in the concession field 18 years says that it makes him sick to think of the years he operated without the extra profits of popcorn.

When asked of what he thought about the tendency of "art" theatres to play down concessions Davis replied:



D. J. Callahan

## Canada Dry Ups Callahan

NEW YORK—Canada Dry has announced the appointment of D. J. Callahan as national fountain syrup sales manager. He succeeds David S. Taylor who has been named to head export and government sales.

Callahan was previously a special field representative and procurement specialist for Canada Dry's U. S. License department. He joined the company in 1942. In his new post he will be responsible for developing sales of Canada Dry's complete line of syrups through fountains and vending machine outlets.

"When Atlas remodeled the Ritz theatre in Denver into a 'Deluxe' house, we left out our popcorn machine thinking that we were perhaps too high class for corn. In a few weeks the machine was back again by popular demand."

## Ohio Theatremen Can Save On Sales Taxes

COLUMBUS, O.—Ohio theatre owners who operate their own candy stands are advised to incorporate the stands separately or lease them to different individuals in order to avoid the necessity for collecting sales taxes if proposed levies are enacted, it was recommended in a recent bulletin of the Independent Theatre Owners of Ohio, which forecast that an attempt may be made in the present session of the Ohio Legislature to lower the present sales tax exemption from 40 cents to 10 or 12 cents. "If this takes place, refreshment stands in theatres would be compelled to collect a sales tax on almost every purchase," it was said.

If stands are leased, there would be no tax collectible, since purchases would be made for consumption off the premises. "There has been no suggestion, nor is there likely to be, that food for consumption off the premises be taxed," the bulletin went on, urging theatre owners to make the transfer now, since any transfer of ownership after any new law is enacted "might be looked on with a jaundiced eye." Theatres where stands are operated by a concessionaire need have no concern because they are exempt, having no control over any premises but the concession stand itself.

## Carbonic Names Fla. Sales Rep.

CANFIELD, O.—Thomas J. Raftican has been appointed Florida sales representative by Carbonic Dispenser, Inc., manufacturers of the Sodamaster line of beverage dispensing equipment.

Raftican, a native of Youngstown, O., will make his home in Daytona Beach. He was formerly associated with Hamburg Brothers of Pittsburgh and Youngstown.

## EXTRA PROFITS

Volume 11, No. 12 February 6, 1957

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 8141 Blackburn Ave., Los Angeles, Calif.

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At a sneak preview of Warners' "Top Secret Affair" in the Paramount, New York, are seen Bernard R. Goodman, Warners executive; Roy Haines, general sales manager; Robert K. Shapiro, Paramount managing director; Ralph Iannuzzi, Warners eastern district manager; and Wilbur Snaper, New Jersey exhibitor.

### New Orleans

(Continued from page 30)

Royal, Mississippi exhibitor and producer, disclosed recently that Top Pictures, Inc., of which he is a principal stockholder, has its second film in preparation, "Bandits Of Natchez Trace."

### New York

The annual installation luncheon of Variety Club, Tent 35, was held last fortnight in Toots Shor's Restaurant. Harold Klein was installed as chief barker for a second term; Richard Brandt, as first assistant; Larry Morris, second assistant; Jack Hoffberg, dough guy; and W. W. Bower, property master.

Berk and Krumgold, theatre realty specialists, announce that they have consummated a 21-year lease on the 1,000-seat Sun, Brooklyn, with Harry A. Harris, who plans a complete rehabilitation of the theatre, including installation of air conditioning. Lessor was the Endicott Circuit. . . . The Motion Picture Bookers Club of New York will hold its theatre party on May 7 in the Royale. The play is "The Tunnel Of Love." Chairman for the affair is Dan Ponticelle. . . . Samuel J. Friedman has been appointed a vice-president of the Arthur P. Jacobs Company, Inc., and will supervise eastern publicity for the international public relations firm. . . . Joe Korsak, assistant to C. C. Moskowitz, Loew's vice-president and treasurer, returned to his desk following an emergency appendectomy.

### Brillman Joins NFS, Buena Vista Division

PHILADELPHIA — Harry Brillman last week announced his resignation as branch manager, Screen Guild, after 14 years with the company, to join Clark Service, Inc., a member of National Film Service, in the capacity of supervisor under Tom Lark for the Buena Vista division.

Brillman is a veteran of exhibition and distribution, having entered the industry with Atlantic Theatres, an independent circuit, as an assistant booker and theatre manager. Later, he joined Paramount as booker and, finally, went to his recent post with Screen Guild.

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Many prominent industryites may be seen in this recent photo taken at the Motion Picture Associates of Philadelphia dinner in honor of United Artists' Stanley Kositsky and Eugene Tunick, recently promoted; seen are, seated, left to right, George Beatty, William Duncan, William Heineman, Kositsky, Sylvan Cohen, Tunick, James Velde; standing, left to right, Milton Cohen, Jack Beresin, William Madden, Edward Fabian, Ted Schlanger, Rabbi Hoffman, Norman Silverman, James Darren, star, Columbia's "Rumble On The Docks," and Al Davis. Harry Brillman, Bill Doyle, Paul Greenhalgh, MOTION PICTURE EXHIBITOR general manager, and others may be seen at table, front.

## Philadelphia

Immediate results of RKO going out of the exchange business had office manager Addie Gottschalk reportedly going with U-I, at least temporarily; salesman J. J. McFadden going to Columbia in the Scranton, Wilkes-Barre territory; and salesman Pat Beck going with United Artists. . . . The Uptown had some patrons routed by a fire in the basement. . . . Moe Verbin and Dave Moliver suffered heavy loss in that recent fire in a large new auction house and farmer's market down Delaware way. . . . Ben Zimmerman, formerly at the Carman, is now managing the Overbrook. . . . Johnny Castello, son of the Stanley Warner assistant zone manager Paul Castello, is out of the Navy and has gone to the University of Southern California. . . . Independent distributor Jack Jaslow has the Hungarian revolt documentary feature, "The Great Betrayal." . . . Stan Friedman ran the 1915 "The Birth Of A Nation" at the Lawndale. Eddie Gabriel got him the print. . . . David Susskind, producer, MGM's "Edge Of The City" was in along with star John Cassevetes. . . . Local lad James Darren (James Ercolani) was in in connection with Columbia's "Rumble On The Docks," SW Stanton. . . . It was erroneously reported to MOTION PICTURE EXHIBITOR last week that Tri-States Buying and Booking was handling the Capitol, Hallstead, Pa.; Wysox, Wysox, Pa.; and the Starlite Drive-In, Tunkhannock, Pa. Tri-States now advises that "the deal did not go through." . . . The appointment of Ted Schlanger, SW Philadelphia zone manager, as Commissioner of the Delaware River Port Authority, by Governor Leader, was confirmed by the Pennsylvania State Senate. . . . Screen Guild announced that Edwin S. Prizer had been named branch manager. . . . Dave Rosen was enthused over Continental's "The Love Lottery," SW Lane. He's busy with their "Let's Get Acquainted" drive.

**WILMINGTON, DEL., NEWS**—Appointment of Lynn L. Scott, Jr., as assistant manager, Loew's Aldine, was announced by Edgar J. Doob, manager. Scott, who comes from Loew's Capitol, Washington, where he was student assistant, replaces Raymond van Houten, resigned. . . . Richard F. Lewis assistant manager, Rialto, and his wife are the parents of a daughter born last fortnight in the Wilmington General Hospital.

**READING, PA., NEWS**—The Muhlenberg Township Board of Supervisors advertised in newspapers its intention to levy a five per cent admissions tax this year, claiming half of the tax formerly garnered *in toto* by the School Board there. . . . Welcomed by Mayor Daniel F. McDevitt and Acting Police Chief John H. Feltman, young star James Darren, of Philadelphia made a personal appearance in the Warner in advance of the opening of Columbia's "Rumble On The Dock." He was introduced by Warner manager Helen Bortz. . . . Parties to the lease on Loew's Colonial have agreed to a rent reduction from \$27,000 to \$20,000 annually, it was stated in an Orphans' Court petition filed before Judge Frederick A. Marx. The petition was filed by the Reading Trust Company, as trustee of the estate of the late R. Milton Breneiser, one of the owners. Loew's Indiana Theatre Corporation holds a lease extending to March 31, 1963.

## Pittsburgh

"The Ten Commandments" was set back in the Stanley from February to March. The premiere is being sponsored by Variety Club, Tent One, for its charity fund. . . . Stanley doorman Walter McDougal, 61, died. . . . RKO employees will say goodbye to the exchange this week. Some of them have secured positions with other exchanges; Eve Fried-

## Warners Meeting Draws Sales Execs

PHILADELPHIA—Jules Lapidus, Warners eastern and Canadian division sales manager, presided over a two-day sales conference of key distribution personnel of his districts last week in the Warwick Hotel here. The conclave followed a meeting of district managers held by general sales manager Roy Haines at the home office. Releases for the remainder of the winter and for spring and summer highlighted the talks.

Field sales heads attending included eastern district manager Ralph J. Iannuzzi, New York, and branch managers R. S. Smith, Albany; William Kumins, Boston; Nat Marcus, Buffalo; Angelo Lombardi, New Haven; and Ben Abner, New York; and central district manager William G. Mansell, Philadelphia, and branch managers J. S. Abrose, Cincinnati; William Twig, Cleveland; C. W. McKean, Indianapolis; Charles Beilan, Philadelphia; Jack Kalmenson, Pittsburgh; and Paul Krumenacker, sales manager, Pittsburgh. District manager Robert Smeltzer, Washington, and branch manager Ben Bache also attended.

Home office executives present included general sales manager Roy Haines; Norman H. Moray, short subjects sales manager; Larry Leshansky, supervisor of exchanges; Robert A. McGuire, auditor of exchanges; and Harold Rosner.

man Elman, Dave Silverman's secretary, will be Jimmy Hendel's secretary; Dora Sharapan, assistant to Eve, will go in somewhat the same capacity to Paramount; Paul Reith, office manager, will go to Universal temporarily. . . . George Basle was elected president, Tri-State Drive-In Theatres Association, for 1957. Other officers are James Nash, secretary; Gabe Rubin, treasurer; and Basle, Nash, Rubin, Danny Castelli, Ted Grance, George Stern, and Ernie Warren, directors. . . . Mrs. Goldie Farkas, wife of Adolph Farkas, owner and operator of theatres in Merrellville and Kernville, Pa., died. . . . Ted Tolley back at his MGM post after a bout with the virus. . . . Frank Deininger has retired as



Seen at the recent Paramount eastern U. S. sales meeting at the Warwick Hotel, Philadelphia, are, seated, from left, Daniel R. Joulihan; John G. Moore, E. C. DeBerry, David Kimelman, Harry Buxbaum, Ulrik Smith, Herb Gillis, Henry Germaine, Winston Barron, Ralph Buring, Herb Steinberg, Jerry Pickman, Leonard Allen, Ed Wall, Arnold Van Leer, Mike Weiss, Zack Friedman, Herb Bonis, Charles Boasberg, George Weltner, Hugh Owen and Gordon Lightstone; and, standing, from left, Robert J. Rubin, Morris Lefko, Eugene Jacobs, Myron Sattler, Edward G. Chumley, Gasper Urban, Hugh Maguire, Gordon Bradley, Howard A. Nicholson, Theodore Krassner, Lawrence Terrell, William Holliday, Foster Hotard, Samuel Sigman, Ben Cooper, Oscar A. Morgan, Matt Schroeder, and Howard Minsky.



## First-Run Exhibs File Counter Claim To Suit

ST. LOUIS—The anti-trust action of the Esquire Theatre Company, Esquire operator, against film companies and first-run exhibitors was given an unexpected turn in United States District Court when two of the defendant exhibitors filed a counter claim for \$90,000 damages and for a permanent injunction to prevent Esquire from engaging in an alleged conspiracy with distributors to set minimum admission prices.

Eden Theatre Company and the St. Louis Amusement Company stated in their counter claim that the agreements entered into by Esquire with film companies for first-run product enabled the theatre to charge minimum admissions, contending that such agreements have been held invalid by various courts. The plaintiffs also contended that first-run showings in the Esquire, which they claim is a second-run, have resulted in a net loss of \$30,000 to them, for which they seek treble damages.

Fanchon and Marco Enterprises joined in the answer of the St. Louis Amusement Company and Eden to the Esquire suit, but did not enter in the counter claim. U. S. District Court Judge George H. Moore has granted 30 days additional time, or until Feb. 27 to other defendants to plead.

Loew's Penn doorman. . . . Loew's Penn had a sneak preview of "The Barretts Of Wimpole Street." . . . John McGreevey, Harris Circuit, was chairman, Variety Club show for the Roselia Foundling Home Building Fund, at Syria Mosque last week. . . . RKO employees were given two weeks notice, as of Jan. 22.

### St. Louis

The Advance, Advance, Mo., owned by Joseph W. Tilley, was severely damaged by fire. . . . The Lyric, Moweaque, Ill., has been sold by Verne Coffman to W. F. Miller, who will reopen following renovations. . . . The St. Louis County Planning Commission recommended denial of the Missouri Amusement Company's petition to build a drive-in on Route 66. . . . With the closing of the RKO exchange, the fate of the S'Renco Screening Room, located in that building, was undecided last week. . . . French S. Miller, 58, Universal salesman, died of a heart attack in his home. . . . The industry lost also Ernest James, 24, Army veteran who was assisting his father, William James, in the Strand operation. He succumbed to a brain tumor in Veterans Hospital.

Local 143, IATSE, reelected Ralph Robertson, George Oonk, and Emil Werner to the executive committee at a recent meeting. Harry Lang was elected trustee. . . . "Oklahoma" premiered in the St. Louis at popular prices. . . . Howard Runing, manager, St. Louis Amusement Company's Pageant, replaces Howard Albertson as Shady Oak manager, Clayton, Mo. The new Pageant manager had not been named. . . . Art Farnesi, Warners booker, has been transferred to Boston. He is replaced by Ed Hinchey, Jr., formerly in Charlotte. . . . Thomas James, Comet, is exhibitor chairman, Brotherhood Drive.



Phyllis McMeen, 19-year-old UCLA student who was selected as "Miss Strike It Lovely" on the CBS television show "Strike It Rich" recently and is touring key cities as a public relations envoy for U-I's "Written On The Wind" is seen here at the company's Philadelphia exchange with office manager Joe Azzarano, left, and head booker Ferd Fortunato.

### San Antonio

Plans for the erection of a drive-in at Castroville and 23rd Streets were killed when the City Council upheld the planning commission's recommendation to retain two dedicated streets on the property. Applicants for the proposed drive-in were Beatrice Johnson and George Santikos. . . . Rod McKuen, John Saxon, and Sue George were to be here for the opening of U-I's "Rock Pretty Baby" in the Aztec. . . . "The Ten Commandments" is booked to open a road show engagement in the Aztec on Feb. 14. . . . Jewel Truex, manager, Azteca Film Exchange, returned from a business trip to El Paso, Tex., and to the Rio Grande Valley cities. . . . The Varsity Drive-In has installed new in-car speakers. . . . It required George Kaczmark, manager, Empire, his assistant manager, and a policeman to keep the patrons in an orderly line to see "Rock, Rock, Rock." . . . Mrs. E. P. Ischey, wife of the projectionist, Paramount, Austin, Tex., died here recently. . . . Services were held at Crystal City, Tex., for Sam Pullen, brother of Abe Pullen, former manager, Fredericksburg Road Drive-In here. . . . The Texan, Throckmorton, Tex., owned and operated by J. B. Thompson, has been closed.

Fred Minton, Jefferson Amusement Company, has announced that Alvin Thibodeaux, manager, Port, has been named manager, Sabine, and K. N. Greer, Neches, Port Neches, Tex., will replace Thibodeaux. . . . Fire recently destroyed the Royal, Van Alstyne, Tex., with loss estimated at \$32,000. The fire was discovered shortly after a Saturday midnight show had ended and more than 100 patrons had left. . . . The State, Winnsboro, Tex., has been reopened, under the management of Ruel Cain, on a one month or more trial basis. After the State had been closed, more than 20 of the town's businessmen banded together and advanced more than \$500 in cash to make it possible to reopen. . . . A false bomb scare at the Wichita, Wichita Falls, Tex., prevented more than 1,000 spectators from finding out how Warners' "Giant" ends. . . . John Falce is scheduled to open the new Ascarate Drive-In, El Paso, Tex., with Spanish language films being featured. Delmo Pearce, formerly of San Antonio, will be manager.



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\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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## San Francisco

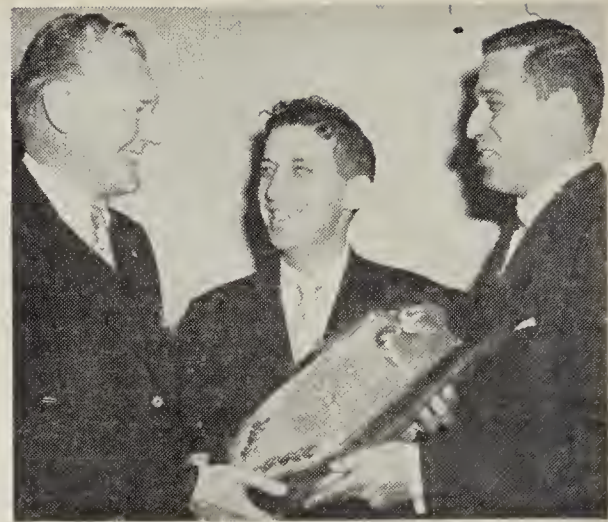
At the annual association membership and election meeting last month of the Northern California Theatre Association, a 1957 board of directors was elected, including Irving Ackerman, Mark Alling, A. Blumenfeld, David J. Bolton, Robert Broadbent, Ray Cooper, Lee Dibble, William Elder, L. S. Hamm, H. V. Harvey, Ben Levin, Irving M. Levin, Earl W. Long, Marshall Naify, Henry Nasser, John Parsons, Homer I. Tegtmeier, and William H. Thedford. Last fortnight, the new board named officers for the ensuing year, including Blumenfeld, president; Cooper, first vice-president; Thedford, second vice-president; and Elder, secretary and treasurer. The executive secretary is Charles M. Thall; public relations director is Hulda McGinn.

## Seattle

Chuck Rosemeyer, DCA branch manager, was in Seattle General Hospital recovering from a fractured disc in his back. He formerly was with Buena Vista. . . . Jack J. Engerman, Northwest Releasing, returned from Spokane, Wash., where he was working on The Ballet Russe engagement there. . . . Bud Saffle was presented with an engraved plaque in recognition of his work for Variety Club. . . . The Liberty, Wapato, Wash., has been closed by Paul Volkman for several months. . . . Mrs. Jim Brooks, wife of 20th-Fox office manager, was recuperating in Doctor's Hospital from surgery.

## Washington

Lawrence Laurent, TV critic, Washington Post-Times Herald, was the guest



The Variety Club of Washington, Tent 11, recently held its installation of officers for 1957, and seen, left to right, are Orville Crouch, retiring chief barker, receiving a plaque from past chief barker Alvin Q. Ehrlich, as new 1957 chief barker Marvin Goldman looks on.

speaker at the District Motion Picture and TV Council luncheon. . . . New president of Local F-13, IATSE, is Norville Price. . . . The ways and means committee of Variety Club held a meeting to implement plans for raising welfare funds for the year. Co-chairmen are Frank M. Boucher, Clark M. Davis, and Jack Fruchtmann. Tent 11 representatives to the International convention in New Orleans in April are Orville Crouch, Jake Flax, and Marvin Goldman. . . . Pete Harris, treasurer, Cinerama, was treasurer for the Festival of Stars during the Inaugural festivities. . . . The Variety Club "thank you" luncheon, traditionally held for the women who work on the annual Welfare Awards Drive, is scheduled for Feb. 2 in the Willard Hotel. Invitations were sent out by Mrs. Sara S. Young and Mrs. Mannie E. Lipskey, co-chairmen, Variety Club women's committee; and Mrs. Frank M. Boucher and Mrs. Clark M. Davis, co-chairmen, Variety special committee. . . . Bill Michelson, formerly with Louis Bernheimer Theatres, now is sales representative, American International Pictures, with offices at 1015 New Jersey Avenue. . . . Myron Mills, formerly with Equity Film Exchanges here, now is with Screencraft Pictures, New York. . . . Jay Carmody, drama editor, Washington Evening Star, addressed the National Society of Arts and Letters.

## A MESSAGE to all former RKO Pictures employees:

Elsewhere on this page will be found The A-MAN Corner, which is an exclusive FREE industry service, inaugurated by MOTION PICTURE EXHIBITOR more than a year ago, in order to slow the passing from this industry of trained competent manpower. As stated in its own heading it is intended as a theatre service. It is believed, however, that many of the older and more experienced of you, in your former occupations have come to know a lot about theatre operations, theatre management, and the buying, booking and playing of film. We therefore extend to you on the same completely FREE basis the full facilities of The A-MAN Corner. Just send in your ad copy, specifying the RKO branch, occupation, and tenure. We'll run it for three issues, clear your mail with box numbers if you like, and in all other ways will cooperate with you as respected contemporaries. Good luck!



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DRAMA  
72M.

ESTIMATE: For the lower half.

CAST: Diana Dors, Yvonne Mitchell, Michael Craig, Geoffrey Keen, Olga Lindo, Mary Mackenzie, Joan Miller, Marie Ney, Liam Redmond, Marjorie Rhodes, Athene Seyler, Molly Urquhart, Harry Locke, Michael Ripper, Joyce Blair, Charles Clay, Peggy Livesley, Mona Washbourne, Alex Finter, Marianne Stone, Mercia Shaw, Charles Lloyd Pack, Dandy Nichols, John Charlesworth, Frank Hawkins. Produced by Kenneth Harper; directed by J. Lee Thompson.

STORY: Diana Dors shoots and kills wealthy socialite Mercia Shaw. For this she is tried, convicted, and sentenced to die. Her story, told in flashback as she awaits execution, has her falling in love with pianist Michael Craig despite the fact she has a husband, Harry Locke. Their romance flourishes until she becomes overly-possessive. Shaw takes an interest in Craig, but tires of him eventually. Dors tries to get him back, but he is dejected and eventually commits suicide. Dors then kills Shaw. Her days in prison and the routine are to be seen until she goes to her execution.

X-RAY: This is for the lower half with a fairly interesting and involved story told mostly in flash-backs, but with adequate performances, and okay direction and production. The Dors name may be of some value since she has gotten quite a bit of publicity in recent months; otherwise, it's just another programmer. The screenplay is by John Cresswell and Joan Henry, based on the book, "Yield To The Night," by the latter. This bears a Legion of Decency B rating.

AD LINES: "He Was Her Man Until Another Woman Came Along"; "A Murderess Awaits Execution Hoping She May Cheat A Death Sentence"; "Strange Peace Comes To A Tormented Soul!"

## MGM

### The Happy Road

COMEDY  
100M.

(Filmed in France)

ESTIMATE: Fine family film.

CAST: Gene Kelly, Barbara Laage, Bobby Clark, Brigitte Fossey, Michael Redgrave, Colin Mann, Colette Dereal, Roger Treville, Roger Saget. Directed and produced by Gene Kelly.

STORY: Bobby Clark, 11-year-old son of American businessman Gene Kelly, who has offices in Paris, runs away from his school in Switzerland intending to join Kelly. He hopes that by proving his self reliance, widower Kelly may permit him to remain. Fellow student, 10-year-old Brigitte Fossey joins him stating that she, too, would like to join her mother, divorced Barbara Laage. Summoned by the school authorities, the parents are informed of the plan and take off after the pair, hoping to catch up before something happens. The youngsters get along fine and with the aid of other youngsters and sympathetic adults manage to outwit the police and their parents as well. Kelly is on edge also because he has to be away from his business, while Laage has to postpone her marriage. They get to know each other quite well on the trip. Meanwhile the pair of youngsters reach Paris after mishaps and adventures, and Kelly and Laage find them in his apartment tired but triumphant. The youngsters are assured they will be permitted to remain close to their parents, and who knows but that they may all wind up as one big happy family in the not too distant future.

## MOTION PICTURE

# EXHIBITOR

## SERVISECTION

*The original Pink Section evaluations of features and shorts*

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SECTION TWO  
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FEBRUARY 6, 1957

X-RAY: This entry is the answer to those seeking a good, solid film for entertaining youngsters, oldsters or a combination of both. It's funny; it's got charm; it's got a story that holds interest on high throughout; it's got the ways and habits of the French people and a good view of the country itself; it contains good performances engineered by fine direction and production. It can't help but be classified as fine family film fare. Give this a good campaign, and it should repay in kind at the boxoffice. Maurice Chevalier sings the title song as the credits unfold at the start of the film. The screenplay is by Arthur Julien, Joseph Morhaim, and Harry Kurnitz, based on a story by Julien and Kurnitz.

TIPS ON BIDDING: Higher program rates in many situations.

AD LINES: "Wanna Travel? Do It This Way And Have Some Fun"; "They Were Wanted But They Got Away On 'The Happy Road' Until The Surprise Ending"; "Fun For All The Family As A Boy And A Girl And A Mother And A Father Go Through All Kinds Of Humorous Adventures."

### Hot Summer Night (719)

MELODRAMA  
86M.

ESTIMATE: Interesting program entry.

CAST: Leslie Nielsen, Colleen Miller, Edward Andrews, Jay C. Flippen, James Best, Paul Richards, Robert Wilke, Claude Akins, Marianne Stewart. Directed by David Friedkin; produced by Morton Fine.

STORY: When Ozark outlaw Robert Wilke and his gang pull a bank robbery, unemployed reporter Leslie Nielsen is honeymooning not too far away with Colleen Miller. He is determined to get an interview with the publicity-loving Wilke, and they go to the town that he uses as his headquarters. He knows Wilke has a girl friend living in town, but all efforts to learn her whereabouts fail until he asks deputy sheriff Edward Andrews. The girl, Marianne Stewart, agrees to try and get word to Wilke. The latter agrees to see him, and Miller is left to wait in town alone. At the hideout, a fight breaks out between Wilke and Paul Richards, and the latter kills Wilke and one of his pals. Richards decides to hold Nielsen for ransom and sends gang member Jay C. Flippen into Kansas City to ask Nielsen's former paper for 50 thousand dollars. The paper agrees and informs Miller. Andrews is away, and she gets little help from anyone. She thinks she has located the hideout after a while and summons Andrews and other police. Meanwhile, Nielsen makes a break and is slightly wound-

ed by Richards who accidentally kills Flippen. The police arrive in time to shoot Richards and save Nielsen. Nielsen and Miller leave town after a large and elaborate funeral to Wilke.

X-RAY: There are a number of unusual touches to be found here which removes the film from the ordinary category and sets it a notch higher. There's suspense and an unusual setting, a different yarn, and good performances, direction, and production. Attention is maintained during the adequate running time. While the story isn't pleasant, it is interesting, and for those seeking their drama with a kick, this could satisfy. The screenplay is by Morton Fine and David Friedkin based on a story by Edwin P. Hicks.

TIPS ON BIDDING: Fair program rates.

AD LINES: "The Whole Town Was Against Them"; "He Got His Big Story The Hard Way"; "A Woman Screams In The Night . . . A Man Is Murdered . . . A Reporter Goes After The Story . . . On A Hot Summer Night."

### The Wings Of Eagles (720)

BIOGRAPHICAL  
DRAMA  
110M.

(MetroColor)

ESTIMATE: High rating entry of men and the U. S. Navy.

CAST: John Wayne, Dan Dailey, Maureen O'Hara, Ward Bond, Ken Curtis, Edmund Lowe, Kenneth Tobey, James Todd, Barry Kelley, Sig Ruman, Henry O'Neill, Willis Bouche, Dorothy Jordan, Peter Ortiz, Louis Jean Heydt, Tige Andrews, Dan Borzage, William Tracy. Directed by John Ford; produced by Charles Schnee.

STORY: At Pensacola in 1919, John Wayne as Frank (Spig) Weed is one of a group of Navy veterans learning how to fly in an air arm that consisted of a few planes and not many more men. The Navy is his life, and he believes in the future of air power. His wife, Maureen O'Hara, is getting fed up with continually moving from station to station. One night, their infant son becomes sick and dies as Wayne gets orders to report to Washington. O'Hara refuses to accompany him preferring to remain in one spot and care for their two daughters. He brings fame and publicity to Navy pilots and planes, winning races and shattering records. One night, he hears one of the girls crying, takes a mis-step, and falls down a flight of stairs breaking his neck. The doctors give up hope. He sends O'Hara away, believing it best. His old mechanic, Dan Dailey, has wangled the assignment to be with him, and he works with Wayne for months on end until he can move his



muscles. He is able to get about with canes and braces, and he turns to writing. Finally, the day arrives when he sells a story and is signed by Hollywood to write a film about aircraft carriers. He is successful and well off financially, and he thinks about a reconciliation with O'Hara, a successful business woman. Pearl Harbor comes along to interrupt them. He goes to Washington, convinces the Navy he can still be of help, and is given a desk job. He conceives the idea to have baby aircraft carriers back up the bigger ones on replacements and aid. He is assigned aboard a carrier to carry out his plan. Dailey saves his life during a strafing and is himself wounded. The work and effort finally take their toll, and Wayne collapses, presumably from a heart attack. He recovers and is really retired. He is sent home aboard a destroyer to the cheers and salutes of fellow-officers and men.

**X-RAY:** Director John Ford has once again fashioned himself a hit film. Its boxoffice potential is great. The Ford touches are in evidence throughout, in the roughhouse sequences, in the scenes that touch the heart, in the portions that move and cheer viewers. There is drama, romance, action, and plenty of comedy, and audiences will share the impression that the late Commander Frank (Spig) Wead was quite a guy, who believed in country first. John Wayne is good as the lead, and he is more than ably supported by others in the cast, particularly by Dan Dailey and Maureen O'Hara. The story has been tailored to keep interest on high and to appeal to all types of audiences, which it does very well. Mark it up as an impressive film. The screenplay is by Frank Fenton and William Wister Haines, based on the life and writings of Commander Wead.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "The Story Of A Man, A Woman, And The U. S. Navy Air Force"; "He Was All Navy . . . She Was All Woman . . . What A Combination"; "There Are Very Few Men Like This One . . . His Story Must Be Told."

## PARAMOUNT

### Fear Strikes Out (5607)

(VistaVision)

BIOGRAPHICAL  
DRAMA  
100M.

**ESTIMATE:** Interesting drama.

**CAST:** Anthony Perkins, Karl Malden, Norma Moore, Adam Williams, Perry Wilson, Peter J. Votrian, Bart Burns. Produced by Alan Pakula; directed by Robert Mulligan.

**STORY:** Probably from the day his son was born, Karl Malden was determined that he, Anthony Perkins, would be a big league ball player with the famous Boston Red Sox. After school as a child he demands that every afternoon be spent practicing baseball. A little later, Perkins goes to work after school but still gets his practicing in and refuses to relax or have fun with the other youngsters. The one time he lets go, he breaks an ankle. Red Sox scouts see him in action even though the ankle isn't completely healed and sign him for the farm team in Scranton. There he meets Norma Moore, and at the season's end, he asks her to marry him. They move into the small house in Waterbury with his parents, whom he is supporting due to Malden's ill health. The next season he is sent to the team in Louisville where Moore presents him with a daughter. Perkins, who has always been nervous, becomes more so with the responsibilities piled on him. The team manager tells him he is to play on the

Red Sox the following season at short-stop and not in the field. He is afraid, but Malden practically orders him to take the opening. He is more and more affected as the opening game draws near, and when he gets out of hand, he is temporarily benched. After hitting a homer, he goes berserk and is taken to a hospital where he is out of his mind for some time. With the aid of psychiatrist Adam Williams, he is calmed and recovery is slow. Malden insists on seeing him, but Williams refuses so he sneaks in on his own. Perkins has learned that Malden has been trying to make his dreams come true through his son and his complete recovery starts. He returns to the family and team and is ready to play ball on opening day—in normal fashion.

**X-RAY:** There is much of interest here for those who like their dramas deep, the reactions of a mentally affected person, the personal and private life of a public figure bared, etc. There is something here, too, for the baseball fan who gets a chance to see bits and pieces of training and games here and there. Then, too, those who go for romance will witness a cute love affair of sorts. The story is interesting enough, if a bit long, and the cast is good in their roles with Perkins and Malden particularly effective. Direction and production are in the quality class. There is no comedy relief, and the yarn and the implications are a little on the depressing side despite an upbeat finish. The screenplay is by Ted Berkman and Raphael Blau, based on the biography, "Fear Strikes Out," by Jim Piersall and Al Hirshberg.

**TIP ON BIDDING:** Fair program rates.

**AD LINES:** "He Struck Out In More Ways Than One"; "The Story Of A Man With A Goal In Life"; "A Man And A Woman . . . What They Meant To Each Other."

## REPUBLIC

### Accused Of Murder (5603)

(Naturama)

(Trucolor)

MYSTERY  
74M.

**ESTIMATE:** Adequate programmer.

**CAST:** David Brian, Vera Ralston, Sidney Blackmer, Virginia Grey, Warren Stevens, Lee Van Cleef, Barry Kelley, Richard Karlan, Frank Puglia, Elisha Cook, Ian MacDonald, Greta Thyssen, Claire Carleton, Hank Worden. Produced and directed by Joe Kane.

**STORY:** When gangland lawyer Sidney Blackmer is murdered there are two suspects, Vera Ralston, whom he wanted to marry, and Warren Stevens, who was hired by boss Richard Karlan to kill him. Homicide officer David Brian is attracted to Ralston and instinctively tries to protect her, but his subordinate, Sergeant Lee Van Cleef, seems sure she did it. Dance hall girl Virginia Grey saw Stevens at the scene of the crime, tries to blackmail him, and is almost killed. The police pick him up and he is charged with the murder until Ralston, conscience-stricken, admits that she tried to prevent Blackmer from committing suicide and the gun went off. With the case cleared up, Brian is now free to call on Ralston with nothing but romance in mind.

**X-RAY:** This is an average entry for the program with a fair story, adequate performances, and average direction and production. There is not much here to distinguish this entry from any other programmer except possibly the use of color and the Naturama process. There is a song heard, "You're In Love." The

screenplay is by Bob Williams and W. R. Burnett, based on the latter's novel, "Vanity Row."

**TIP ON BIDDING:** Lower rates.

**AD LINES:** "Framed? She Battled For Life And Love!" "When A Witness Talked She Was Taken Care Of"; "She Didn't Know Her Way Around Murder."

## UNITED ARTISTS

### The Big Boodle

MELODRAMA  
83M.

(Blumberg)

(Filmed in Cuba)

**ESTIMATE:** Programmer has intrigue, action, and adventure.

**CAST:** Errol Flynn, Pedro Armendariz, Rossana Rory, Gia Scala, Sandro Giglio, Jacques Aubuchon, Carlos Rivas, Charles Todd. Produced by Lewis Blumberg; directed by Richard Wilson.

**STORY:** Errol Flynn, dealer in a gambling casino in Havana, is passed some counterfeit money by Rossana Rory. She refuses to redeem the notes, and he is beaten on the way home. The police pick him up and are suspicious during a questioning led by Colonel Pedro Armendariz. When bail is put up for him, they are forced to release him but restrict his movements. He is questioned by underworld characters about the money and told to produce the counterfeit plates or else. He meets Gia Scala, sister to Rory, and their father, Sandro Giglio, president of the Bank of Cuba, who are interested in the forged notes. He says nothing to incriminate Rory but does tell Scala later. It turns out she got the money from her boy friend, Carlos Rivas, who wasn't suppose to touch any of it. Flynn is kidnapped by Jacques Aubuchon, assistant to Giglio, who has three millions in fake currency to substitute for the real thing at the right moment. The only thing missing are the plates held by Rivas, who gave them to Rory to hide. A climatic battle takes place in the Morro Castle, where Aubuchon shoots Rory. Flynn battles with him and sends him into the shark-infested waters below. Armendariz arrives and clears Rory's name for the sake of the father. A cleared Flynn goes off with Scala.

**X-RAY:** This is one of those things that adventurous Errol Flynn does well. It has a plot that gets involved but always contains the proper amount of suspense, thrills, violence, intrigue, etc., etc. The acting is average, the plot is adequate and should please most meller fans if they can outwait a few slow spots. The direction and production are okay. Audiences get a pretty good view of Havana as the proceedings unfold. It's got angles that can be sold, and in the end they could add up. The screenplay is by Jo Eisingerfi based on the novel by Robert Sylvester.

**TIP ON BIDDING:** Fair program rates.

**AD LINES:** "Errol Flynn Ducks Bullets And Babes In 'The Big Boodle'"; "He Had A Way With Women And Money That Spelled Danger"; "It's A Big Boodle Of Entertainment For All Adventure Fans."

### The Halliday Brand

OUTDOOR DRAMA  
77M.

(Young)

**ESTIMATE:** Names, interesting story lift western above average program fare.

**CAST:** Joseph Cotten, Viveca Lindfors, Betsy Blair, Ward Bond, Bill Williams, Jay C. Flippen, Christopher Dark, Jeanette Nolan, Glen Strange, John Dierkes,



Stanford Jolley, John Ayres, Robin Short, Jay Lawrence, George Lynn, John Halloran, Michael Hinn. Produced by Collier Young; directed by Joseph H. Lewis.

**STORY:** Sheriff Ward Bond is also his town's leading rancher. Proud and domineering, he runs the lives of his three children, Betsy Blair, Joseph Cotten, and Bill Williams. Bond discovers that Blair is in love with half-breed Christopher Dark. Furious at the thought that the family line might be tainted with Indian blood, he fires Dark. When the latter becomes innocently involved with a group of cattle rustlers, Bond arrests him. The townspeople, infuriated at the outbreak of rustling, mob the jail. Cotten and Williams can't hold them off, and Bond refuses to aid them. Dark is lynched. Cotten, blaming his father for the tragedy and for ruining Blair's life, leaves to break the news to Dark's father. He meets Viveca Lindfors, Dark's sister, and the two are attracted to each other. Cotten rides away to the life of an outlaw, and Bond, searching for him, kills Lindfors' father, Jay C. Flippen, in a gun fight. Blair befriends Lindfors and takes her to Bond's ranch to live, where Williams also is attracted to her. Bond and Cotten finally meet, and after a furious fight, Bond suffers a stroke. Cotten comes to the bedside of the dying man to make peace, but Bond draws a gun on his son, whom he feels has dishonored the Halliday name. His family feeling is too strong, however, to enable him to pull the trigger. The old man dies unhappy, unmourned, and alone, a victim of his pride.

**X-RAY:** A fine cast with some exploitable names gives this western above average appeal for regulation and action houses. The story holds interest, particularly as regards the work of Cotten and those scenes featuring Bond's strong portrayal. There is sufficient action and tension for most, and running through it all is a plea for racial tolerance. Direction is taut, and production values are good. It should please as part of the program. Written by George W. George and George S. Slavin.

**TIP ON BIDDING:** Fair program rates.

**AD LINES:** "Their Violence Seared The West Like A Branding Iron"; "Titan Against Titan . . . Hate Against Hate . . . Law Against Outlaw . . . Father Against Son"; "Halliday Pride Never Knew Such Fury As When Halliday Fought Halliday."

## Men In War

MELODRAMA  
104M.

(Security)

**ESTIMATE:** Well-made war film.

**CAST:** Robert Ryan, Aldo Ray, Robert Keith, Philip Pine, Vic Morrow, Nehemiah Persoff, James Edwards, Al Q. Jones, Adam Kennedy, Scott Marlowe, Walter Kelley, Race Gentry, Robert Normand, Anthony Ray, Michael Miller, Victor Sen Yung. Produced by Sidney Harmon; directed by Anthony Mann.

**STORY:** In December, 1950, American forces in Korea are on the defensive and in the midst of this is Lieutenant Robert Ryan and an infantry platoon surrounded by the enemy and out of radio contact with headquarters. He tries to make battalion headquarters on a hill 15 miles away. They are forced to carry guns and ammo because their truck is out of service. They spot a jeep driven by Sergeant Aldo Ray, trying to get his battle shocked Colonel, Robert Keith, back to a hospital. Ryan commandeers the jeep at gun point

and uses it to carry the supplies and ammunition. Keith is also permitted to ride. Ryan orders Ray to scout for snipers, and he kills several of them. They pass through mine fields, artillery barrages, etc., losing a few men, and reach the hill only to find it controlled by the enemy. Ryan decides to take it, and during the process all are killed except for Ryan, Ray, and Philip Pine. In the dead of night they take the hill, and by morning the tide of battle has turned.

**X-RAY:** Grim, suspenseful, highly interesting, filled with roaring action as well as with a quiet fury, and containing the expected as well as the unexpected, is this latest entry on war and men. Some of what goes on is familiar; some is not. War is never pleasant, but what goes on here is intriguing. There never is a lapse of attention on the part of viewers. The cast is very good, and direction and production are fine. The battle scenes are well staged. If the public will buy a war film at present, it should buy this one. The screenplay is by Philip Yordan based on the novel "Combat" by Van Van Praag.

**TIP ON BIDDING:** Depending on subject matter and individual situation.

**AD LINE:** "The Story Behind 'Men At War'"; "They Tried To Stay Alive As Long As Possible"; "They've Got A Job To Do And Not Too Much Time To Finish It."

## U-International

### The Incredible Shrinking Man (5715)

SCIENCE  
FICTION DRAMA  
81M.

**ESTIMATE:** Highly impressive science fiction entry.

**CAST:** Grant Williams, Randy Stuart, April Kent, Paul Langton, Raymond Bailey, William Schallert, Frank Scannell, Helene Marshall, Diana Darrin, Billy Curtis. Produced by Alfred Zugsmith; directed by Jack Arnold.

**STORY:** While boating on the Pacific, Grant Williams is enveloped in a strange glowing fog while his wife, Randy Stuart, is inside the cabin. Months later, Williams finds that he is starting to shrink. Tests show that his growing processes have been reversed. While doctors search for an antitoxin, his story becomes known, and he is famous as a freak. An antitoxin is found when he is midget size, but this is only a temporary reprieve. Soon he is only four inches tall and lives in a doll house. One day, while Stuart is out, the cat attacks. He falls into the basement, and Stuart assumes he is dead. He fights for existence, battling a spider, a leak in the pipes, searching for food. He is able to escape his prison through the screen mesh. Outside, he realizes that in a few days he could shrink to nothing and accepts his fate.

**X-RAY:** This will probably make nothing but money once the word gets around. It is done remarkably well, with the technical work and special effects due for particular notice. The story and development is eerie, yet at the same time fascinating and absorbing. The cast is fine, with the direction and production also good. Extra selling could reverse shrinkage at the boxoffice. The screenplay is by Richard Matheson, based on his novel.

**TIP ON BIDDING:** Higher program rates as a novelty in many situations.

**AD LINES:** "Everything Was King Size To 'The Incredible Shrinking Man'"; "A Terrifying Experience That Must Be Seen."

## WARNERS

### The Big Land—(610)

OUTDOOR  
DRAMA  
93M.

(WarnerColor)

**ESTIMATE:** Ladd hits the trail again in colorful outdoor show.

**CAST:** Alan Ladd, Virginia Mayo, Edmon O'Brien, Anthony Caruso, Julie Bishop, John Qualen, Don Castle, David Ladd, Jack Wrather, Jr., George J. Lewis, James Anderson, Don Kelly, Charles Watts. Directed by Gordon Douglas; associate producer, George C. Bertholon.

**STORY:** After the Civil War when cattle are worth next to nothing in Texas, Alan Ladd leads a group of Texans into Missouri where they hope to sell them for 10 dollars a head. They discover Anthony Caruso and his men control the buying and offer them one dollar and fifty cents a head. Ladd is tired of fighting and killing and accepts the price, leaving the others angry at him. On his trip westward, he comes across alcoholic Edmond O'Brien and saves him from lynchers, helping him overcome his craving for alcohol. They reach the ranch owned by John Qualen where talk centers around lack of a railroad spur which could help the farmers get their grain out. Ladd sees it as an answer for cattlemen as well, since they could drive their herds from Texas, a lesser distance, with higher prices assured. O'Brien, a former architect, becomes enthused and interests railroad executive Don Castle, who is engaged to O'Brien's sister, Virginia Mayo. Castle agrees to build the spur if Qualen and his men can guarantee the wheat and Ladd can guarantee the cattle. Ladd heads for Texas to convince the cattlemen. Caruso gets wind of the plan and tries to stop them, but the work continues. When everything is finished and cattle buyers await Ladd and his herd, Caruso tries to scare the others by killing one. When O'Brien tries to stop him, he, too, is killed. Ladd arrives in time to hold the other buyers in town and for a showdown with Caruso and his stooge. They are killed by Ladd, and peace and prosperity seem assured for the area, with Mayo realizing she loves Ladd.

**X-RAY:** There are a couple of new slants and ideas to be found here in what otherwise might have been another post-Civil War melodrama. As it is, in addition to gunplay, fist vs. fist, and the usual intrigue that develops when the good guys come up against the bad guys, there are plot variations such as fighting alcoholism in the early days of the west, building a town, realistic conversation, etc. The film has a little of everything colorfully displayed, and this plus the Alan Ladd name should come off quite well in the reaction department. The story proceeds at a good pace and holds interest, while the cast members carry out their assignments in capable fashion. The direction and production are suitable. The screenplay is by David Dortort and Martin Rackin; screen story is by Dortort, based on a novel by Frank Gruber.

**TIP ON BIDDING:** Higher program rates.

**AD LINES:** "It Took A Big Man To Conquer 'The Big Land'"; "Action And Adventure When The West Was Wild"; "Action A-Plenty In The West Of Old."



# ALPHABETICAL GUIDE

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GREAT AMERICAN PASTIME, THE—89m.—MGM	4257
GREAT MAN, THE—92m.—U-I	4259
GREEN DOLPHIN STREET—141m.—MGM (Reissue)	4278
GUN BROTHERS—79m.—United Artists	4217
GUN FOR A COWARD—88m.—U-I	4271
GUN THE MAN DOWN—78m.—UA	4258

<b>H</b>	
HALLIDAY BRAND, THE—77m.—UA	4286
HAPPY ROAD, THE—100m.—MGM	4285
HE LAUGHED LAST—77m.—Columbia	4230
HOLD BACK THE NIGHT—80m.—Allied Artists	4213
HOLLYWOOD OR BUST—95m.—Paramount	4262
HOT SUMMER NIGHT—86m.—MGM	4285

<b>I</b>	
INCREDIBLE SHRINKING MAN, THE—81m.—U-I	4287
INSIDE A GIRLS' DORMITORY—100m.—Ellis	4252
IRON PETTICOAT, THE—87m.—MGM	4274
IS YOUR HONEYMOON REALLY NECESSARY—Brenner	4244
ISTANBUL—84m.—U-I	4279
IT CONQUERED THE WORLD—71m.—American Int.	4245

<b>J</b>	
JULIE—97m.—MGM	4237

<b>K</b>	
KELLY AND ME—86m.—U-I	4279
KILLERS, THE—101m.—U-I (Reissue)	4227
KING AND FOUR QUEENS, THE—86m.—United Artists	4270

<b>L</b>	
LA SORCIERE—97m.—Ellis	4281
LAST MAN TO HANG, THE—75m.—Columbia	4250
LAST WAGON, THE—99m.—20th-Fox	4216
LOVE ME MADLY—60m.—McCarthy	4271
LOVE ME TENDER—89m.—20th-Fox	4258
LUST FOR LIFE—122m.—MGM	4226

<b>M</b>	
MAGNIFICENT SEVEN, THE—158m.—Columbia	4277
MAN FROM DEL RIO—82m.—United Artists	4239
MAN IN THE VAULT—73m.—RKO	4267
MARCELINO—90m.—UMPO	4245
MARIE ANTOINETTE—149m.—MGM (Reissue)	4250
MEN IN WAR—104m.—United Artists	4287
MEN OF SHERWOOD FOREST—77m.—Astor	4214
MIAMI EXPOSE—73m.—Columbia	4214
MISTER CORY—92m.—U-I	4280
MOLE PEOPLE, THE—78m.—U-I	4252
MOUNTAIN, THE—105m.—Paramount	4231
MUTINY ON THE BOUNTY—133m.—MGM (Reissue)	4261

<b>N</b>	
NAKED HILLS, THE—73m.—Allied Artists	4229
NIGHT RUNNER, THE—79m.—U-I	4280
NIGHTFALL—78m.—Columbia	4261
1984—91m.—Columbia	4214

<b>O</b>	
OASIS—84m.—20th-Fox	4278
OBERSTEIGER, DER—98m.—Casino	4271
ODONGO—85m.—Columbia	4230
OEDIPUS REX—88m.—MPD	4281
OKLAHOMA!—140m.—20th-Fox	4251
OPPOSITE SEX, THE—117m.—MGM	4226

<b>P</b>	
PAPA, MAMA, THE MAID AND I—94m.—Columbia	4241
PEACEMAKER, THE—81m.—UA	4251
PHANTOM HORSE, THE—90m.—Harrison	4220
PORT AFRIQUE—92m.—Columbia	4225
POWER AND THE PRIZE, THE—98m.—MGM	4226
PRIVATE'S PROGRESS—96m.—DCA	4214

<b>R</b>	
RAINMAKER, THE—121m.—Paramount	4274
REBECCA—129m.—20th-Fox (Reissue)	4216
REPRISAL—74m.—Columbia	4230
RIDE THE HIGH IRON—74m.—Columbia	4261
ROCK, PRETTY BABY—89m.—U-I	4259
ROCK, ROCK, ROCK—83m.—D.C.A.	4266
ROGUES OF SHERWOOD FOREST—80m.—Columbia (Reissue)	4241

ROSE BOWL STORY, THE—75m.—Allied Artists (Reissue)	4261
RUNAWAY DAUGHTERS—88m.—American-Int.	4249
RUNNING TARGET—83m.—UA	4259

<b>S</b>	
SCANDAL, INC.—79m.—Republic	4258
SCREAMING EAGLES—81m.—Allied Artists	4213
SEARCH FOR BRIDEY MURPHY, THE—84m.—Paramount	4237
SECRETS OF LIFE—75m.—Buena Vista	4241
SECRETS OF THE REEF—72m.—Continental	4245
SEVENTH CAVALRY, THE—75m.—Columbia	4241
SHAKE, RATTLE AND ROCK—77m.—American-Int.	4249
SHARKFIGHTERS, THE—73m.—United Artists	4244
SHE CREATURE, THE—77m.—American Int.	4245
SHIP THAT DIED OF SHAME, THE—91m.—Continental	4220
SILENT WORLD, THE—86m.—Columbia	4230
SLANDER—81m.—MGM	4266
SLEEPING CITY, THE—84m.—U-I (Reissue)	4227
SNOW WAS BLACK, THE—105m.—Continental	4257
SOLID GOLD CADILLAC, THE—99m.—Columbia	4214
SPELL OF THE HYPNOTIST—78m.—Exploitation	4221
SPIN A DARK WEB—76m.—Columbia	4230
STAGECOACH TO FURY—76m.—20th-Fox	4238
STORM CENTER—85m.—Columbia	4214
STRANGE ADVENTURE, A—70m.—Republic	4243
STRANGE INTRUDER—82m.—Allied Artists	4257
SUICIDE MISSION—70m.—Columbia	4250

<b>T</b>	
TALE OF TWO CITIES, A—128m.—MGM (Reissue)	4250
TEA AND SYMPATHY—122m.—MGM	4231
TEAHOUSE OF THE AUGUST MOON, THE—123m.—MGM	4242
TEENAGE REBEL—94m.—20th-Fox	4251
TEN COMMANDMENTS, THE—219m.—Paramount	4237
TEN TALL MEN—97m.—Columbia (Reissue)	4242
TENSION AT TABLE ROCK—93m.—RKO	4231
THIRD MAN, THE—104m.—20th-Fox (Reissue)	4243
THREE BRAVE MEN—88m.—20th-Fox	4278
THREE VIOLENT PEOPLE—100m.—Paramount	4267
THUNDER OVER ARIZONA—75m.—Republic	4216
THUNDERSTORM—81m.—Allied Artists	4213
TOP SECRET AFFAIR—100m.—Warners	4280
TOMAHAWK TRAIL—60m.—UA	4270
TOWARD THE UNKNOWN—115m.—Warners	4234
TO THE ENDS OF THE EARTH—108m.—Columbia (Reissue)	4242
TWO LOVES HAD I—98m.—Jacon	4271

<b>U</b>	
UNGUARDED MOMENT, THE—95m.—U-I	4217
UTAH BLAINE—75m.—Columbia	4277
UNTAMED MISTRESS—70m.—Armond	4245

<b>V</b>	
VAGABOND KING, THE—88m.—Paramount	4215
VIOLENT YEARS, THE—61m.—Phoenix	4239
VITELLONI—103m.—A.P.I. Prod.	4263

<b>W</b>	
WALK THE DARK STREET—74m.—Dominant	4245
WAR AND PEACE—208m.—Paramount	4215
WEE GEORDIE—93m.—Times	4280
WEREWOLF, THE—83m.—Columbia	4214
WESTWARD HO, THE WAGONS—90m.—Buena Vista	4265
WETBACKS—88m.—Gibraltar	4246
WHITE SQUAW, THE—75m.—Columbia	4242
WICKED AS THEY COME—94m.—Columbia	4273
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WINGS OF EAGLES, THE—110m.—MGM	4285
WOMAN OF ROME—93m.—D.C.A.	4277
WOMAN'S DEVOTION, A—88m.—Republic	4262
WOMEN OF PITCAIRN ISLAND, THE—72m.—20th-Fox	4267
WRITTEN ON THE WIND—99m.—U-I	4234
WRONG MAN, THE—105m.—Warners	4275

<b>Y</b>	
YANG KWEI FEI—92m.—Buena Vista	4141
YAKUI DRUMS—71m.—Allied Artists	4225
YOU CAN'T RUN AWAY FROM IT—95m.—Columbia	4237
YOUNG GUNS, THE—84m.—Allied Artists	4249

<b>Z</b>	
ZARAK—99m.—Columbia	4266

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)



so-called National Release Date loses much of its former importance. It is now much more necessary to know the order in which current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

NOW IN GENERAL RELEASE

A.A.	COLUMBIA	M.O.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
Yaqui Drums Rod Cameron, Mary Castle	Rumble On The Docks James Darren	Boom Town (RE) Spencer Tracy, Clark Gable	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	Beyond A Reasonable Doubt Dana Andrews, Joan Fontaine	Lisbon (Naturama- Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara	Oklahoma! (CS-TC) Gordon MacRae, Shirley Jones, Gene Nelson	Dance With Me Henry Bud Abbott, Lou Costello, (Goldstein)	Everything But The Truth (EC) Maureen O'Hara, John Forsythe, Tim Hovey	A Cry In The Night Edmond O'Brien, Natalie Wood	The She Creature (American-Int.) Chester Morris, Marla English
Friendly Persuasion (TC) Gary Cooper, Dorothy McGuire, Marlorie Main	The Seventh Calvary (TC) Randolph Scott	The Rack Paul Newman, Wendell Corey, Anne Francis	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Back From Eternity Anita Ekberg, Robert Ryan	Dakota Incident (Trucolor) Linda Darnell, Dale Robertson, John Lund	Anastasia (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner	Five Steps To Danger Ruth Roman, Sterling Hayden (Grand)	Written On The Wind (TC) Rock Hudson, Lauren Bacall, Robert Stack	The Amazon Trader (WC) John Sutton, Marie Fernanda	La Strada (Trans-Lux) Anthony Quinn, Richard Basehart, Giulietta Masina (Italian-made)
Fighting Trouble The Bowery Boys	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Tale Of Two Cities (RE)	Marie Antoinette (RE)	Tension At Table Rock (TC)	Daniel Boone (Trucolor) Bruce Bennett, Lon Chaney, Jr. Faron Young	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	Four Boys And A Gun William Hinnant, Diana Herbert (Security)	Four Girls In Town (CS-TC) George Nader, Julie Adams	Toward The Unknown (WC) William Holden, Lloyd Nolan, Virginia Leith	Westward Ho, The Wagons (CS-TC) (Buena Vista) (Disney) Fess Parker
Calling Homicide Bill Elliott	Ride The High Iron Don Taylor Sally Forrest	The Teahouse Of The August Moon (CS-Color) Marlon Brando, Glenn Ford, Eddie Albert (Made in Japan)	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	The Brave One (CS-TC) Michel Ray	A Woman's Devotion (Trucolor) Ralph Meeker, Janice Rule, Paul Henreid	Drango Jeff Chandler, Joanne Dru (Earlmar)	The Big Boogie Errol Flynn, Rosanna Rary (Made in Cuba) (Blumberg)	Rock Pretty Baby John Saxon, Sal Mineo, Luana Patten	Glant (WC) Elizabeth Taylor, Rock Hudson, James Dean	Rock, Rock, Rock (DCA) Alan Freed, LaVern Baker, Frankie Lyman and Teenagers
The Cruel Tower John Ericson, Mari Blanchard	The Silent World (TC) (French-made) Documentary	The Great American Pastime Tom Ewell, Anne Francis, Ann Miller	The Search For Bridgette Murphy (VV) Teresa Wright, Louis Hayward	Death Of A Scoundrel George Sanders, Yvonne De Carlo	The Man Is Armed Dane Clark, May Wynne	Oasis (CS) (Made in Europe) Michele Morgan, Cornell Borchers	The Halliday Brand Joseph Cotten, Vivica Lindfors (Collier Young)	The Great Man Jose Ferrer, Dean Jagger, Keenan Wynn, Julie London	The Girl Tab Hunter, Natalie Wood	Runaway Daughters (American-Int.) Marla English, John Liel
High Terrace Dale Robertson, Lois Maxwell, Derek Bond	Don't Knock The Rock Bill Haley and his Comets	Mutiny On The Bounty (RE)	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	The Night Runner Ray Danton, Colleen Miller	Baby Doll Karl Malden, Carroll Baker, Eli Wallach	The Wrong Man Henry Fonda, Vera Miles	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye
Blonde Sinner Diana Dors (English-made)	Nightfall Aldo Ray, Anne Bancroft	Edge Of The City John Cassavetes, Sidney Poitier, Kathleen McGuire		Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg						
The Rose Bowl Story (Color) (RE)	Wicked As They Come Arlene Dahl, Herbert Marshall									
Hot Shots, The Bowery Boys										
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett										

PROMISED FOR EARLY RELEASE

Gun For A Town Dale Robertson, Lois Maxwell, Derek Bond	Utah Blaine Rory Calhoun, Susan Cummings	Slander Van Johnson, Ann Blyth, Steve Cochran	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made in Egypt) (Special Engagements)	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Tears For Simon (Trucolor) David Farrar, Julie Arnall	Three Brave Men (CS) Ray Milland, Ernest Borgnine Diane Jergens	The Monte (TC-Technirama) Marlene Dietrich, Vittorio De Sica (Made in Morocco) (Titanus)	The Night Runner Ray Danton, Colleen Miller	Top Secret Affair Kirk Douglas, Susan Hayward	Cinderella (RE) (TC) (Buena Vista) (Disney)
Not Of This Earth Paul Birch, Beverly Garland	Full Of Life Judy Holliday, Richard Conte	Green Dolphin Street (RE)	Three Violent People (VV-TC) Charlton Heston, Anne Baxter	The Young Stranger James MacArthur, Kim Hunter	Above Us The Waves John Mills	The True Story (CS-Color) Robert Wagner, Jeffrey Hunter Hope Lange	Tamahawk Trail Chuck Connors, John Smith (Bel-Air)	Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant	Boys Town (RE)	The Rainmaker (VV-TC) Burt Lancaster, Katharine Hepburn	Cyclops James Craig, Gloria Talbot, Lon Chaney	The Congress (Trucolor-CS) (German-made)	The Quiet Gun Forrest Tucker, Mara Corday (RegalScope)	Crime Of Passion Barbara Stanwyck, Sterling Hayden (Herman Cohen)	Battle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Duryea	Mister Cory (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford	
	Fire Down Below (CS-Color) (Made in Trinidad) Rita Hayworth, Robert Mitchum, Jack Lemmon	The Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Travers	Fear Strikes Out (VV) Anthony Perkins, Norma Moore	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	Accused Of Murder (Trucolor- Naturama) David Brian, Vera Ralston	Oh, Men! Oh, Women! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Voodoo Island Boris Karloff, Beverly Tyler (Bel-Air)			
	The Shadow On The Window Betty Garrett, Phil Carey, Jr.	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	Omar Khayyam (VV-TC) Cornel Wilde, Debra Paget		Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	Pharaoh's Curse Mark Dana, Ziva Rodann (Bel-Air)			
	The Man Who Turned To Stone Victory Jory, Ann Doran		Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer	Heaven Knows Mr. Allison (CS-DC) Deborah Kerr, Robert Mitchum	Men In War Robert Ryan, Aldo Ray (Security)				
	Zombies Of Mora-Tau Allison Hayes, Majorie Eaton									

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.



# PIGGY BACK for the BOXOFFICE!



Coming attraction trailers carry a lot of weight with theatre audiences. Every independent statistical survey\* proves that trailers are primarily responsible for the attendance of every third movie patron. So, don't be penny-wise and pound foolish. Let the Prize Baby take a load off your mind and give your grosses a lift at minimum cost with trailers.

## \*WOMAN'S HOME COMPANION

Survey showed 31 per cent went to the movies because of TRAILERS!

## SINDLINGER

Survey showed 34.2 per cent went to the movies because of TRAILERS!

## NATIONAL THEATRES CIRCUIT IN 21 STATES

Survey showed 43 per cent went to the movies because of TRAILERS!

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY

# *Trailers — Showmen's Socko Salesmen!*



# MOTION PICTURE EXHIBITOR

FEBRUARY 13, 1957

VOLUME 57

NUMBER 16

IN TWO SECTIONS • THIS IS SECTION ONE

## ***Bodies Or Souls***

editorial

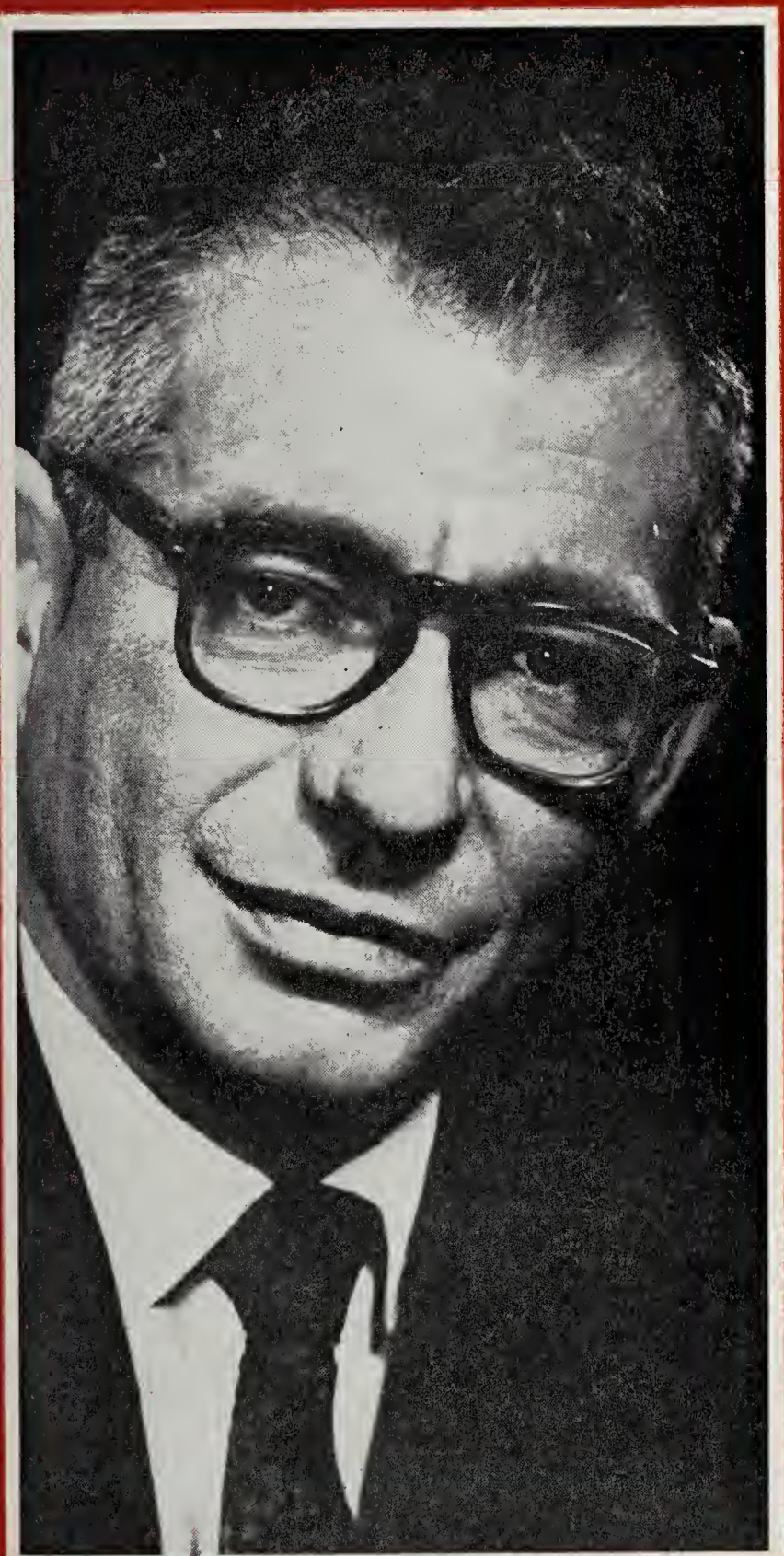
## **Industry Mergers Hit By Allied**

(page 8)

## **Hollywood Seen Gaining On TV**

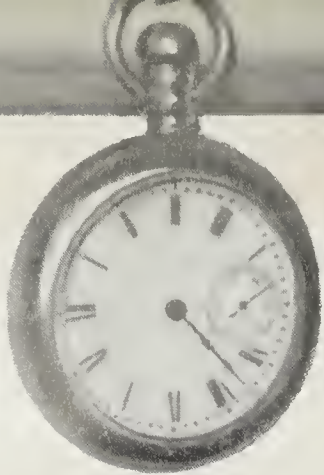
(page 11)

AND FEATURING: STUDIO SURVEY



Julius Gordon, head, East Texas Theatres, Jefferson Amusement Company, Beaumont, Tex., is the new president of National Allied, succeeding Rube Shor.





# SHOOT THE WORKS!

THE "JEKYLL-  
AND-HYDE  
GIRL" LIVED  
3 STRANGE  
LIVES!

This is the kind of picture that gives showmen an irresistible urge to turn the town upside down with ballyhoo! A wonderful, exciting entertainment that will back up all the promises of your flying banners!

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## RICHARD BOONE

with

JOAN BLONDELL • HUGO HAAS

Screen Play by MEL DINELLI • Based on a Novel  
by SHIRLEY JACKSON

Directed by HUGO HAAS

Produced by JERRY BRESLER

A Bryna Production

A Metro-Goldwyn-Mayer Release





# EXHIBITOR



**FEBRUARY 13, 1957**  
VOLUME 57 NUMBER 16

## BODIES OR SOULS

ISN'T IT AMAZING . . . that the O'Neil family, General Tire, and the men who took over RKO Radio Pictures were so concerned about people's *souls* that they retired from service the two "C" pictures, "FRENCH LINE" and "SON OF SINBAD"; but, 18 months later, they had so little concern for people's *bodies* that they fired nearly 1,500 old time employees, without advance notice, and with only a few weeks salary payment.

Wrapped up in those "bodies," in the home office, on the coast, and in the 31 branches, were more than the terms of 25, 30, and 35 years of services to RKO that in most cases represented lifetimes. In those "bodies" also were the support of loved ones, the installments on homes and automobiles, the continuing tuitions to schools and colleges, and a whole host of commitments that relatively little people make, relying on the responsibility of the employer and the respect due the employee. Opposed to them was not the force of stark

necessity, but the making of a big dollar.

No observable effort was made to place elsewhere these old time employees. An existing sales force, spotted strategically across the U. S. A., was not sent out to devote even their last week to the sale of jobs, instead of pictures.

Elsewhere in this issue is an effort by MOTION PICTURE EXHIBITOR to find jobs for these people. Other trade papers, and other distributors, have been equally concerned and in human charity have done what they could. This is as it should be! With more advance knowledge, we all might have been able to be more effective.

Maybe, as a trade paper, we will be penalized for these remarks. If so, we'll have to take it. For we would only hate ourselves, if we stood idly by and failed to protest, while 1,500 industryites, many of them old friends, get pushed around.

Yes! ". . . the greatest of these is Charity!"

## MAYBE THIS IS WHAT'S WRONG WITH MOVIES

WE HEAR THAT a current hit effort by one of the smaller distributors had a gigantic (for it) production budget of \$2,200,000. On the basis of such a budget, financing was obtained and a movie was produced. It was a good movie that looked its \$2,200,000, and at its current "hit" rate it should do a gross of \$3,500,000.

Good sound business transaction, isn't it?

Except for the fact that in actual practice the movie was delivered for a gross cost of \$3,400,000. With a "hit" on their hands, this distributor, and all its branch executives, must sweat the last dime out of their theatre accounts for the pleasure of paying the producer. And, unless they have a gigantic stroke of luck, the costs of advertising and distribution, aside from any profit, will have to be found elsewhere.

Can you imagine any other manufacturer making anything, tangible or intangible, exceeding multi-million dollar budget estimates by 55 per cent? How can you run a business like that?

Which reminds us of a quote from a recent article by screen writer Robert Ardrey, titled "WHAT HAPPENED

TO HOLLYWOOD," in a recent issue of the slightly longhaired "The Reporter." Mr. Ardrey saw it this way: *"If overhead is slightly depressing to the creative people making films, it can hardly be described as a pleasure for harried studio executives, or for the unhappy New York ownership always ready and willing to do the wrong thing. For it is overhead that is pressing the major film companies toward bankruptcy. Miss Rand said that you can't charge for it and give it away, too. Neither can a major studio, in a shrinking market, charge its vast present properties and vast past mistakes against the few films it has in production, and then compete with the independent down the street who has nothing to charge off but office space and a few back bills from the analyst."*

Mr. Ardrey may be right or wrong. But, in this movie business, maybe there isn't anything wrong with the movies. Just with the business!

The producer who exceeds budget by \$1,200,000 is certainly no businessman!

And isn't that a prerequisite of producing?

**Paul J. Greenhalgh**  
(pinch hitting for the  
vacationing Jay Emanuel)



**AT LAST! THE TRUE STORY! A**

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Century-Fox  
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**STRIPPED  
OF ALL  
LEGEND -  
FICTION -  
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**ROBERT WAGNER · JEFFREY HUNTER**

**HOPE LANGE · AGNES MOOREHEAD**

co-starring



**TRULY ONE OF THE BIGGEST!**

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from preacher's son to bandit king!

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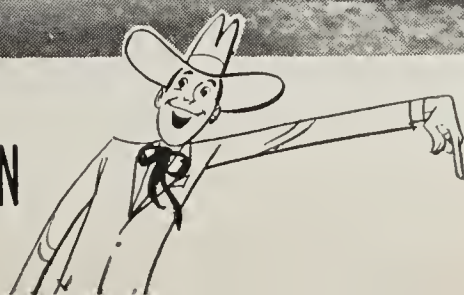
CINEMASCOPE



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Based on a Screenplay by NUNNALLY JOHNSON



*Available everywhere  
right now from 20th!*



# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

## From NEW YORK, N. Y.

It's good to see a trade magazine that takes such a responsible outlook on its duty to the public. It's plain common sense to realize the exhibitor is more than a businessman but a citizen of influence for good or evil in his community. He's really a merchant of ideas. His personal responsibility for the ideas he puts forth to his family and neighbors can be a very influential factor in shaping the thought of his country. He's a much more important person than he realizes!

JOHN E. FITZGERALD  
Amusements columnist for OUR  
SUNDAY VISITOR, largest  
circulated Catholic weekly

*EDITOR'S NOTE: We agree completely. Living with his people, the average exhibitor reflects public opinion and public taste much more accurately than the average producer from the environs of Times Square or Hollywood and Vine. That is why we advocated that exhibitors should have representation in both the writing and administration of any Production Code set up to regulate this industry's efforts. And we feel that independent producers would be much more willing to cooperate with the M.P.A.—operated P.C.A., if they knew that some responsible exhibitors sat on the appeals board, instead of their big producer competitors alone.*

## From WESTPORT, CONN.

I want to congratulate you on the "Baby Doll" editorial treatment in your Jan. 2 issue. I do not read all of the "trades," but I am sure that this courage with a difficult subject is quite unique in the field.

LEO MILLER  
Leo Miller Associates

*EDITOR'S NOTE: Thank you! It often takes courage to be completely honest.*

## From BALTIMORE, MD.

As a theatre owner, I would like to ask the question of whether such pictures as "BABY DOLL" are good for the motion picture industry? Do we need this type of film to create ill will among our patrons, and possibly help along juvenile delinquency?

Fine films like "TEN COMMANDMENTS" and many others are a credit to our industry, but enclosed is a copy of the Brooklyn News which is self-explanatory.

ROBERT T. MARHENKE  
Pennington Theatre

*EDITOR'S NOTE: The Brooklyn News, which was attached, is apparently a weekly claiming 10,000 families read it in the Brooklyn district of Bal-*

*timore and an adjacent county, and the particular issue of Jan. 30 looked like an anti-"Baby Doll" special. We suppose the only advice we can give Mr. Marbenke is: Wait and see! Most certainly "BABY DOLL" is not going to be withdrawn from release while it is getting grosses. And don't forget that the world is bigger than the Brooklyn district. Or the Brooklyn News!*

## From MIAMI BEACH, FLA.

Hearing all of the current agitation about COMPETITIVE BIDDING reminds me of three or four years ago when a friend of mine demanded bidding against a key area. He was awarded a dozen pictures or so, and when I called him on the phone and asked why he was going so far overboard, he said: "I am doing it in desperation. I was losing money on my regular run. If I can just break even with these first-run pictures, I'll be very happy."

I tried to point out to him that for every dollar he had lost on his regular run he would lose 10 bidding for first-run. And that is exactly what happened. The majority of times he didn't even take in enough to pay his bidding guarantees.

Of course, he is out of the business now. But some people need to learn the hard way.

BOB LYNCH  
Veteran MGM distributor (Ret.)

*EDITOR'S NOTE: It is always good to hear from the veterans. Most times they can "call the shots" in this business with real precision. We think we know who you mean, Bob. Name started with a "G" didn't it?*

## From DEFIANCE, OHIO

Regarding your editorial ("TO 'EAT OUT' THEY MUST 'GO' OUT"—Jan. 30, 1957) I think you may be interested in inspecting the attached tear sheet from our 1956 "DINE OUT AND SEE A MOVIE" promotion. This is the sixth year that we have promoted this co-op with the restaurants of our town.

Each year we make up the ad and then go out and sell space to restaurant owners for enough to cover the costs of the banner, stories, readers, etc., plus our own theatre ads. We are able to do this by charging the restaurant owners 20 cents per column inch more than we pay on our regular contract rate. We very frankly explain this to the restaurant people; and, since most restaurants do not have a contract rate and pay the full "open" rate, they are pleased and find it is cheaper than they could purchase similar space themselves.

In the past six years this has grown from a half page to two full pages. Each year it is easier to sell, since we have long ago convinced the restaurants, through personal

contact, that what is good for us is good for them and vice versa. When we first started it was a matter of talking them into large enough ads to make it worth while. Today, if we don't watch close, we will oversell the pages.

ELMER N. DE WITT  
Mallers Defiance Theatres (3)

*EDITOR'S NOTE: Mr. DeWitt was certainly way ahead of our recommendations and his successes over the past six years only prove our point. There is little doubt that local restaurants and local purveyors of food, drinks and confections depend just as much as we do on getting patrons out of their living rooms. And sometimes we have observed restaurant management that were more showmen than we are. Let's team up!*

*Incidentally, the two solid pages of ads and publicity is pretty exciting, and must cause a sensation.*

## From TORONTO, CAN.

I would appreciate securing from you a few copies of your Nov. 28 (1956) issue, in which appeared the editorial "A MAN IN SEARCH OF A SUIT."

The views expressed in this editorial are perhaps more true in Canada than anywhere else, in view of the unbearable conditions that exist.

HAROLD L. PFAFF  
Independent Theatres  
(A Buying and Booking Service)

*EDITOR'S NOTE: As the above letter was dated Jan. 28, 1957, there were no copies available but we did ship tearsheets. Everyone seems to believe that business relations must be better elsewhere. But they aren't.*

## From MENNO, S. D.

We read every page of MOTION PICTURE EXHIBITOR every week, and we await its arrival in order to get the good ideas of other showmen.

Many theatres in this area are tossing in the sponge and quitting, but it certainly isn't doing the remaining theatres near them any good. People go to the big centers to do their shopping and see the movies. If the small town and neighborhood business people would only attend their local theatres as little as three times a month, the latter could stay open.

We believe that 1957 is going to be a good one. We have some big product coming up and if we'll try to sell the pictures instead of crying the blues this business can survive. One film salesman has told me that according to my location and type of patronage I should have been out of business and had the door locked about three years ago. But we give them the gimmicks, the pictures, and the promotions, and that gives them an incentive to get away from the TV set. Now, more than ever, you gotta get out and tell them what you have to sell.

MERLE J. BURNS  
Roxy Theatre

*EDITOR'S NOTE: Our hat is off to a true showman. May you never lock that door and leave this business. There are too few of you left!*



# BROADWAY GROSSES

(As of this Monday)

## "Girl" Helps Dull Week

NEW YORK—Holdovers dominated the Broadway scene, and resultant grosses were relatively mild. The only bright spot was the Roxy, where 20th-Fox's "The Girl Can't Help It" opened strong.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"The Girl Can't Help It" (20th-Fox). Roxy (\$81,388)\*—Friday through Sunday took in \$44,195, with \$68,000 in sight for the first week. Ice show on stage.

"Top Secret Affair" (Warners). Paramount (\$47,654)—The second week was reported at \$28,000.

"The Wings Of Eagles" (MGM). Radio City Music Hall (\$146,192)—Thursday through Sunday hit \$70,000, with the second week sure of \$115,000. Usual stage show.

"Written On The Wind" (U-I). Capitol (\$39,813)—Fifth week up to \$22,000.

"Three Violent People" (Paramount). Globe (\$11,854)—Opening week sure to reach \$15,000.

"The Iron Petticoat" (MGM). Mayfair (\$15,087)—The second week was claimed at \$15,000.

"The Rainmaker" (Paramount). Astor (\$24,538)—The last five days of the ninth week was reported at \$10,000.

"Baby Doll" (Warners). Victoria (\$21,931)—The eighth week held steady at \$23,000.

"Edge Of The City" (MGM). Loew's State (\$18,644)—The second week dropped to \$18,000.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.



# The NEW YORK Scene

By Mel Konecoff

SPRING IN THE AIR: With springtime just around the corner, more or less, we gather that feelings in the optimistic are on the upgrade. We talked to a number of people, exhibitors, distributors, and just plain old members of the public.

Theatremen are looking forward to the high quality pictures they've either seen or heard about, and they're not so fearful of the TV bogeyman. Sure, they realize it's still tough opposition, but TV has its weaknesses. Recently, a lot of people remained at

home to see two highly touted spectaculars, "Ruggles Of Red Gap" and "Mayerling." Both were not only kicked by the critics, but what's more important, they were brushed off by public criticism.

We know of one family that stayed home to see one of the above shows and missed "Solid Gold Cadillac" which they wanted to see. Now they are kicking themselves all over the place and trying to find out where it will play again. This is just a single incident, but multiplied by other people and with other pictures involved, there you are.

Distributors are grabbing the bull by the horns and promoting more, publicizing more and making with the hoopla that was standard not too long ago. This time, they've got the product to back up the fuss 'n' fury.

Theatres are going up on Long Island like there was no "down-in-the-dumps" era, and the hard-headed exhibitors who are backing up these ventures feel that there is a future in films.

TREND OF THE TIMES: Ernie Emerling calls attention to the fact that "Teahouse Of The August Moon" is playing the Loew's Circuit with a Japanese calendar plus the reminder that not many firms are sending out calendars these days. It's getting so that you can hardly get one of them that things anymore, claims good ol' Ernie.

Say we to g.o. Ernie: We've been puttin' 'em out for years and years, and we still are. Just give us a buzz and you've got 'em. Can't tell a month or a day without 'em.

THE METROPOLITAN SCENE: Alan Freed, rock-n-roller extraordinaire, hits Broadway for a week's stand at the Paramount come Washington's Birthday. If his past

(Continued on page 11)

## A Reprint Worth Mentioning

is the following principal editorial appearing originally in THE RECORD, "Published by the Archdiocese of Louisville," under date of Jan. 11, 1957. In view of the scores of letters received from within our industry, commenting favorably on our analysis of the problems involved and their possible solutions, it is gratifying to find that even viewed from a contrasting, and possibly opposite vantage point, outside of our industry, our thinking has found approval. We believe it merits the reading time of our more open-minded and thoughtful readers.

## Radicals, Moderates, Not-at-alls

Some time ago, the magazine *Exhibitor*, which is published for and circulated among the owners of movie theatres exhibitors and distributors of movies, and other persons professionally interested in the business of producing and showing movies, began a policy of exchanging publications with representative Catholic newspapers throughout the country. Since then we have been getting *Exhibitor* every week and *Exhibitor* has been getting The Record.

We don't know what the feeling is on the other end, but for our part the exchange has been rather profitable. We have found *Exhibitor* to be a paper with certain likeable qualities, chief among them being a disposition to listen to reason and to preserve, even in the amoral smog of the movie world, a rather clear and refreshing atmosphere of moral sensitivity. And this is a quality that nowadays is invaluable.

Last week, *Exhibitor* devoted an unusually long editorial to a consideration of the attitude taken by various Catholic papers and Catholic spokesmen toward the "Baby Doll" affair. It found the papers to fall into two groups: the radicals and the moderates. Naturally it likes the moderates better than the radicals, and it has good reasons for its preference. The moderates, it says, are those who don't make head lines and thus furnish valuable publicity for the offending movie. They don't go in for "bombast." They "may be attuned a little more closely to the moral thinking of the great masses of religious people."

In the class of the moderates it put Arch-

bishop Cushing of Boston and John Fitzgerald of Our Sunday Visitor. (In quoting Fitzgerald it included a long passage from John Courtney Murray's recent article on censorship in a democracy.) Finally the editorial concluded that theatremen must themselves be careful of showing films like "Baby Doll" indiscriminately. It even suggests that in some areas "where patron demand indicates a desire to see the picture" admission be refused to anyone under 21 years of age.

So at least the magazine's editor is aware that some control is necessary over this and similar pictures, and herein he demonstrates a consciousness that a very definite matter of morality is involved.

Unfortunately, such sensitivity to moral issues is not found among all theatremen, nor among all movie reviewers. We have often noticed its absence in the work of Boyd Martin of the Louisville Courier-Journal. His reviews are generally characterized by a kind of helplessness, an inability to take hold of the moral import of a movie or play and to deal with it seriously and intelligently.

With regard to local reviews of "Baby Doll," we think that Eugene Lees is to be commended for dealing honestly with the moral issues and trying to think them out. Jean Howerton, however, was utterly superficial, almost schoolgirlish.

Reviews in The New York Times, *Time* magazine and *The Saturday Review of Literature* all attempted to deal quite seriously with the problem and all left the impression that the movie was pretty unhealthy.

## Roxy Welcomes Refugees

NEW YORK—Top United Nations, civic and relief organization officials attended a special reception for Hungarian refugees at the Roxy last week. The event served to introduce the refugees to stars of the entertainment world as well as to representatives of the world organization and international relief agencies, and included a buffet supper and viewing of Roxy's film presentation and stage show.

# I N D E X

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# Allied Sees Danger In Corporate Mergers

## Board Votes To Continue Efforts To Make Peace With COMPO; Tax Repeal Effort High On Agenda

CINCINNATI—Julius M. Gordon, new National Allied head, explained last fortnight that the resolution the board of directors recently adopted which demanded an end to what was referred to as "corporate mergers of producers and distributors" was taken on the grounds that the "mergers" condemned were serving to reduce competition in the sale of films to the detriment of exhibitors.

The board directed the officers of Allied to bring the "danger" posed by such moves to the attention of "public bodies," such as the Federal Trade Commission, having jurisdiction over mergers, and of appropriate committees of Congress. It was indicated that the board's action was inspired by the RKO deal whereby U-I took over distribution of its product.

The board, which met at the Terrace Hilton Hotel, voted to continue the committee consisting of Abram F. Myers, Trueman Rembusch, and Ruben Shor, which has been carrying on negotiations with COMPO with a view to Allied's return to membership in the council.

A resolution was passed urging the Allied membership to be alert against the menace of present and future state or city taxes affecting theatres, and demanding the elimination of those levies now in existence. Cooperation with other groups fighting taxation was urged. A committee consisting of Sidney Stern, C. Elmer Nolte and Irving Dollinger was named by the board to study the feasibility of Allied engaging a public relations counsel.

The board took cognizance of 20th-Fox's announcement of plans to aid theatres now in operation and to seek ways to be used to reopen closed houses. A resolution was passed commending the company, and Allied's full cooperation was offered to general sales manager Alex Harrison to implement the company's plans to help theatres in small towns and in subsequent run areas.

Interest in the industry's business-building projects was manifested by members of the board, but Myers said that the directorate had decided to withhold action on the projects until they were beyond the "blue-print" stage.

The directors set Feb. 10-12 as the date of the exhibitor organization's 1958 drive-in convention. It will be held at the Kentucky Hotel, Louisville, preceded by the annual board meeting on Feb. 8-9. The year's annual convention will be held at the Concord Hotel, Kiamesha Lake, N. Y., the week of Oct. 27 or the week before.

## Theatre Gets SBA Loan

WASHINGTON—The Small Business Administration last fortnight granted a loan of \$8,000 to Texas Theatre Company, Grapeland, Tex., for its flood-damaged theatre.

## Loew's Debt Division Set Back By Court

NEW YORK—Judge Edmund L. Palmieri, U. S. Southern District Court, last fortnight issued a standby order setting aside the Department of Justice deadline of Feb. 6 by which Loew's, Inc., was required to divide a funded debt of \$30,000,000 between the production-distribution organization and the theatre operation.

As a result of this action Loew's now has an indefinite period of time in which to seek a division of the funded debt, but the company still has only until March 8 to distribute its stock.

## Schlaifer Appointed To Assist UA's Velde

NEW YORK—L. J. (Jack) Schlaifer, veteran industry sales executive, has been appointed assistant to James R. Velde, United Artists general sales manager, Velde announced last week.



SCHLAIFER

The assignment marks his return to United Artists, where he has held a number of key positions since 1928, most recently serving in 1954 and 1955 as special sales representative.

Schlaifer entered industry in 1912 with the Warner Features exchange in Minneapolis. The following year he managed the Universal Pictures exchange in Seattle, later operating his own states rights exchange in Chicago. In 1919 he rejoined Universal where he held division manager, sales manager, and theatre operations manager posts.

In 1928 Schlaifer moved over to United Artists, and became associated with Edward Small Productions in 1940 as vice-president. He successively held key sales positions with 20th-Fox, Allied Artists-Monogram, and Eagle-Lion. After leaving UA in 1955, he was associated for two years with the George Schaefer organization.

## Continental Ups Peppercorn

NEW YORK—Carl Peppercorn has been elected vice-president of Continental Distributing in charge of sales, it was announced last week in a joint statement by president Frank Kassler and chairman of the board Walter Reade, Jr. Peppercorn joined Continental four months ago as assistant to the president, and will also continue his present responsibilities.

A veteran of over 28 years in the industry, Peppercorn had for several years been Canadian sales manager for RKO. Prior to that, he had been executive assistant to Charles Boasberg, when the latter was general sales manager of RKO.

## AA Loses \$452,000 In Half-Year Period

NEW YORK—It was announced last week by Steve Broidy, president, that the operations of Allied Artists Pictures Corporation and its wholly owned subsidiaries for the 26 week period ending Dec. 29, 1956, unaudited, resulted in a net loss before federal income taxes of \$798,000 as compared with a net profit of \$385,708 for the corresponding period in the previous year.

In the 26 weeks, a credit of \$346,000 was provided for estimated refund of federal income taxes, whereas for the corresponding year a reserve for federal income taxes was set up of \$202,000. The net loss for the period after income tax credit was thus reduced to \$452,000 as compared with a net profit of \$183,708 for the corresponding period in the previous year.

The company's picture, "Friendly Persuasion," is tentatively being amortized on a cost recovery basis, and as of Dec. 29, 1956, no profit or loss has been taken into the earnings statement.

The gross income for the last 25 week period in 1956 amounted to \$8,662,686 as compared with \$8,160,763 for the same period in the previous year.

## AMPP Reelects Johnston

HOLLYWOOD—At the annual meeting of the Association of Motion Picture Producers last week Eric A. Johnston was reelected president and Y. Frank Freeman was reelected board chairman.

Other officers elected were B. B. Kahane, vice-president; Steve Broidy, vice-president; Charles S. Boren, vice-president in charge of industrial relations; and James S. Howie, secretary and treasurer.

Board members elected were Broidy, Allied Artists; Kahane, Columbia; William H. Anderson, Disney; Saul H. Ritzenberg, Loew's; Freeman, Paramount; William Dozier, RKO; Howard A. McDonnell, Republic; Fred S. Meyer, 20th-Fox; Morrie Weiner, U-I; and E. L. DePatie, Warners.

## Zanuck Named To Board

NEW YORK—Darryl F. Zanuck has been elected a member of the board of directors of 20th-Fox Film Corporation it was announced last week by Spyros P. Skouras, president of the company.

Zanuck, who resigned last year as vice-president in charge of production at 20th-Fox to devote himself to independent film production, will also become a member of the finance committee of the company.

Zanuck, whose career has been closely woven with the fortunes of 20th-Fox since the merger of Twentieth Century Pictures and the Fox Film Corporation in 1935, is currently completing his first production in England, "Island In The Sun," based on the best-selling novel by Alec Waugh. It will be released in June by the film company.



## 11 In Six Weeks Set For Skouras Tribute

NEW YORK—The largest number of films ever to be made available during a six-week period, 11 attractions, will be released by 20th-Fox during its "Spyros P. Skouras 15th Anniversary Celebration," March 24 to May 4. The announcement was made by Alex Harrison, general sales manager, prior to leaving for a brief vacation in Hawaii.

These 11 productions, according to Harrison, are designed to meet the needs of every theatre situation and will enable exhibitors to present an outstanding array of films during this testimonial to Skouras on his 15th anniversary of assuming the presidency of the company.

The 11 productions are "Heaven Knows, Mr. Allison," the Buddy Adler-Eugene Frenke CinemaScope-DeLuxe Color drama, directed by John Huston, starring Deborah Kerr and Robert Mitchum; "Boy On A Dolphin," Samuel Engel's CinemaScope-DeLuxe Color drama filmed in Greece under the direction of Jean Negulesco, and starring Alan Ladd, Clifton Webb, and Sophia Loren; "Desk Set," Henry Ephron's CinemaScope-DeLuxe Color comedy directed by Walter Lang, starring Spencer Tracy and Katharine Hepburn; "The Wayward Bus," Charles Brackett's CinemaScope-DeLuxe Color production starring Jayne Mansfield, Dan Dailey, Joan Collins, Rick Jason, and Betty Lou Keim, under Victor Vicas' direction; "The Way To The Gold," David Weisbart's CinemaScope adventure starring Sheree North, Jeffrey Hunter, Barry Sullivan, and Walter Brennan, directed by Robert Webb; "China Gate," Samuel Fuller's adventure drama in CinemaScope, presenting singer Nat "King" Cole in his first dramatic role; and "Beautiful But Dangerous," a musical drama starring Gina Lollobrigida, Vittorio Gassman, and Robert Alda.

Other pictures to be released during the "Anniversary Celebration" are "Kronos" and "She-Devil," two science-fiction dramas in Regalscope; "All That I Have," a religious drama in Regalscope starring Walter Brennan; and "Break In The Circle," a psychological drama starring Forrest Tucker, Eva Bartok, and Marius Goring.

In answer to the request of exhibitors, Harrison announced that "The Song Of Bernadette," the famous religious drama which soared Jennifer Jones to stardom, will also be made available during this six-week period.

## Foreign Films Seek Oscar

HOLLYWOOD—George Seaton, president, Academy Motion Picture Arts and Sciences, announced last fortnight that "The Captain Of Kopenick," German; "Gervaise," French; "Harp Of Burma," Japanese; "La Strada," Italian; and "Qivitog," Danish, had been nominated for the best foreign language film award.

The reason the nominations were made public at this time, Seaton explained, was to allow sufficient time for the foreign production companies to add English subtitles, if they wish, before the five nominated films are screened by the membership.

# Lewis Charges Movie Ad Critics Seek Easy Target For Publicity

## No Deal With Republic, IFE Board Decides

NEW YORK—The board of directors of the IFE Releasing Corporation have found the proposals of Republic in regard to taking over distribution of some IFE product unacceptable, it was revealed last week by Seymour Poe, executive vice-president of the company.

The board reached this decision at a recent meeting in Rome after careful consideration of the proposals submitted by Republic. It was also decided to terminate further negotiations with Republic.

## Minn. Tax Study Unit Against Ticket Levy

NEW YORK—The Minnesota Governor's tax study committee, in a recent report to Gov. Orville L. Freeman, does not look with favor upon local admission taxes as revenue-raising measures, COMPO reported last week.

The committee said, "Many cities now levy general sales, excise, and admissions and amusement taxes, but these taxes are not likely to be as productive of revenue as the income tax or to reach as effectively the commuter or 'daylight citizen.' They are, furthermore, likely to have unfortunate repercussions upon retail trade within the large central cities of the state's major metropolitan areas."

The report is the result of an 18-months survey, the chief purpose of which was "to examine the tax structure to determine the impact of various taxes on the creation of wealth with particular emphasis in the area of manufacturing where we are subject to competition from other states." The committee was composed of 20 outstanding citizens, representing business, industry and finance; labor groups; farm groups; and representatives of the Minnesota Association of Cooperatives and the University of Minnesota.

## Sweeps Prices Announced

NEW YORK—COMPO special counsel Robert W. Coyne last fortnight announced the prices of Academy Award Sweepstakes accessories which are available through National Screen Service.

A kit with all essential materials, except entry blanks, is offered for \$25 to first-run theatres. This is offered to all other theatres for \$15. The price of entry blanks is \$2.50 per thousand.

The kits will be ready for distribution on Feb. 15, and entry blanks are to be printed immediately after the Feb. 19 announcement of Academy nominations.

NSS will also make available glossy stills of players nominated, as well as scenes for the five pictures to contend for best honors. Stills will be available at 15 cents each, or in sets of 25 for \$3.50.

NEW YORK—Roger H. Lewis, United Artists national director of advertising, publicity, and exploitation, declared last week in a television debate that much of the criticism of motion pictures is levelled by persons seeking an easy target for publicity.

Lewis made the charge in a debate on film advertising with Councilman Maurice McCartry on the "Between The Lines" show over WABD.

Lewis, who is chairman of the MPAA advertising and publicity directors' committee, said that the movies' status as a "glamour" industry inspired a disproportionate amount of adverse comment that was spared less newsworthy enterprises.

Denying charges of "lurid" and "suggestive" film ads, Lewis said that the editorial content of newspapers running these same ads presented a daily diet of sex and violence that far out weighed the alleged offensiveness of occasional ads. He stressed the fact that of the thousands of motion picture ads run every year, a mere handful were singled out by critics as examples of bad taste.

Lewis compared this record with the scores of magazines that consistently publish covers with nudes or semi nudes and carry features and stories that would be rejected as material for the screen.

When motion pictures present stories of juvenile delinquency, crime, or narcotics addiction, Lewis said, they are merely reflecting the current social scene, and not just striving for sensationalism. Any art form that has any validity, he pointed out, must take its themes from its own times.

Lewis pointed out that the motion picture industry was virtually alone in establishing a self-governing body to control the content of its product. In view of this demonstrated sense of responsibility, continued attacks, particularly by persons who are speaking only for themselves, are unjust and misleading.

## Ricketson Heads Brotherhood Unit

LOS ANGELES—Frank H. Ricketson, Jr., general manager of theatre operations, National Theatres, Inc., last week was named exhibitor chairman of National Brotherhood Week, to be observed Feb. 17-24.

Serving with Ricketson on the exhibitor committee will be William Forman, Sherrill C. Corwin, and Evert R. Cummings, co-chairmen. Other appointments included Joe Sarfaty, distributor chairman; M. Spencer Leve, John E. Lavery and Bruce Fowler, co-ordinators; Russ Brown and Pete Latsis, publicity co-chairmen; and Stan Brown, Harold Citron, and Jack Dowd, associate committee members.

## Republic Net Down

NEW YORK—For the 52 weeks ended Oct. 27, 1956, Republic Pictures and its subsidiaries report a net profit of \$1,023,401 before federal tax provision of \$265,000, or a net after taxes of \$758,401.

For the 52 weeks ended Oct. 29, 1955, Republic reported a net profit after taxes and reserve of \$919,034.



# \$85 Million Warners' Investment Reflects Faith In Industry Future

NEW YORK—An investment by Warners of more than \$85,000,000 in 35 pictures scheduled for future release was announced by Jack L. Warner, president, at the conclusion of the film company's national conference of district executives at the home office last fortnight.

"This large investment reflects our faith in the bright outlook for our company and offers concrete evidence of our confidence in the future of theatrical motion picture exhibition," Warner stated.

In "The Spirit Of St. Louis," starring James Stewart as Charles A. Lindbergh, Warners has one of the most important productions in the many years of company production, Warner declared. The film was three years in the making and cost \$6,000,000. It is scheduled for its world premiere at the Radio City Music Hall this month to be followed by 50 or 60 selected key city engagements across the country at Easter time. The picture will be accorded a gala European premiere in Paris on May 21, commemorating to the day the 30th anniversary of Lindbergh's arrival at LeBourget field on his epoch-making flight.

Currently in various stages of production are such properties as "No Time For Sergeants," starring Andy Griffith; "Sayonara," with Marlon Brando; "The Old Man And The Sea," starring Spencer Tracy; "The Story Of Mankind," with an all-star cast of 50 "name" players; "A Face In The Crowd," starring Andy Griffith; "Band Of Angels," starring Clark Gable and Yvonne de Carlo; "The Prince And The Showgirl," starring Marilyn Monroe and Laurence Olivier; "The Pajama Game," starring Doris Day and John Raitt; "Lafayette Escadrille," starring Tab Hunter and Etchika Choureau; "Bombers B-52," co-starring Karl Malden and Natalie Wood; and "The Helen Morgan Story," with Ann Blyth and Paul Newman in the principal roles.

In addition, the Warner release schedule of completed pictures for the next few months includes "The Wrong Man," starring Henry Fonda; "Top Secret Affair," co-starring Susan Hayward and Kirk Douglas; "The Big Land," starring Alan Ladd, Virginia Mayo, and Edmond O'Brien, and "Paris Does Strange Things," starring Ingrid Bergman and Mel Ferrer.

"We are constantly watching the stage and book markets for material that will make the best boxoffice attractions," Warner stated. "To these vehicles we will continue to add the creative talents of outstanding stars, directors and producers so that the finished product will be endowed with the highest possible quality."

## Warners Net Increases For First Fiscal Quarter

WILMINGTON, DEL.—Net profit of Warner Brothers Pictures, Inc., and subsidiary companies for the first quarter of the current fiscal year showed a substantial increase over the comparable quarter of the previous year, it was announced last week at the annual stockholders meeting here.



Ernie Sands, center, new midwest district manager, Warner Brothers Pictures, was recently tendered a farewell luncheon at Toots Shor's Restaurant, New York, and is seen receiving a testimonial from Roy Haines, left, Warners general sales manager, and Larry Morris, vice-president, B. S. Moss Theatres, who acted as toastmaster and luncheon chairman. Sands was formerly head, Warners' playdate department in New York.

## Two Join Warners' TV Unit

NEW YORK—Jack L. Warner, president, Warners, last week announced the appointment of Joseph D. Lamneck and Burton A. Neuburger as regional division managers for Warners' television commercial and industrial film department.

Offices are being opened in New York and in Chicago, providing direct services to advertising agencies and executives of industrial film accounts.

Income from film rentals, sales, and other sources for the three months ended Dec. 1, 1956, amounted to \$20,718,000, with a net profit of \$1,569,000 after provisions of \$1,900,000 for federal income taxes and \$150,000 for contingent liabilities, equivalent to 85 cents per share on the 1,843,296 shares of stock outstanding, after deducting the shares held in treasury. For the first quarter of the preceding fiscal year, income reached \$19,132,000, with a net profit of \$927,000 after \$1,000,000 for taxes and \$100,000 for contingent liabilities, which equalled 37 cents a share on the 2,474,263 shares then outstanding.

Based upon the operations for December and January, Warners anticipates that the profit for the second quarter, ending March 2, will be substantially less than the profit for the first quarter. However, it is expected that the results of operations for the six months ending March 2 will exceed those of the corresponding six months last year.

It also was announced at the meeting that Harry M. Warner, Albert Warner, Jack L. Warner, Charles Allen, Jr., and Serge Semenenko were reelected directors for two year terms, and Benjamin Kalmenson, Thomas J. Martin, Waddill Catchings, and Robert W. Perkins for one year terms. The stockholders approved stock options for Jack L. Warner, Kalmenson, Herman Starr, Wolfe Cohen, and Steve Trilling.

## U. S. Film Industry Pierces Iron Curtain

NEW YORK—The Motion Picture Export Association revealed last week that long range negotiations, primarily by continental manager Marc M. Spiegel, who headquarters in Paris, had at last resulted in sales behind the Iron Curtain of some 60 American-made features for approximately \$2,000,000.

Set for screening by Poland, East Germany, and Czechoslovakia were said to be product from nine member companies plus United Artists. Final selection should be made within another month. It was understood that Poland will take a minimum of 45 features, Czechoslovakia 20, and East Germany 25. The three-year license deals for these three countries by the MPEA member companies and UA give a per company picture limit of five features.

One of the difficulties in the East Germany deal is the insistence by that country that any features taken must be redubbed there, whereas the MPEA is holding out for the delivery of German prints dubbed for the West German market.

Eric Johnston, head, MPEA, laid the groundwork for the deals during his Iron Curtain country trip last fall.

## 20th-Fox Stars To Tour

NEW YORK—In one of the largest programs ever undertaken to pre-sell motion pictures at the local level, six personalities associated with 20th-Fox's "Oh, Men! Oh, Women!," "The True Story Of Jesse James," and "Boy On A Dolphin" will tour the United States and Canada during the next month, it was announced by vice-president Charles Einfeld.

The six stars, Robert Wagner, Ginger Rogers, Barbara Rush, Tony Randall, Julie London, and Felicia Sanders, will visit 38 cities in the two countries meeting the local and statewide press, appearing on national and regional television and radio shows and at local theatres, and will participate in a host of other promotional activities in connection with their films.

Personality tours have been found a most effective way to sell pictures to the public and the press.

## Conley Joins B-V

SEATTLE—Don Conley has been appointed sales representative for the Seattle area, it was announced last week by Leo F. Samuels, president of Buena Vista.

Formerly a salesman and branch manager for RKO in Des Moines and other branch cities, Conley was with that organization for many years before joining the Disney distribution subsidiary.

## Photoplay Winners Named

NEW YORK—Winners of the annual Photoplay Magazine "gold medal awards" in a poll of the American theatre-going public were announced last fortnight.

Kim Novak, Rock Hudson, and Warners' George Stevens production "Giant" were the winners. Others named were Cecil B. DeMille, Buddy Adler, Michael Todd, and Barbara Stanwyck.



## First Major B-V Drive Captained By Ludwig

NEW YORK—Buena Vista Film Distribution Company, Inc., launched its first major sales drive last week.

In announcing the drive, the first since the company's inception, general manager Leo F. Samuels stated that the all-out sales effort will be labeled the "Million Dollar Collection Drive," and that it will be captained by Irving H. Ludwig, Buena Vista domestic sales manager. Named to assist Ludwig will be Jesse Chinich, western division sales manager, and James O'Gara, eastern division sales manager of the company.

The drive will span a total period of 17 weeks, from Feb. 1 to May 31. The "Million Dollar Collection Drive" is separate and apart from existing sales incentive efforts on all other films in Buena Vista release. The drive does not include "Secrets Of Life," "Westward Ho The Wagons!" and the up-coming re-release of "Cinderella."

All of Buena Vista's sales force in its 28 branch offices—district managers, salesmen, bookers, auditors, and clerical personnel—will participate. The drive will involve most of the Walt Disney feature productions and featurettes released by Buena Vista during the last three years. The films included are "The Living Desert," "Davy Crockett, King Of The Wild Frontier," "The Vanishing Prairie," "The Littlest Outlaw," "The African Lion," "The Great Locomotive Chase," "Song Of The South" (re-release), "Fantasia" (re-release), and "Davy Crockett And The River Pirates." Also included are featurettes and cartoon short subjects in Buena Vista release.

District quotas have been established and have been issued to Buena Vista district managers. Four impressive grand prizes will be awarded to the four districts attaining the highest percentage of their respective quotas. First prize is four weeks' salary to each employee within the winning district. The second, third, and fourth prizes are three weeks', two weeks', and one week's salary to all employees within the districts attaining the next highest goals.

## 20th-Fox Names Art Manager

NEW YORK—Paul Grosz has been appointed 20th-Fox art manager, it was announced by Abe Goodman, advertising director.

Grosz, a veteran of 29 years in the motion picture industry, attended Pratt Institute and the National Academy of Art. During his career, Grosz filled a number of key art department positions at Universal, Columbia, Paramount, Warners, and the Lord and Thomas Advertising Agency.

## "Oklahoma!" Hits \$9,000,000

NEW YORK—A. E. Bollengier, vice-president-treasurer, Magna Theatre Corporation, revealed last fortnight that road show engagements of the Todd-AO version of "Oklahoma!" in 29 U. S. and two Canadian cities had resulted in a box-office gross of \$8,970,088. Runs averaged 26 weeks, and the average admission was said to have been \$1.93.

# Survey Reports Hollywood Gaining Upper Hand In Competition With TV

## COMPO Names Bernstecker To Sweepstakes Committee

NEW YORK—Emil Bernstecker, one of the original members of the Audience Awards planning committee, has been appointed a member of the Jacksonville exchange area committee for the Academy Award Sweepstakes, Robert W. Coyne, special counsel for COMPO, announced.

Bernstecker, who recently became associated with Florida State Theatres in charge of circuit advertising and publicity, succeeds LaMar Sarra on the committee. Sarra is engaged in other activities.

## Trans-Lux Names Three

NEW YORK—Strengthening its executive ranks, the Trans-Lux Distributing Corporation recently announced the promotion of Sidney Ginsberg to be assistant to president Richard Brandt. In that capacity, Ginsberg will be in charge of promotional activities and will act as liaison officer between the various sales offices.

At the same time, Brandt announced the addition to the executive sales staff of Edward R. Svigals, veteran distributor, who will assist vice-president and general manager George Roth in national distribution of Trans-Lux product.

Concomitant with the distribution appointments, Richard Carlton, Trans-Lux Television vice-president, announced the appointment as sales service manager of Irving Kleinfeld, formerly with Sterling Television Corporation.

## Hearn Joins A-P

NEW YORK—A. W. Schwalberg, president, Artists-Producers Associates, announced the appointment of Henry D. Hearn as southern division sales manager. Hearn will cover the Charlotte, Atlanta, New Orleans, and Jacksonville territories, with headquarters in Jacksonville.

A veteran distributor, Hearn's association with Schwalberg dates back to their days together in First National Pictures.

More recently, he operated his own circuit of theatres, Exhibitor Service Company, in North Carolina, South Carolina, and Florida. As southern division sales manager, Hearn will handle "The Big Fun Carnival," "The Life And Music Of Giuseppe Verdi," "Figaro, The Barber Of Seville," and the company's latest production, "Remember, My Love."

NEW YORK—"Amazing is the amusement industry," says the *Value Line Investment Survey* published by Arnold Bernhard and Co. "Not too long ago, Hollywood nearly collapsed under relentless TV competition. Today, its products dominate the air waves. Theatre attendance is up; TV live show audiences down."

A larger supply of quality pictures, the Survey continues, has touched off an encouraging uptrend in movie attendance, despite the increasing releases of old films to television. Recent elimination of the 10 per cent excise tax on some admissions is expected to further boost industry revenues. Earnings of many motion picture companies will be augmented by income from new sources—from special filmed series for TV broadcasting; sales or leasing to TV of old features (mostly produced before August 1948); sales of unproductive or unprofitable real estate, or conversion of such properties into revenue producing parking lot, supermarket or other sites. In addition, proceeds from some of these activities would permit diversification into other fields or reacquirement of the companies' own common stocks.

Over the next few years, the Value Line Survey notes, the average American will probably have more money for recreation and more leisure time for entertainment. Also, the population of Hollywood's most important customer group, the 15-to-24 years olds, will expand significantly in the years ahead.

Though the movie industry will always have to compete keenly with television, it now appears that Hollywood has been gaining the upper hand. Quality is gradually being identified with the motion picture industry.

## Zinneman To Go Indie

NEW YORK—Director Fred Zinnemann announced recently the formation of his own company, to be known as F. R. Z. Company for the production of motion pictures.

Zinnemann completed negotiations with Warners to finance and distribute two films to be made by F. R. Z. and is currently negotiating for one or two properties acceptable to him and the studio for his first independent production.

Zinnemann will not be free to start his first independent until 1958, as he is currently directing "A Hatful Of Rain" for 20th-Fox, has one other film to do for Fox, plus three picture commitments with Paramount.

## The New York Scene (Continued from page 7)

stage performances at the Brooklyn Paramount are any criterion, biz should be big. . . . Columbia has a cute mailing piece out on "Full Of Life." It's all about babies, big people, and things. . . . They've put the musical score from "Baby Doll" on records in album form. Maybe it'll be banned. . . . February issue of "Seventeen" carries a piece on Ella Kazan's "A Face In The Crowd." . . . Bob Boehnel has joined the special unit at Warners which will handle "The Spirit Of St. Louis" dates and promotions. He was an RKO casualty, and we're happy to see him connect. He has an impressive background in publicity. . . . One of Leon Bamberger's last acts at RKO was to send us a birthday card, which pulls a bit at the old heartstrings. . . . 24-page pressbook out on "Battle Hymn."



WHO WAS THIS STRANGE *Mister* CORY,  
THE MAN THAT NOBODY KNEW?

What fascination  
drew women to his arms  
... despite themselves?

What made men fight,  
or fear, or follow him?

What was the secret he  
left buried in the shadows  
of Sangamon Street?



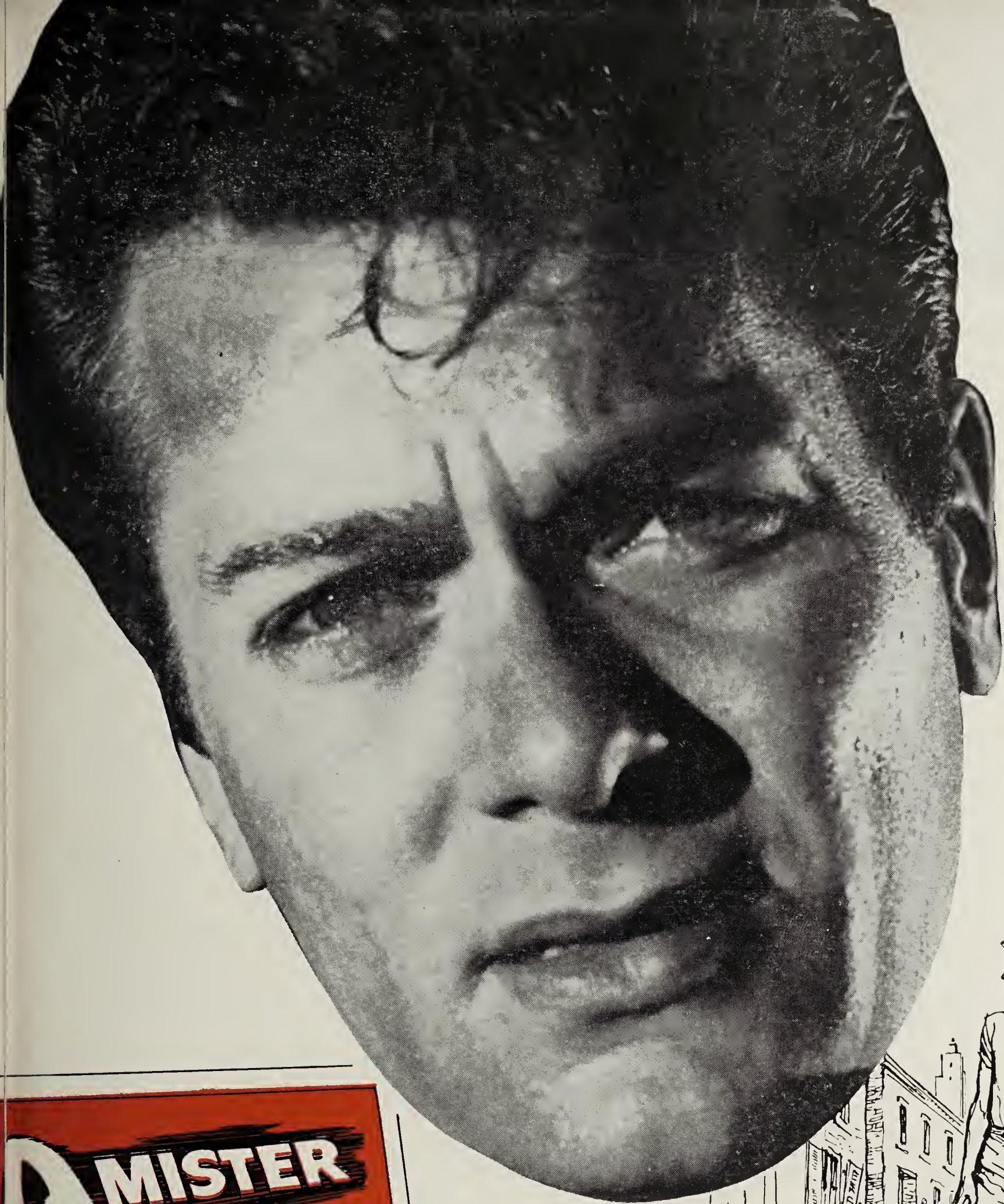
*A Universal-International Picture starring*

**TONY CURTIS • MARTHA HYER**



**CINEMASCOPE** in *Eastman* **COLOR**





**CHARLES BICKFORD • KATHRYN GRANT**

RUSS MORGAN Directed by BLAKE EDWARDS Screenplay by BLAKE EDWARDS Produced by ROBERT ARTHUR

47,000,000. AIMED TO REACH EVERY POTENTIAL AUDIENCE



# SHOWMANSHIP SWEEPSTAKES

## 1957 SERIES

## Finalists In Contest No. 7

George Nonamaker

Editor

### "Friendly Persuasion" Convinces Judges

PHILADELPHIA — The "friendly persuasion" Richard D. Merion, Harrison, West Chester, Pa., used to sell Allied Artists' "Friendly Persuasion," won this week's SHOWMANSHIP SWEEPSTAKES \$100 first prize in contest seven.

As usual the other entries for the week are most varied. One of the judges commented, "Managers can catalogue the seasonal stunts and have some good ideas to use next anniversary, Christmas, etc."

#### WINNING ENTRY

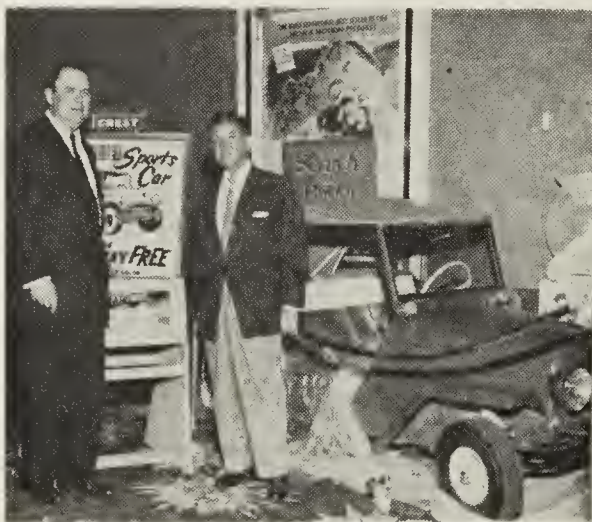
#### "FRIENDLY PERSUASION"

Submitted by Richard D. Merion  
Harrison, West Chester, Pa.

450 seats • 75 cents top admission  
General patronage.

One of our most forceful ideas in promoting this film was the printing of imitation "parking tickets" plugging the picture. These were turned out by the same printer who prints the local police parking tickets and are on the same color and size card with the same color ink and type as the real tickets. Three thousand of these tickets were placed on windshields of all cars in the uptown area beginning about five days before the opening of the show and continuing throughout the first week. Since these cards look like the real thing from a distance, they sure were noticed and read by the car owners. This started talk about the picture throughout the town. I received many favorable comments from police, patrons and merchants on the idea. Copy on the cards read: "This is your summons to appear at the greatest motion picture since 'High Noon.' 'Friendly Persuasion'" (theatre and dates).

We also held a special screening of the picture on the afternoon of the opening night. Invitations were printed up and I personally gave them to business and professional people, at the same time telling them about the picture. The special screening was covered by the local paper which resulted in two free write-ups, including photographs of the event. The screening was well attended, especially by school teachers, many of whom discussed the film in their classes. This is a prominent Quaker area, and many Quaker elders attended and doubtlessly talked of the show among their fellow Friends. We feel that the special screening was worth much more in good will and publicity than the loss in paid



Erwin Sklar, left, owner, Crest and Town, Ocean-side, Cal., is seen with Gabe Barnett, Hollywood, upon the completion of a successful King Midas sports car giveaway stunt, which Barnett put on for the two houses.

admissions. Every seat in the house was filled.

In cooperation with the Burgess of West Chester we selected two "ideal" families and presented them with free passes to the show. Part of one of the newspaper write-ups related this unusual event.

In addition, 50 free passes were given as door prizes at a Pancake Festival sponsored by the Combined Men's Service Clubs of West Chester. "Aunt Jemima," who was present in person, gave the show plugs as she drew stubs for the passes. We found this to be an excellent tieup since several thousand people attended this event.

The total cost of this campaign was the price of printing invitations to the special screening and the "parking tickets," which amounted to less than \$15.

#### RUNNER-UP NUMBER 1

#### "KISS PRINT" CONTEST

Submitted by Mrs. Neil Blount  
Bristol, Memphis, Tenn.

850 seats • 50 cents top admission  
Neighborhood patronage.

Bowing to the inevitable, the "Elvis-mad" (and properly so!) element of the moment, with a view toward adding a touch of piquancy to our advertising of the forthcoming engagement of 20th-Fox's "Love Me Tender," and, of course, with the "minor" objective of enticing some extra patrons, we launched an "Identify Your Kiss Print" contest.

A special trailer was run for 10 days prior to our engagement. Copy read: "Girls! Ask attendant for details of our contest 'Identify Your Kiss Print' during showing of Elvis Presley in 'Love Me

Tender' (dates). First prize a life-size, easel-mounted likeness of Elvis. Additional prizes: 10 "top-forty" records given by Wink Martindale's Wax Works located in Parks-Belk Department Store."

Next, I secured from our local branch of National Screen Service, as first prize, a life-size standee of Elvis, strumming his guitar, so realistic that one could almost see his inimitable and adorable (?) gyrations.

Third, a contribution of 10 "top-forty" records was secured from the record shop, which is operated by a popular young television personality; and these comprised five additional prizes.

Finally, Edwin Howard, amusement editor, Press-Scimitar, was contacted and wrote the stunt up as follows: "Hey, girls! Your kiss could win you a life-size cardboard figure of Elvis! The Bristol Theatre on Summer is inviting girls to register their kiss prints at the boxoffice anytime this week. Each print will be recorded on a separate slip of paper and the girl's name and address noted on the back. Then for the opening of Elvis' movie, 'Love Me Tender' all the prints will be taped to the big mirror wall in the theatre lobby. The theatre will open at one p.m., and the first girl to enter the theatre and correctly identify her own kiss print will get the cardboard Elvis—to have and to hold."

Although almost mobbed in the process of awarding first prize, it was worth it.

The entire cost of the campaign did not exceed \$15.

#### RUNNER-UP NUMBER 2

#### PATTERN FOR SELLING A WESTERN

Submitted by Sid Kleper  
Loew's College, New Haven, Conn.

1400 seats • 80 cents top admission  
General patronage.

The campaign we recently used on United Artists' "Man With The Gun" might well serve as a pattern for selling any western and with this idea in mind it is passed along as an entry in this contest for the benefit of exhibitors everywhere.

You can let down your hair a trifle in exploiting a wild and woolly opus and the more atmosphere you create the better.

We made up special "Wanted!" posters measuring 11 x 14 for tacking on poles, barricades and placing in store windows, as well as a special western motif herald. We also had souvenir giveaways in the form of key chains with a western boot along with tie-in card.

Aides were dressed in western costume complete with six guns. Several were used as street bally, and all helped in advance plugging at the theatre.

We resorted to sidewalk stencilling at curb and street intersections; and sniped poles, etc. with arrows pointing in direction of the theatre with current copy on the film.

All restaurants and grills featured a western sandwich inspired by the film; and leading milk bars featured a western sundae for refreshment either before or after seeing the picture.

A sound truck bannered with three-sheets was on the streets for two days.



As to newspapers, a Sam Goldwyn, Jr., story was planted in the Elm City Clarion; and art was planted in the Sunday Register.

Utilizing old fashioned stills on Jan Sterling, a corset tieup was effected with the leading women's specialty shops. Gun displays were arranged at a sporting goods store; five and 10 cent stores had counter and window displays on children's western regalia, toys; book stores came through with windows and counter displays on western fiction; and we even had a tie-in with a shooting gallery, with passes offered to target winners.

All kids who showed up at Saturday matinee in western costumes were admitted free; and we had a gun rack in the lobby so they could check their weapons.

Radio saturation on three stations was used again and, as usual, proved effective. The available television clip on the film was used by local station.

## RUNNER-UP NUMBER 3

### CHRISTMAS SHOPPING FESTIVAL

Submitted by James English  
Muse, Perry, Ga.

600 seats • 75 cents top admission  
General patronage.

I have here an idea which I sold to my merchants to keep Christmas shopping in our town and pay off for them as well as for me.

I went to the local newspaper and got the editor to help me sell this idea to the merchants. Here is what we did. Each merchant paid \$37.50 to participate in the "Festival." We sold 20 merchants at this price. Each \$37.50 was split, \$12.50 to the editor and the other \$25 to the theatre. For his money, the merchant received space in a double page newspaper ad which ran two weeks before Christmas and a half page the week before the holiday.

The ads were headed: "Perry's Christmas Shopping Festival. Complete stocks. Sensational Christmas values. And to make your shopping pleasant and enjoyable the cooperating firms below invite you to be their guest on Saturday, Dec. 15 and Saturday, Dec. 22 anytime from 10 a.m. to 6 p.m. at the Muse Theatre. Yes, mam! You may leave your children for free movies while you shop. Baby sitting service. Trade with these friendly cooperating firms and ask them for your free movie tickets."

Similar copy was printed on jumbo window cards with each merchants' name

## F-M Movie Guide Boosts St. Louis Films

ST. LOUIS—Fanchon and Marco's "Movie Guide" for January-February is an impressive 32-page, two-color booklet crammed full of fan news about current stars and coming pictures; ads for the F and M houses, etc. It is profusely interesting and a workman-like job.

An editorial states, "Family fun is yours at your favorite motion picture theatre. Whether its Mom and Dad . . . Mom and Dad and the younger set, or teen-agers . . . Grandma and Grandpa . . . or Aunt and Uncle . . . only the movies provide appealing entertainment and

on them, plus a trailer that was run in the theatre.

The theatre furnished each merchant all the free tickets he needed.

In addition to the ads, the newspaper also ran two front page stories about the festival.

The stunt worked out well and everyone was pleased. It brought us traffic in what is ordinarily dull theatre time and made the candy bar pay off beyond any gross we've ever done.

## RUNNER-UP NUMBER 4

### 33RD ANNIVERSARY STUNTS

Submitted by Michael Chiaventone  
Valley, Spring Valley, Ill.

891 seats • 45 cents top admission  
Small town patronage.

For our 33rd anniversary we sold a full page co-op ad, with the merchants paying for the page along with inexpensive gifts given away as prizes at the anniversary show. This broke in the local weekly paper the day of the show. Screen show consisted of a Bowery Boys feature, 3 Stooges comedy, a musical short and a cartoon.

The following gimmicks were worked: adult admission was changed to 33 cents for that day only; admission was one cent with a 1923 penny (year theatre opened); free admission to everyone proving they were 33 years old; free admission to everyone with the number 33 in their social security card or on their driver's license; and free admission to every 33rd person.

The biggest attraction of all, however, was the free popcorn handed out to each patron as they entered the door.

Each patron was given half of their ticket back, the other half being placed in a sealed box. This was used to pick the winners of the merchants' donated prizes.

The results were 324 paid admissions; 89 people admitted free; 45 admitted for one cent with the 1923 penny. We made sufficient on the coop page to supplement the free admissions, and to give us above normal business in dollars and cents for the day. We didn't have any trouble at all selling the full page coop ad, as every merchant we called on was receptive to the idea.

The first Saturday we were open we held a special free matinee show for the kids with the house paid for by the Spring Valley Businessmen's Association. Shown were a feature not shown at any other time, "Angels In The Outfield" and three cartoons. Attendance numbered 597.

relaxation WITHOUT INTERRUPTIONS. And best of all, you can pick a program to fit the family mood . . . whether it's comedy, music, drama, romance, or action—some movie theatre has just the program for you. The price is right, too. So if Dad wants to forget his business . . . Mom wants to get away from household work and worry . . . the youngsters want a night out . . . select a movie for your enjoyment. There's absolutely nothing like it for keeping the family together for fun through the year. Try it tonight . . . or any night."

## Accent On Youth

NEW YORK—Exhibitors draw their biggest audiences from among people who are in the 20-29 age group inclusive and their second biggest audiences from among people who are in the 15-19 group, according to the latest findings in Look Magazine's continuing survey of U. S. markets. In third place, according to the survey, is the age group from 10 to 14.

The survey is conducted for Look by Alfred Politz Research, Inc., one of the nation's leading research organizations.

Findings resulting from field work which was conducted in September, 1956, show that a total of 25,600,000 people in the United States who are 10 years of age or older said they had attended at least one movie in the week prior to interviewing. Of these, 12,900,000 were males and 12,700,000 were females.

## Warners To Reward "Land" Bally

NEW YORK—In conjunction with Warners' forthcoming saturation booking and promotion campaign on "The Big Land," a Jaguar production starring Alan Ladd, Virginia Mayo, and Edmund O'Brien, the company will award a \$100 Saving Bond to the three theatre managers who set up the best advertising and publicity campaigns for their individual engagements during the period of saturation premieres in the Kansas City and St. Louis branch areas.

Awards will be given to best campaign by a theatre manager in a city with a population of over 50,000, not less than 5,000 nor more than 50,000, and less than 5,000.

## Car Giveaway Clicks

HOLLYWOOD—The new King Midas sports car giveaway which recently made a successful debut in its test-run at the Crest and Town, Oceanside, Cal., should be of interest to all exhibitors on the alert for new stunt's to promote boxoffice receipts and stimulate interest in their theatre on a long-range plan.

Fifteen merchants picked up the tab for the promotion which filled these two houses with overflow audiences.

The sports car giveaway promotion is handled by the Gabe Barnett organization in Hollywood, which is well known in the industry for its successful operation of theatre advertising clocks for many years.

As the theatre had been closed for about a month the anniversary show also served as a grand reopening and helped let people know we were back in business.

## MOTION PICTURE EXHIBITOR

— AWARDS —

**\$100<sup>00</sup> Per Week**

**TO THE WINNER**

OF

## SHOWMANSHIP SWEEPSTAKES

**YOU, TOO, CAN COLLECT!**

**SEND YOUR ENTRY IN NOW!**



THIS IS WHAT  
THEY'RE ASKING FOR!



Color by  
**TECHNICOLOR®**

**IS THE ANSWER!**

*And now....*



**The curtain  
rises on**

# TECHNIRAMA

TECHNIRAMA, the spectacular new large-screen color motion picture product developed by TECHNICOLOR® is now ready to excite theater audiences the world over.

TECHNICOLOR Corporation proudly announces that TECHNIRAMA was selected for production of the great color motion pictures listed here...soon to be released for premiere showings...

- ☆ DAVY — Ealing Production — Metro-Goldwyn-Mayer
- ☆ ESCAPE IN JAPAN — RKO Radio Pictures, Inc.
- ☆ LEGEND OF THE LOST — A Batjac Production — United Artists
- ☆ NIGHT PASSAGE — Universal Pictures Co., Inc.
- ☆ SAYONARA — Goetz Pictures, Inc. — Warner Bros. Pictures, Inc.
- ☆ SEA WALL — De Laurentiis — Columbia
- ☆ SLEEPING BEAUTY — Walt Disney Production — Buena Vista Film Dist. Co., Inc.
- ☆ SOUVENIR D'ITALIE — Athena-Rank
- ☆ THE MONTE CARLO STORY — Titanus Films — United Artists

**TECHNICOLOR  
through TECHNIRAMA  
offers:**

Large area negative photography  
using standard 35mm film

•

Most efficient use of negative area

•

Versatility — Standard or  
road-show prints all from one  
original negative

•

Greatly improved picture  
sharpness

•

Freedom from graininess

•

Increased depth of focus

•

Minimum image distortion

## TECHNICOLOR CORPORATION

MOTION PICTURE DIVISION

*Herbert T. Kalmus, President and General Manager*



# The International Scene . . . . .

## Canada

### 20th-Fox, Odeon End "Oklahoma!" Dispute

TORONTO — Twentieth-Fox, Ltd., and Odeon Theatres (Canada) Ltd., have settled their disagreement over the CinemaScope version of "Oklahoma!" An announcement by Odeon said it had withdrawn its suit against 20th-Fox and relinquished all rights to the film in return for a satisfactory settlement, which included the payment by Fox of all its costs.

Odeon lost its motion in Ontario Supreme Court last month for continuation of an interim injunction issued in Ottawa temporarily restraining Fox from releasing the film and Famous Players Canadian Corporation from acquiring it. Odeon claimed it had first call on the CinemaScope version of the film.

Famous Players will begin booking the film, with the first date for Calgary in early February, with other cities to follow. Only in Toronto will the CinemaScope version be held up, as the Todd-AO version is now in its ninth month at the Famous Players' Tivoli. In Montreal the Todd-AO version concluded a 30-week run.

### Canadian Comment

The regrouping of theatres in Toronto adopted by Famous Players Canadian Corporation following closure of Shea's, has worked out well. The Hollywood was joined by the Palace and the Runnymede to show first-run pictures. The policy was kicked off with "The Girl Can't Help It," followed by "Anastasia." The Odeon organization, which had the Carlton-Fairlawn-Colony in a first-run policy, launched another first-run day-date policy for four theatres, the Hyland, Danforth, and Humber in Toronto, and its house in Cooksville, a nearby community. Odeon has used multiple runs in several cities during the past few years.

A leading Canadian exhibitor has told his fellow exhibitors that admission prices should be increased if they are going to stay in business. Nathan A. Taylor, president, Twinex Century Theatres Corporation, Ltd., operators of over 60 houses in Ontario, said that "only the exceptional theatre can now depend for profit on a high regular weekly attendance. Admission scales must be geared to an average lower-percentage occupancy of rated seating capacity." Taylor argues that the average theatre-going patron can easily sit at home and get his entertainment and relaxation by watching TV when the weather turns bad. "Henceforth, there must be a more jagged chart of attendance based on weather conditions and other uncontrollable influences," he said. Theatres, claims Taylor, "have failed to maintain a barrage of publicity directed at the potential movie-going public in order to keep them thinking about attending the movies."



As part of the recent promotional campaign on U-I's "Battle Hymn," which deals with the life of Colonel Dean E. Hess, the clergyman turned fighter pilot, Colonel Hess, accompanied by Philip Gerard, U eastern publicity manager, visited Toronto; seen, left to right, are Loew's Ontario manager Jack Clark; Gerald Pratley, Canadian Broadcasting Corporation; Colonel Hess; Jack Karr, Toronto Star; and Jim Harrison, Regional Theatres in Canada.

Figures for theatre fires in Canada in 1956 show they will be the highest for any year in the postwar period. The theatre safety record, one of the best in the world, remained unaffected, however. Not one fatality or injury to a patron because of a fire was reported in 1956.

The 16th annual meeting of Toronto branch of the Canadian Picture Pioneers elected four new members to the board of directors. They are Jack Arthur, Len Bishop, Eddie Harris, and Lionel Lester. Seven of the 11 directors were reelected. They were Clare Appel, R. W. Bolstad, Dan Krendel, Archie Laurie, George Oulahan, Morris Stein, and Tom Daley. The directors will choose the offices for the new term at their first meeting. Ten new members were inducted into the organization. Oscar Hanson, head of the trust fund, urged greater fund-raising activity.

**CINE CHATTER:** Stan Helleur, originally movie columnist at The Telegram, Toronto, until he switched to movie publicity before returning as a gossip columnist, left to become full-time editor of Mayfair Magazine. . . . With business at the suburban houses crumbling, four

### Rank Gets French Film

MONTREAL—J. Arthur Rank Film Distributors, Ltd., have secured the distribution in Canada of one of the latest of French pictures, "Quai Des Illusions," starring Gaby Morlay, Lise Bourdin, and others, lensed in DyaliScope, black and white, which is comparable to CinemaScope. This picture is scheduled to open in Montreal this month in two theatres, the Champlain and Cremaizie. The deal was arranged with Alan Davey Film Company, Paris, France.

former Famous Players Vancouver houses, the Alma, Kitsilano, Windsor, and Victoria Road, all outdated, will be taken over by the wreckers shortly. They will make way for industry and other purposes. Two houses have been put up for sale by Odeon, as well. They are in Mission and Haney in the Fraser Valley, both small situations. . . . Bingo is being found by 35 Prairie Province houses as a means of keeping open. . . . Bill Reid, who for the past 34 years was connected with the Toronto office of 20th-Fox, died. . . . Morris Berlin's Somerset, Ottawa, is being used this winter by the Ottawa Film Society. . . . A testimonial dinner for Charles Cashman, salesman to the film industry for Photo-Engravers and Electrotypers, for many years, is being arranged by a committee headed by Al Perly, Biltmore Theatres. Also on the committee are Clare Appel, Walter Kennedy, Ron Leonard and Murray Sweigman. . . . Mel Jolley, manager of the Century, Hamilton, has resigned to settle with his family in the U. S. The Hamilton Theatre Managers Association organized a farewell dinner in his honor. Paul Turnbull, manager, Downtown, Hamilton, is Jolley's successor. John Giroux, manager, Capitol, Peterborough, replaces Turnbull and will be replaced by Verd Marriott, manager, Park, St. Catharines, a house recently closed. . . . Modern-type seats are being installed in the Capitol, Cornwall, operated by Clarence Markell in partnership with Famous Players Canadian Corporation. . . . The Astor, on Toronto's main stem, is being leased to the post-office. . . . Johnny Rosenberg, for the past 10 years manager, Palace, Montreal, a Consolidated Theatres operation, died in Montreal at his home.

—HARRY ALLEN, JR.



At Variety Club Tent 28 salute to past chief barkers' luncheon held recently at the Sheraton Room, King Edward Hotel, Toronto, Canada, incumbent chief Barker Nat Taylor, left, presented cuff links to past chief barkers, left to right, William Summerville, Jr.; Dave Griersdorf; Harry Mandell; Jack Chisholm; R. W. Bolstad; Morris Stein; and J. J. Fitzgibbons, Jr., who accepted for his father, J. J. Fitzgibbons, Sr.



## Theatremen Hail New Skyscraper Project

BOSTON—The announcement by Prudential Insurance Company that it has bought the Boston and Albany Railroad's Back Bay yards for the construction of a \$100 million skyscraper was enthusiastically received, particularly by theatre interests. It is understood that there will be no motion picture theatre, as such, in the project, but there will be an auditorium accommodating 6,000 persons with ample room for conventions, exhibitions, and expositions, aimed at attracting throngs of outside visitors to the city.

The Prudential plans prompted Samuel Pinanski, president, American Theatres Corporation, to remark "... This city has proposed an \$85 real estate tax rate, highest of any city in the country, and yet the city is close to bankruptcy. No one can survive this high rate, and one way to relieve the tremendous burden is by new construction and building. Downtown theatres will continue to suffer unless Boston is rehabilitated ... Yet right here I must emphasize again my theory about the antiquated system of distribution prevalent in our industry ... We are all realistic about the changes in the shopping and retailing habits of the public and our industry is no different. Exhibitors in the urban growth areas should be allowed to take advantage of first-run product at the same time as downtown theatres. Distributors should not be allowed to continue playing ostrich with their heads in the sand."

Ben Domingo, managing director, Keith Memorial, said, "This Prudential project is the definite turning point in the fortunes of Boston and should be a great boom to the downtown area, including theatres." Martin J. Mullin, president, New England Theatres, Inc., said, "We at New England Theatres are 100 per cent for any progressive step the City of Boston sponsors ... Not only will our downtown theatres be improved, but some of this money is bound to find its way into our suburban theatres as well."

## Albany

George Lourinia, manager, Fabian's Saratoga Drive-In, N. Y., is serving as winter assistant to George Seed, Cohoes, Cohoes, N. Y. ... Bill Hanley, RKO booker, moved temporarily to Universal with the closing of the RKO branch. Nine RKO employees were let out. ... Francis J. Mulderry, 52, owner of the building housing the 20th-Fox and Columbia offices, died suddenly. ... The State Catholic Welfare Committee filed a brief with the Appellate Division, Third Department, supporting the Board of Regents' denial of a license to "Lady Chatterly's Lover." ... Theatre operating costs would be increased in New York State if a bill sponsored by Senator Nathaniel T. Hellman, Bronx Democrat, is passed by the present session of the Legislature. The measure requires the Industrial Commissioner to establish, by a minimum wage order, pay of 95 cents an hour for cashiers, 85 cents for door-men, and 75 cents for ushers. The State Council of churches voted to fight against legalization of Bingo.

## NEWS OF THE TERRITORIES . . .



Jeff Chandler, star of his own Earlmor Productions' "Drango," was greeted recently by staff members of United Artists' exchange in Atlanta when he visited in connection with the opening of the film at Loew's Grand.

## Schine Attorney Appeals For New Contempt Trial

BUFFALO—At the conclusion of arguments in the appeal of the Schine interests for a new trial last week, Federal Judge Harold P. Burke gave the opposing attorneys two weeks in which to file memoranda. Frank G. Raichle represented Schine and Joseph E. McDowell, trial attorney for the anti-trust division, Department of Justice, represented the Government, the plaintiff.

Raichle pleaded for a new trial on the grounds that the Schine interests were prevented from introducing important facts pertaining to the defense in the course of their 1945-55 trial. Schine previously had been found guilty of criminal contempt.

## Atlanta

The Carolina, Greenwood, S. C., has been closed. ... The Fox, Greenville, S. C., has been remodeled. ... Mrs. O. B. Grimes, wife of the owner, Druid, Tuscaloosa, Ala., was recuperating from surgery in Emory Hospital here. ... Polly Puckett, Allied Artists secretary, returned to her desk after surgery; Hilda Knight, accounting department, also was back on the job after hospitalization. ... Frances Hopkins, WOMPI recording secretary, resigned and was replaced by Alma Binford. Also resigned are Dorothy Eller, finance chairman; Martha Chandler, publicity chairman; and Helen Taylor, chaplain. No replacements were announced. ... Bernard Depa, manager, Weis, Savannah, Ga., who recently became a father, has resigned to join a northern circuit. ... Jim Stansel was named manager, Suburban, Valdosta, Ga.

## Boston

After a 24-week run in the Saxon, "Oklahoma!" is giving way to Paramount's "The Rainmaker" on Feb. 15. ... Chester Stoddard, district manager, New England Theatres, is changing his headquarters to the Paramount, Lynn, Mass., while Hy Fine, district manager, New England's Boston Theatres, is moving back to the second floor in the Metropolitan here. Both men have been making their offices at 260 Tremont Street in the circuit's main

## Allied Of N. E. Elects Mullin, Okays Sweeps

BOSTON—Martin J. Mullin, president, New England Theatres, Inc., was re-elected president, Allied Theatres of New England, at the annual election of officers held at a luncheon meeting in the Hotel Touraine last fortnight.

The organization, comprising 200 theatres in the upper New England states, has no affiliation with any national exhibitor group. At the meeting, it was voted unanimously to pledge full support to COMPO's forthcoming Academy Awards Sweepstakes.

Others elected are John J. Ford, chairman of the board; Stanley Sumner; treasurer; and Samuel Pinanski, Charles E. Kurtzman, Ben Domingo, Edward S. Canter, and Harry Feinstein, vice-presidents. Frank C. Lydon was reelected executive secretary. Members of the board, to serve for one year, are Walter Brown, Theodore Fleisher, Joseph Liss, Winthrop S. Knox, Jr., Philip Smith, Richard Dobbyn, and Max I. Hoffman.

office. ... The anti-trust suit of Image and Sound Service of New England for \$5.5 million dollars, filed in October, 1954, against Altec Service Corporation and National-Simplex-Bludworth, is set for trial early in April before Judge George Sweeney in U. S. District Court here. ... Joe Lourie, former ATC theatre manager, has joined Theatre Merchandising Corporation, Nat Buchman, president. Lourie will be a supervisor of the concessions operations for drive-ins and will work with Sidney Rudnick.

U. Barrett is moving his drive-in from Milton, Vt., to Shelburne, Vt., about 12

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## Property Owners Fight Drive-In Site

CHICAGO—Property owners in a north-west section of the city, represented by attorney Bernard M. Kaplan, filed an appeal in Appellate Court against a circuit court decision permitting the construction of a drive-in in their midst.

A second suit was filed in Circuit Court on behalf of the Rivergrove Theatre Corporation, Belmont Entertainment Corporation, Essaness Associates, and Norwood Enterprises, alleging that a purchase agreement with the drive-in promoters for two outdoors has a non-competition covenant which would bar construction of the proposed new drive-in. The suit states that despite the non-competition covenant the defendants have acquired acreage at Milwaukee Avenue and Golf Road and have taken steps to rezone it for a drive-in. Named as defendants are Frank Fink and his wife, Florence, their son, Morton Fink, Irving Gandall, his wife Helen, and his brother, Charles Gandall.

The appeal to Appellate Court asks review of Judge Harry M. Fisher's decision invalidating farm zoning as it applied to the tract and leaving it without zone classification. Judge Fisher refused to disqualify himself from the case although his son, David, filed the suit. His son-in-law, Gerald White, represented the plaintiff in the trial of the case.

miles away. Much of the old equipment will be salvaged to be installed in the new spot, located in a more populous area. . . . Bob McDonough, former shipper, Paramount, is back at the office after four years in the Air Force. He is now an assistant booker. . . . A son was born at Central Maine Hospital, Lewiston, to Mr. and Mrs. George Neagle, owners, Met, Lisbon Falls, Maine. . . . Jim Pollard, owner, Community, Auburn, Maine, was released from the Central Maine Hospital after surgery. . . . Edward Lider, president, Independent Exhibitors, Inc., of New England, was elected secretary, National Allied at the Cincinnati board meeting.

**PROVIDENCE, R. I., NEWS**—While New York's Mad Bomber has been ap-

## Interstate Circuit May Play Legitimate Roadshows

DALLAS — Interstate Theatre has received a query from Legitimate Independent Theatres of North America, Inc., with regard to the possibility of the circuit as an outlet for legitimate road show companies. John Q. Adams, Interstate executive, said the new organization had been furnished with a list of the circuit's theatres available for legitimate productions in Dallas, Fort Worth, San Antonio, Austin, and Houston, and that Interstate would be open to queries on all possible road company productions in this area.

prehended, Rhode Island's hoax bomber is still at large. His latest victim was the Strand, Newport. Two separate calls emptied the theatre while police made a search. . . . Bill Trambukis, Loew's State manager, returned to his desk following a minor operation. . . . The Rhode Island branch, American Civil Liberties Union, registered strong opposition to the proposed movie and theatrical licensing ordinance in this city. Milton Stanzler, Union correspondent here, said, in a statement being forwarded to Mayor Walter H. Reynolds, that the ordinance is unconstitutional under terms of a "prior restraint" decision of the U. S. Supreme Court.

## Buffalo

Distribution and exhibition turned out last fortnight for the Variety Club's testimonial dinner honoring Eddie Susse and Stanley Kositsky. William P. Murphy and been named MGM city salesman to succeed Susse, now Albany branch manager. . . . The two week showing of the American Cancer Society's film on breast cancer in 24 theatres drew an estimated 20,650 women to special morning screenings. . . . Variety Club's contribution this year to the Cerebral Palsy Clinic in Children's Hospital was \$31,347. To heart committee chairman Marvin Jacobs went much of the credit for the campaign. . . . Harry Goldsmith, manager, Schine Palace, Lockport, N. Y., scheduled a one-day appearance of the Little Singers of Paris as a stage attraction. . . . Catholic groups

## New Ohio Censor Bill Would Reinstate Fees

COLUMBUS, O.—The three dollar per reel censor fee, which realized about \$25,000 annually when Ohio's defunct censorship law was in effect, would be reinstituted under provisions of Senate Bill 115, introduced by Andrew C. Putka, Democrat, Cleveland, and Robert R. Shaw, Republican, Columbus, and in House Bill 171, introduced by Charles W. Whalen, Jr., Republican, Dayton, which propose to restore censorship.

Members of the proposed three-person Motion Picture Licensing Board would receive \$25 per day, or part of a day, plus expenses and would be appointed by the Governor and would serve "at his pleasure" to censor "obscene, lewd, lascivious, or filthy" films and those "advocative or provocative" of immediate crime or jeopardy to public safety. There are a few minor exceptions to the measures, which dictate that all film product to be exhibited in the state be examined.

If a picture is approved, a certification will be issued, but a film can be recalled at any time for reexamination. A person submitting a picture for examination that is not acceptable for licensing will be notified by the board within 30 days after submission and may appear to be heard.

The board would have the authority to refuse acceptance of any picture until deletions are made as determined by the board. In this event, the matter would be referred to the Department of Education. The fine for violation is \$25 to \$300 for the first offense; for subsequent offenses \$300 to \$500.

are sponsoring three showings of Paramount's "The Ten Commandments" this month in the Century, according to manager Robert T. Murphy. The feature has received the Scholastic Legion of Decency's Film Citation for February. . . . The Monroe County sheriff's office believes teenage vandals were responsible for damage estimated at \$2,000 at the Central Drive-In, Gates, N. Y.

## Charlotte

Fred MacMurray was a visitor on behalf of U-I's "Gun For A Coward," playing in the Center. . . . Harold Keeter, United Artists branch manager, was hospitalized for a check-up. . . . Jack Webb, long with RKO, now is with 20th-Fox. . . . Charles Mincey, 20th-Fox, resigned. . . . Margaret Raines, Theatre Booking, resigned. . . . E. E. Kepley, Welcome Drive-In, Welcome, N. C., was conferring with Charlotte Booking and Promotion Service regarding the latter taking over his account. . . . George Carpenter, exhibitor in western North Carolina, has recovered from several weeks' illness. . . . Bill Thrush has taken over the Shelby Drive-In, Shelby, N. C. . . . The Small Business Administration, in cooperation with the Chamber of Commerce, is holding a management course on "Management Problems in the Operation of a Business" at Charlotte College for which industryites have been invited to enroll. . . . The Ground Observer Corps is eager to display vital Civil Defense information



Spyros P. Skouras, 20th-Fox president, recently addressed a mid-west divisional sales meeting at Chicago outlining the company's product for 1957. Joining him were, seated, left to right, Donald A. Henderson, secretary-treasurer; Alex Harrison, general sales manager; G. Glenn Norris, central-Canadian division manager; Morton A. Levy, mid-west district manager; and Tom McCleaster, central district manager. Branch managers surrounding Skouras are, left to right, Ray Schmertz, Indianapolis; George Regan, Omaha; Robert McNabb, Cincinnati; Jack Lorentz, Milwaukee; Jack Cohan, Minneapolis; Dave Gold, Des Moines; I. J. Schmertz, Cleveland; Robert Conn, Chicago assistant manager; J. J. Lee, Detroit; William Gehring, Jr., St. Louis; and Tom Gilliam, Chicago.



on the marquees of closed theatres, according to Colonel J. A. Brenner, Raleigh, N. C.

## Chicago

Cecil Britt, 46, Walnut manager, Walnut, Ill., died. . . . Missouri-Illinois Theatre Owners officers and directors met to discuss 1957 activities. . . . Paul Love, Starlite Drive-In, Shelburne, Ind., representative for United Film Service, attended the annual meeting of the firm in Kansas City. . . . Morris Hellman, United Artists salesman, will celebrate his 50th anniversary in the industry in May. . . . Jim and Dorothy Virgil closed the Fiesta, McLean, Ill., and moved to Tucson, Ariz. . . . For what is said to be the first time, the Lake, Oak Park, Ill., scooped TV. The house held a sneak preview of "Tugboat Annie," and received favorable audience reaction. The half-hour video show probably won't hit the networks until 1958. . . . Herman Stern, former Surf manager, died.

## Cincinnati

Heading Variety Club committees this year, as announced by chief barker William Onie, are Abe Maius and Noah Schechter, house co-chairmen; Edward Salzberg and Onie, welfare; Jack Kalan and Arthur Van Gelder, entertainment; James McDonald and Nat Kaplan, membership; Nate Wise and Bernard Dabney, publicity; Allan Moritz and Sam Gutterman, sports; and Saul Greenberg, law. . . . Mike Simons, MGM public relations, New York, was a visitor. . . . An automatic telephone system has been installed in the 20th-Fox exchange. . . . Margaret Woodruff, Columbia head booker, presided over a two-day regional convention of Gamma Province, Delta Theta Tau, a national philanthropic sorority, at Dayton, O. . . . D. Irving Long, president, Fourth Avenue Amusement Company, Louisville, Ky., and Mrs. Long became parents of a boy.

**COLUMBUS, O., NEWS**—David Susskind, producer of MGM's "Edge Of The City," was scheduled to visit for press, radio, and television interviews in advance of the picture's test engagement in Loew's Broad. . . . Barbara Rush, in 20th-Fox's "Oh Men, Oh Women," was due to appear here for interviews in advance of the opening in the RKO Palace. . . . The Miles Circuit, Academy Theatres, and Fred Rowlands Theatres combined to book first-run showings of "The Brass Legend" and "Dance With Me Henry." . . . The audio-visual division, State Department of Education, which operates one of the largest film exchanges in the world, is moving from the State Office Building to the Scott Krauss Building.

Watch for them!

**NEXT!**

**Detroit Territory**

Issue of February 20

**Albany Territory**

Issue of February 27

Save them!

February 13, 1957

# Film Exchange and Dealer Listing for the CLEVELAND FILM TERRITORY

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

## Film Distributors

### ALLIED ARTISTS, 507 Film Bldg., 2108 Payne Ave.—PROspect 1-2741

Br. Mgr.: Sam Schultz. Sales: Mike Gould, Edward Cutler. Booker: Carl Scheuch. Cashier: Elaine Bernstein. Emerg. Phone: Schultz, EVERgreen 1-0085; Shipper, Joe Bernstein, MULberry 1-8895. (President and Franchise Owner in residence: Nate Schultz)

### BUENA BISTA (Disney), 601 Film Bldg., 2108 Payne Ave.—SUPERior 1-4313

Booker: Arthur Ehrlich. Field Exp.: Philip Conway. Auditor: T. L. Irwin. Emerg. Phone: Erlich, CEDar 1-5600. (Dist. Mgr. in residence: Ted Levy)

### COLUMBIA, 620 Film Bldg., 2108 Payne Ave.—CHerry 1-3545

Br. Mgr.: Jerome Safran. Sales and Office Mgr.: Leonard Steffens. Sales: William T. Gross, Martin Grassgreen. Bookers: Jack Kenahan, John Campbell. Cashier: Grace Dolphin. Field Exp.: Harry Rice. Emerg. Phone: Steffens, ATLantic 1-9656; Shipper, George Sendry, MONTrose 2-1021.

### IMPERIAL, 308 Film Bldg., 2108 Payne Ave.—MAIN 1-9376

Br. Mgr.: Irwin H. Pollard. Booker: Betty Bluffstone. Cashier: Margaret Dugan. Emerg. Phone: Ted Mash, SHIPper, SHAdyside 9-2490.

### METRO-GOLDWYN-MAYER, 2346 Payne Ave.—PROspect 1-3340

Br. Mgr.: Jack Sogg. Office Mgr.: George F. Bailey. Sales: Dorsey H. Brown, Jr., Joe Krenitz. Bookers: Nativia Roberts, Gerald Kerner, Larry Reese. Cashier: Mollye L. Davis. Field Exp.: E. C. "Manny" Pearson. Emerg. Phone: Bailey, HILLcrest 2-3024; Shipper, Stephen Andrews, LUDlow 1-1607.

### PARAMOUNT, 1735 E. 23rd St.—PROspect 1-3914

Br. Mgr.: Harry S. Buxbaum. Office Mgr.: Lillian Ack. Sales: J. Lipow, Gordon Bugie. Bookers: I. Sears, S. Wyman, Sheldon Schermer. Field Exp.: Ralph Buring. Emerg. Phone: Sears, LAKewood 1-9442; Shipper, William Andrews, IVanhoe 1-2127.

### REPUBLIC, 2112 Payne Ave.—PROspect 1-0034

Br. Mgr.: Jules Livingston. Office Mgr. and Booker: John Majdiak. Sales: Justin Spiegle. Cashier: Shirley Shuta. Emerg. Phone: Majdiak, EVERgreen 1-5172.

### 20TH CENTURY-FOX, 2219 Payne Ave.—TOWER 1-2257

Br. Mgr.: I. J. Schmertz. Sls. Mgr.: Sam Weiss. Office Mgr.: Frank Hunt. Sales: Sam Lichter. Bookers: Joe Davidson, Joe Cosley. Cashier: H. Wapperer. Field Exp.: Sol Gordon. Emerg. Phone: Hunt, WOODbine 1-2846; Davidson, FAIRmount 1-8678; Cosley, EDison 1-4952; Shipper, John Gala, YELLOWstone 2-2309. (Dist. Mgr. in residence: Tom McCleaster)

### UNIVERSAL-INTERNATIONAL, 2342 Payne Ave.—PROspect 1-0413

Br. Mgr.: Carl Reardon. Sls. Mgr.: Jim Levitt. Office Mgr.: Frank Musto. Sales: Ed Bergman. Bookers: Dick Dowdell, Ronald Spark. Cashier: Marie Roessel. Field Exp.: Preston "Duke" Hickey. Emerg. Phone: Musto, CLEARwater 2-3912; Shipper, Frank de Franko, ACADEmy 1-7243. (Dist. Mgr. in residence: Peter Rosian)

### UNITED ARTISTS, 400 Film Bldg., 2108 Payne Ave.—PROspect 1-2985

Br. Mgr.: David Rosenthal. Office Mgr. and Booker: George Bressler. Sales: Aaron Wayne, Rudy Norton. Booker: Tony Reinman. Cashier: Catherine Chorich. Field Exp.: Howard Pearl. Emerg. Phone: Bressler, EVERgreen 2-0726; Reinman, TUXedo 4-6637.

### WARNER BROS., 2300 Payne Ave.—TOWER 1-5920

Br. Mgr.: William Twig. Sls. Mgr.: Edgar Catlin. Office Mgr.: Yara Miller. Sales: Robert Blitz. Bookers: Anthony Laurie, Lester Dowdell, Ellis Lewin. Cashier: A. E. Engelbert. Field Exp.: Irving Tombach. Emerg. Phone: Miller, REDwood 1-0576; Shipper, Sigmund Clayman, FAIRmount 1-5120.

## Supply Dealers

### NATIONAL THEATRE SUPPLY, 2128 Payne Ave.—PROspect 1-4613

Emerg. Phone: LONGacre 1-6652

### OHIO THEATRE SUPPLY, 2108 Payne Ave.—PROspect 1-6545. Emerg. Phone: EVERgreen 1-0376

### OLIVER THEATRE SUPPLY, 1701 E. 23rd St.—TOWER 1-6934-35.

Emerg. Phone: EDison 1-8593, ENDicott 1-0577

## Screen Trailers

### NATIONAL SCREEN SERVICE, 2336 Payne Ave.—PROspect 1-8282

Br. Mgr.: Nat Barach. Office Mgr.: George Kendis. Sales: Irving Marcus. Emerg. Phone: Kendis, CEDar 1-8342.

## Signs, Advertising and Printing

### ARKAY SIGN & DISPLAY CO., 2108 Payne Ave.—SUPERior 1-1727

### GALLO DISPLAY CO., 1012 Sumner Ave.—TOWER 1-3340

### ARTHUR F. LUTHI SIGN CO., 304 Superior Ave., N.W.—CHerry 1-3177

### NATIONAL SCREEN SERVICE, 2336 Payne Ave., PROspect 1-8282

## Film Delivery Services

### E. S. JOHNSON, 704 Film Bldg., 2108 Payne Ave.—PROspect 1-3689

Br. Mgr.: E. S. Johnson. Emerg. Phone: MIDlake 4-9940.

### ALBRECHT FILM DELIVERY, 1500 Lakeside Ave.—PROspect 1-3689

Br. Mgr.: George Thomas. Emerg. Phone: CLEARwater 1-5540.

### FILM TRANSIT CO., 536 Film Bldg., 2108 Payne Ave.—PROspect 1-7996

Pres.: P. L. Tanner. Asst. Mgr.: Arthur Marchand. Emerg. Phone: TUXedo 5-0635.

### L. C. GROSS CO., 1836 E. 23rd St.—CHerry 1-871

Pres.: Louis Gross. Mgr.: Richard Gross. Emerg. Phone: JACKson 6-8922.

### STATES FILM SERVICE, INC., 2108 Payne Ave.—PROspect 1-3723

Br. Mgr.: Harry Schenberg.

## Service Companies

### ALTEC SERVICE CO., 2108 Payne Ave.—MAIN 1-2089

### RCA SERVICE CO., Euclid Ave. E. 17th St., Keith Bldg.—CHerry 1-3450

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## "Mated" Film Seized; Exhibs To Be Tried

HOUSTON—Ervin Brown, Harry McHaffie, and the Avalaon Art made the headlines following the opening of a medical type film called "Mated." About 40 plainclothesmen and policemen, plus four squad cars, took over at the Art and arrested McHaffie and Brown, who were bailed out by their attorney on a \$1,000 bond. The film, termed "lewd and lascivious" by the police, was seized and locked up. Brown and McHaffie were slated for trial for "exhibiting an immoral movie."

The Harris County grand jury, with the chief of police, sheriff's representatives, and members of the press were guests at a special showing of "Mated" in the 20th-Fox screening room the next week. The police will retain custody of the film until they are forced through legal channels to give it up. It was understood, unofficially, that the jurors expressed an opinion that the picture was "more boring than sinful." Also, that it was very doubtful if the charge of exhibiting an "immoral" movie could be made to stick.

The division, formerly financed by censor fees, distributes nearly 4,000 films per week to schools and colleges.

### Cleveland

Variety Club is holding a house warming in its new club rooms in the Tudor Arms Hotel on Feb. 16. Marshall Fine, chief barker, credits decorating and furnishing to the supervision of LeRoy Kendis, Associated Circuit. A large lounge, card rooms, a fully equipped bar, and a powder room are provided. . . . Nico Jacobellis, manager, Heights Art, is planning to visit his family in Italy this summer. He came here in 1948 on a student visa and last summer took out first citizenship papers, which make it possible for him to return without international complications. . . . Skirball Brothers have added the Park, Mansfield, O., to the circuit from Nate Schultz' Selected Theatres Circuit. . . . George Goodman arrived to join the local 20th-Fox sales force, covering the river territory. He was transferred from another 20th-Fox branch.

A. F. Braeunig, office manager, stays on the RKO payroll, at least until all prints and contracts have been shifted to Universal. . . . The merchants of Edgerton, O., and the local bank are sponsoring the reopening of the Charve. Charles Lewis will operate the house with Co-operative Theatres of Ohio doing the buying and booking. . . . A second son, Daniel Frank, was born to the wife of Miles Mutchler, National Theatre Supply, and a daughter was born to Mrs. Jean Burdel Forys, until recently bookkeeper, Imperial Pictures. . . . Mrs. Rolinda L. Rose has joined Imperial Pictures as secretary. . . . Edward Wernerm, 83, one-time owner, Winsor, Canton, O., died. . . . In Toledo, O., Harry J. Morris, 67, assistant manager, Royal, died. . . . Former Air Force First Lieutenant Tom McCleaster, 20th-Fox district manager, held a preview in the 20th-Fox screening room of "Three Brave Men" and "First 100 Days in the Air Force" for active members of the Cleveland Air Force Reserve Center. . . . Eva

## Ad Material Rentals Not Subject To Michigan Tax

DETROIT—The Wayne County Circuit Court ruled last month that rentals of National Screen Service advertising materials are not subject to the Michigan three per cent Use Tax, it was reported by Allied Theatres of Michigan to its membership. The exhibitor organization protested several years ago when the State Department of Revenue assessed each successive rental of such material and members were advised to deduct the levy before remitting bills to NSS.

David Newman, ATM counsel, contended that these transactions were exempt from the tax under the law and initiated legal action on behalf of the exhibitors. After a long trial, the Court ruled for the plaintiff, but the possibility remains that the State Revenue Department will appeal the decision to the Michigan Supreme Court.

Urdang, secretary to M. B. Horwitz, Washington Circuit head, left Mt. Sinai Hospital to complete convalescence from a heart attack at home.

Jim Levitt, Universal, was elected president, local Colosseum unit. Other newly elected officers are vice-president, Justin Spiegle, Republic; and secretary and treasurer, Dorsey Brown, Loew's. . . . The entire RKO staff accepted the invitation of the Universal Social Club, to which all U-I members belong, to attend a buffet luncheon in the U-I exchange prior to the closing of the RKO branch. Every member of the U-I exchange signed the invitation, and all of them were hosts equally, including district manager Peter Rosian and branch manager Carl Reardon.

### Dallas

J. B. Underwood, southwestern division manager, Columbia, and Mon Whitcher, branch manager, left for a meeting in New Orleans with A. Montague, general sales manager, and Rube Jackter, assistant general sales manager. . . . R. J. O'Donnell and Raymond Willie, Interstate, attended the Screen Directors Guild dinner in Hollywood, at which the Dallas News' John Rosenfield was to be named top critic of the year. Rosenfield suffered a heart attack on a recent visit to New York. . . . Cecil B. DeMille was to visit this week to speak at a dinner of the

## Houston Drive-In Owner Wants Loew's Board Seat

HOUSTON—Jack A. Farr, local drive-in operator, has disclosed that he wants a place on the Loew's, Inc., board of directors on a dollar-a-year basis, plus traveling expenses. Farr recently released a copy of a letter which, he said, had been addressed to Irving H. Greenfield, Loew's secretary, on Jan. 25. A copy was sent to the Securities and Exchange Commission in Washington.

Farr's letter to Greenfield, as released, closed with the paragraph, "I am asking all stockholders who will vote in my favor to mail their proxy to me . . . and I will attend said meeting with proxies in hand."

Dallas Council on World Affairs in the Baker Hotel. . . . James Velde, general sales manager, United Artists, arrived here on his first trip to the southwest. The branch office honored him with a luncheon on the Empire Roof of the Statler Hilton. . . . National Screen Service held a district sales meeting here, attended by Burton Robbins, vice-president, New York; Paul Short, division manager; Louis Boyer, New Orleans; and Alfred Delcambre, Russell Baker, and Milton Lindner of the local office.

W. R. Estes, projectionist, Melba, was elected vice-president, Local 249, at the annual election of officers. He was the only new officer named, succeeding Hershel Miller, projectionist, Clark Hill Drive-In. . . . J. O. Cherry was renamed president, Variety Club Boy's Ranch, by chief barker Edwin Tobolowsky. Tobolowsky also appointed Charles Weisenburg head of the 1957 Turtle Derby panel. The Derby will be held here in September. . . . Robert M. Payne has been named managing director, Fine Arts.

### Denver

A gunman cowed James Ellis, assistant manager, Ritz, and escaped with \$700. . . . Some of the force at RKO have new jobs or are leaving the industry, but most are looking for positions. Those considering new job proposals include Al Kolitz, district manager; Bill Hobson, branch manager; and salesmen, Al Brandon, Harold Copeland, and Mike Stewart. Quentin Horn, office manager, has gone with Universal to remain until bookings are dovetailed; Catherine Miller, assistant cashier, will be with Allied Artists; and Mary Ann Schumacher, billing clerk, goes with Fox Inter-Mountain Theatres. Leaving the business will be Hazel Phelps, Pauline Martin, and Carol Hunt. Among those looking for new connections are Dorothy Mayo, booker; Dorothy Swing, cashier; Ingrid Nichols, contract clerk; and Ruth Luthye, booking secretary. . . . Charlotte Steuver, Rialto manager, has enrolled more than 300 persons in an Oldsters' Club. The membership tickets entitles those over 65 to a reduced admission price. The stunt has proven a top good will builder.

### Houston

Bill Keith and Henry Harrell, 20th-Fox, attended sales meeting in Atlanta. Also there were salesmen John Miller and Grover McDonnell. . . . Closed circuit television for Hollywood films and other programs, at about \$100 per installation and a monthly charge of \$5 to the subscriber, will be supplied by Home Entertainment Company, set up here with H. W. Sargent, Jr., as president. The programs are to be by direct wire to the subscribers' set from the studios, on regular telephone wires. . . . The Johnny Long Circuit closed the Centre. . . . Texas Neon Sign Company has installed a brilliant red neon sign at the Boulevard, according to Lowell Bulpitt, manager. . . . Popcorn was being "bootlegged" into the Tower during the run of "Around The World In 80 Days" despite that edict issued by Mike Todd forbidding its sale in the theatre. . . . Miss Houston, to be selected at the 1957 Automobile Show here, will get as first prize an all-expense trip to Hollywood, a screen test, and a



trophy. A portion of the proceeds of the show will go to the Variety Boys Club. Mack Howard is entertainment chairman.

## Jacksonville

R. Cam Price, veteran RKO executive who has managed the branch office here for several years said that since RKO's closing, other distribution offices have been most cooperative in working his former employes into their organizations. Thomas P. Tidwell, 20th-Fox branch manager, has assumed Price's former volunteer duties as COMPO distributor representative and chairman, Will Rogers Memorial Hospital in the territory. . . . Visiting here was B. W. Koehler, who recently acquired the Indian River City Auto Theatre from the former owner, Don Sisson. . . . Louis J. Finske, president, Florida State Theatres, announced executive changes including Mark Dupree, to a post as district manager, east Florida; Bob Harris, to district manager, west Florida, replacing Frank Bell, who asked to be relieved of his executive duties but who will continue to be associated with the circuit; French Harvey, in charge of concessions merchandising and purchasing; and Emil Bernstecker, in charge of advertising and motion picture merchandising.

## Memphis

Cecil E. Vogel, former manager now living in Florida, was a visitor. . . . Ernest Emerling, who left here in 1930 for New York to become, eventually, Loew's Theatres national advertising and publicity director, was in to visit with Arthur Groom, Skee Yovan, and Sammy Udelson. . . . Universal took over RKO distribution as of Feb. 8 from RKO branch manager R. V. Reagin, who was retained by the company. Fred Curd, office manager, went to Universal, and the remaining eight employes were let out. . . . The Memphis and Shelby County Board of Censors banned "The Delinquents" on the authority of Mrs. B. F. Edwards, acting chairman, who was the only member of the Board to see the picture. She was quoted as questioning the legality of her action and as saying, "I would welcome a court test."

## Milwaukee

The Variety Club annual membership meeting and the installation of the 1957 crew was preceded by a buffet supper at Alioto's. . . . Angelo Podchette, Capitol Service, Inc., and Fred Florence, Delft Theatres, attended the National Drive-In Convention at Cincinnati last month. . . . Walter Hickey, former Warners salesman here who now lives in Atlanta, has been recuperating there from a severe illness. . . . "The Moon Is Blue," banned in the city by the Motion Picture Commission, lately has been doing good business in Milwaukee County drive-ins, despite the cold weather. . . . Albert C. Schultz, pioneer stage manager last at the Oriental, died. . . . Named to the Motion Picture Commission by Mayor Zeidler were Avrum Chudnow and Edward E. Johnson for four year terms. Johnson is Roosevelt manager and a Theatres Service booker. . . . A. D. Kvoil, Standard Theatre Management of Milwaukee is area chairman for the Brotherhood drive.

## Transway Drivers Meet, Receive Safety Awards

NEW ORLEANS—Transway, Inc., held its annual meeting last fortnight in the Jung Hotel, presided over by M. H. Brandon, president, and D. M. Brandon, general manager. Safety awards of gold watches and pins were made to the firm's drivers who had driven for the past 10 years without a chargeable accident. Colonel Pendleton, Louisiana State Police, made the presentations to E. A. Burnham, Cecil and Vester Bounds, Alec LeMoine, Jr., and Albert Schneider.

On hand for the meeting were 74 Transway employes living throughout Louisiana, Mississippi, Alabama, Florida, and Arkansas, the territory covered by Transway.

## Minneapolis

Mike Todd, producer of "Around The World In 80 Days," is sending his son, Mike, Jr., and Bertram Goldberg, theatre design expert, to look over Loop houses to find one where he can show the picture. He is considering houses operated by both Minnesota Amusement Company and Ted Mann. . . . A total of 79 per cent of adults in Minnesota approve of having theatres open on Sunday, according to the poll conducted by the Minnesota Star and Tribune. Fifteen per cent disapprove and six per cent had no opinion. . . . Rumors that North Central Allied has suspended its membership in National Allied and quit paying dues pending decision of the NCA convention here in April would not be confirmed or denied by Stanley D. Kane, executive counsel, who said that he had "no comment." . . . Warren Branton, salesman, 20th-Fox, was recuperating at home following hospitalization. . . . Minnesota Amusement closed the Badger, Eau Claire, Wis., which will be converted to commercial use. Other theatres which have closed include the Randolph, St. Paul neighborhood house which will be converted into a supermarket; the Trojan, Rushford, Minn.; and the Arlington, Arlington, S. D. . . . Harold Gumm sold the Audio, Winter, Wis., to Bernard Tworek. . . . Berger Amusement Company installed new projectors and lamps in the first-run Gopher, and a new screen and CinemaScope equipment have been installed in the Astor.



When Shawnee Smith recently hit New Orleans on tour for Columbia's "Zarak," she participated in the March of Dimes campaign, part of the community effort performed by Orpheum manager Asa Booksch.

## "Babe" Cohen, Distrib, Dies In New Orleans

NEW ORLEANS—Harold F. Cohen, 54, distribution executive and prominent Catholic layman who was known to the industry as "Babe," died last fortnight in a hospital at Bay St. Louis, Miss., following a heart attack. Cohen began his career in 1925; in 1941, he was named branch manager for Monogram Exchanges here, and in 1946 was promoted to district manager with headquarters in Atlanta.

Cohen returned to New Orleans in 1949 to form his own independent distribution company, Harold F. Cohen Enterprises, Inc. He was a charter member and first assistant chief barker, Variety Club, and a captain of the Manresa Retreat Movement. He was a member also of the Holy Name Society and the St. Vincent de Paul Society.

Surviving are Cohen's widow, the former Sarah Brown, and a son, Harold F. Cohen, Jr., currently studying for the Jesuit priesthood in Spain, as well as a brother, Clarence Cohen, of New Orleans.

## New Haven

The Lakeside Realty Company has received a permit to build a drive-in at Berlin, Conn., but Howard M. Culver, a resident of Wethersfield Road, was reported attempting to have it revoked through his attorney, John F. Downes, who is asking the Berlin Zoning Board of Appeals to set aside the permit issued by the Zoning Commission. Attorney George Lewitt is president of the realty company, which is planning to build at the intersection of Route Five and Deming Road. Attorney Harry N. Jackaway, who represented the company, estimated cost of the project at \$100,000. Objection from Culver is reported to be that the Berlin zoning ordinance as presently written does not permit the erection of an outdoor theatre. . . . Division manager Harry F. Shaw, Loew Poli Theatres, was master of ceremonies of the annual amateur show of the New Haven Boy's Club.

HARTFORD, CONN., NEWS — The Stanley Warner Empress, Danbury, Conn.; Palace, Norwich, Conn.; and the Warner, Torrington, Conn., started art film policies for one or two days a week, with future bookings dependent upon audience response. . . . Phil Harrington, manager, SW Commodore Hull, Derby, Conn., was shifted to the Strand here as assistant to manager Jack Sanson. . . . John L. Calvocoressi, partner in Bercal Theatres, Inc., has joined the law firm of Pelgrift, Dodd, Blumenfeld, and Nair. He retains his interest in Bercal. He passed the state bar exams in June, 1956. . . . W. W. Lucas has been elected president Local 439, IATSE, New London, Conn., for his second term. Benjamin H. Rose was seated as recording secretary for his 30th term. Others elected are, vice-president, Eric Crawshaw; financial secretary and treasurer, John S. Kane; business agent, Fred W. Nowell; trustees, Leslie Nowell, Thomas Kenure, Anthony Osowski; and, executive board, Crawshaw, Kenure, Leslie Nowell, and Osowski.





Ray Haines, Warners general sales manager, recently presided over a meeting of the company's district managers and divisional sales heads at the New York home office. Seen, seated, left to right, are William Mansell, central district manager; Ernest Sands, midwest district manager; Ed Williamsan, midwest division sales manager; Bernard R. Goodman, vice-president in charge of domestic relations; Haines; Jules Lapidus, eastern and Canadian division sales manager; W. O. Williamsan, Jr., southern division sales manager; Narman J. Ayers, head, playdate department; Haskell Masters, Canadian district manager; and Howard Levinsan, legal department; and, seated at background, right, Narman H. Maray, short subjects sales manager. Standing, left to right, are Graver Livingston, southern district manager; Ralph J. Iannuzzi, eastern district manager; Robert Smeltzer, district manager, Washington; Fred Greenberg, west coast district manager; Hall Walsh, south prairie district manager; and A. W. Andersan, north prairie district manager.

## New Orleans

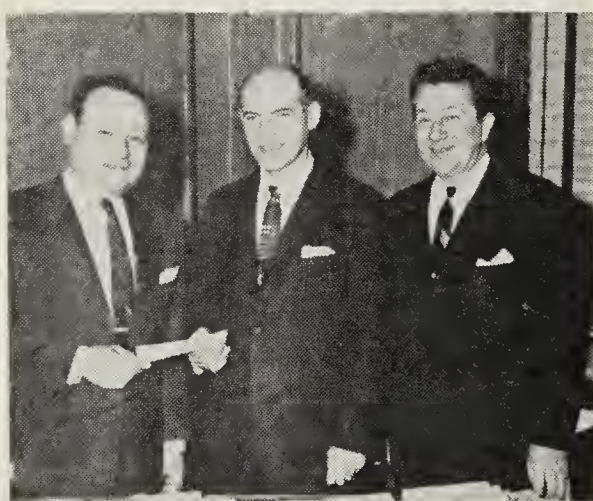
Henry Plitt, president, Paramount Gulf Theatres, has been named exhibitor chairman of the industry Brotherhood Week Drive, Feb. 17-24. . . . Ernest Emerling, Loew's Theatres national director of advertising and publicity, was a visitor. . . . Mrs. Mary Gremillion was named manager, Twin Do-Drive-In, Metairie, La. . . . The month-long strike of projectionists in Lake Charles, La., which forced the closing of seven situations, has been settled. . . . Southern Amusement Company reopened the Polk, Leesville, La., following improvements. . . . Arthur Barnett acquired buying and booking for the Gretna Green Drive-In, Gretna, La., owned and operated by B. J. Keyhan.

Larry Woolner, circuit and production executive, became a father for the third time. . . . The City Council of Jackson, Miss., ordered the city attorney to take legal action to prevent the showing of Warners' "Baby Doll" in John Williams' Lamar. Williams was seeking a replacement for the feature. . . . George Nader was in on behalf of U-I's "Four Girls In Town." . . . Al Morgan advised that Fred T. McLendon Theatres added the Gulf, Pensacola, Fla., to the circuit. The former Paramount Gulf unit will be renovated before it is reopened. . . . Locke Bolen, Alabama theatre operator, died suddenly.

## New York

The National Foundation for Infantile Paralysis-March of Dimes will take over the entire first mezzanine of Radio City Music Hall for the evening showing of the opening day Warner's "The Spirit Of St. Louis" for a special benefit performance. Tickets can be obtained only from the March of Dimes and holders of \$100 tickets also will attend a private champagne supper-dance at the Rainbow Room following the performance. . . . Ned Clarke, foreign sales manager, Buena Vista, and assistant to Leo F. Samuels, president of the Disney distribution subsidiary, planed out for Mexico on the first leg of a trek which will take him to nine countries in Latin America and South America. . . . A French film cycle will be held at the Museum of Modern

Art in April. . . . Eugene Picker, vice-president, Loew's Theatres, Inc., announced that Harry Meyer, manager, Loew's Fairmount has been transferred to Loew's Post Road, while Irving Gross, manager, Loew's Post Road, has been moved to Loew's Fairmount. . . . The Monroe Greenthal Agency has been appointed to handle the advertising campaigns for three forthcoming Walt Disney features scheduled for release by Buena Vista, "Johnny Tremain," "Perri," and "Old Yeller." . . . Abe Goodman, 20th-Fox advertising director, returned from Los Angeles where he attended a special meeting of the company's western sales division. . . . Max Fellerman, vice-president and general manager, Lopert Films, returned from Hollywood. . . . Wilfred Simon, 63, a manager for Loew's Theatres for the last 27 years, died in Jennings Memorial Hospital, Brooklyn, following a lengthy illness. He was manager, Loew's Brevoort, Brooklyn, for the past seven years. He is survived by his wife, a married daughter and a son. . . . Bill Nichols, associated with NBC television since 1950, has joined Columbia Pictures as a talent scout and will work under the supervision of Harry Romm, the studio's eastern representative.



Julian Katz, Messerale, Brooklyn, N. Y., recently received from Lou Allersand, MGM branch manager, a check for \$100, his prize for the winning campaign on "High Society" in Randforce Amusement's Better Business Drive as part of its Gigantic Fall Festival. Charles Felleman, MGM New York and New Jersey field press representative, looks on.

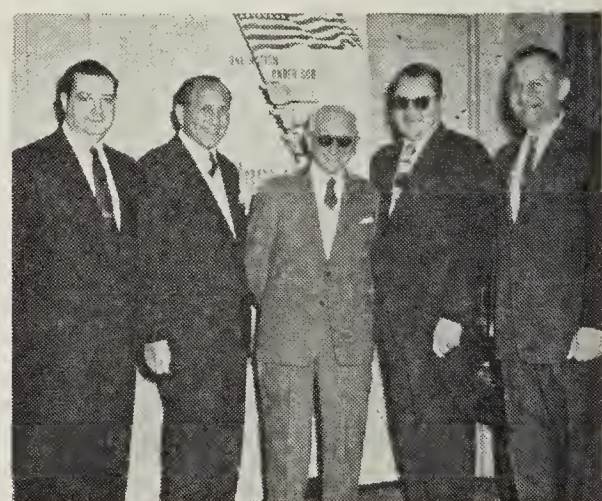
## Sugar Heads Distrib Brotherhood Drive

NEW YORK—The New York Motion Picture Distributors Committee, amusement division of the National Conference of Christians and Jews, met at luncheon in the Pillement Suite of the Waldorf Astoria Hotel last fortnight to discuss and formulate fund raising plans in film exchanges and among circuit and independent theatre operators during National Conference week, Feb. 17-24.

Joe Sugar, branch manager, United Artists, was appointed chairman of the committee. Committee members in attendance were Gus Solomon, Warners; Myron Sattler, Paramount; Abe Dickstein and Alex Arnsvalder, 20th-Fox; Sol Gottlieb and Lou Allahand, MGM; Sol Trauner, Columbia; Joe Rosen, Universal; Nat Furst, Allied Artists; and Joe Wohl, Republic.

## Philadelphia

David G. Hirsch, 53, head, Hirsch Amusement Company, Century, Spruce, and Ruby, died last fortnight. He was a veteran of 35 years in exhibition. . . . Vandals wrecked the Ace, which closed several weeks ago. . . . Little Richard and his Orchestra and a Rock 'N' Roll stage show played the SW Stanley, Camden, N. J., on a recent Sunday, and three days of SRO at the SW Liberty, Philadelphia, where it was the first stage show in many years. . . . Condolences to Frank Sculli, MGM salesman, upon the death of his father. . . . Tab Hunter was due in on Feb. 13-14 in connection with Warners' "The Spirit Of St. Louis." . . . Independent distributor Dave Rosen now has "Wiretapper" and "The Violent Years" in the territory. . . . "Three Violent People" was screened at Variety Club, Tent 13, through the courtesy of Paramount. . . . Mike Sweeney, IATSE Local 8, Stagehands, is committee chairman playing host to the general executive board of the IATSE and MPO of the U. S. and Canada meeting here Feb. 11-16 for the first time since 1893. Harry J. Abbott, president, Projectionists Local 307, is one of the vice-presidents. The business sessions are being held at the Bellevue-Stratford Hotel.



Seen planning the big New York Brotherhood push at a recent Waldorf-Astoria meeting are William J. Heineman, co-chairman, second from right, and Samuel Rinzler, center, New York exhibitor chairman, with, from the left, Joseph Sugar, New York distributor chairman, and Alfred Tamarin and Sidney Newman, national publicity co-chairman.





W. C. Michel, 20th-Fox executive vice-president, recently addressed a conclave of divisional sales representatives in Philadelphia to formulate sales and promotional plans for the company's expanded 1957 product lineup; seen, left, with him are Alex Harrison, general sales manager; Martin Moskowitz, eastern division manager; and Abe Dickstein, Atlantic division manager; while on the right are seen the Philadelphia exchange representatives in attendance, left to right, Mario Di Stanislao, George Condon, Eugene Gantz, Lillian Rosentoor, Richard Doherty, Mae Rudick, Mae Greenus, Joe Engel, Allen Strulson, and branch manager Sam Diamond.

## Field Men Discuss Sweepstakes Campaign

PHILADELPHIA—Field men of the area met at the request of chairman Mike Weiss in the Paramount branch office last week to discuss the Academy Award Sweepstakes.

Those attending were Milt Young, Columbia; Irving Blumberg, Warners; Hal Marshall, 20th-Fox; Ed Gallner, MGM; Max Miller, United Artists; Hank Howard; Ed Rosenbaum; Birk Binnard, Stanley Warner Theatres; his assistant Herman Comer; and Weiss.

Plans for the Sweepstakes were discussed, and it was resolved that the field men would cooperate fully with the various exhibitor groups who will be participating in the Sweepstakes. Also, every effort will be made to help the exhibitors plan and implement an industry wide effort for the Sweepstakes in this area. Field men are starting at once to plant stories, make radio and television contacts to publicize the Sweepstakes.

Binnard will take charge of the releases to newspapers, radio and TV, and will be assisted by all the field men who will be in town. Plans to have Barbara Rush, 20th-Fox, and Tab Hunter, Warners, who will visit town in the near future, meet the Mayor and prominent exhibitors were announced by Marshall and Blumberg.

## St. Louis

The Liberty, Liberty, Mo., was reopened by Marlow's Theatres, which announced also that the circuit's Annex, Herrin, Ill., would be reopened this month. . . . The benefit premiere of "The Ten Commandments," sponsored by the Catholic Radio and Television Apostolate, will be given in the St. Louis, instead of the Fox, on Feb. 21. Paramount, with Arthur Enterprises, arranged an invitational premiere in the Missouri for this week. . . . The first meeting of the year of Loge 19, Motion Picture Salesmen, was set for Feb. 16 in the Melbourne Hotel by the new president, Bob Lightfoot. . . . Arthur V. Lashly, 78, prominent industry attorney, died. . . . Realart opened its Exhibitor's Participation Playdate Drive on Feb. 1, to run through June 1, celebrating the tenth anniversary of the exchange, owned by Herman Gorelick and George Phillips.

## Jury Can't Agree In Anti-Trust Suit

SALT LAKE CITY—Judge A. Sherman Christenson, in U. S. District Court, last fortnight granted a mistrial in an anti-trust suit brought by Village Theatre, Inc., against Paramount, American Broadcasting-Paramount Theatres, and Intermountain Theatres, Inc. A motion was made by all parties to grant a retrial following a jury deadlock.

Village Theatre, Inc., in its complaint charged the defendants violated anti-trust laws by entering into a conspiracy to restrain the plaintiff from obtaining Paramount pictures on a first-run basis and favored the Centre, Capitol, Utah, and Studio theatres, owned by the defendants, in competition with the Villa. Plaintiffs asked \$125,000 damages.

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at its Best...  
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Real Estate and Insurance*

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# The A-MAN Corner

Theatre monogers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film backers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a mon, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**CHALLENGING POSITION WITH FUTURE WANTED.** Young N.Y. adman-shawman-publicist, experienced in theatre, radio-tv network and ad agency operations, will relocate. Proven results! **FRANK COHEN**, 73-12 35th Avenue, Jackson Heights 72, New York, N. Y. (213)

**EXECUTIVE SHOWMAN AVAILABLE.** Class A in managerial ability. 15 years' deluxe experience. First run operation considered only. **BOX B26**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**PROJECTIONIST, NOW EMPLOYED,** desires to relocate permanently in Florida. West Coast preferred. Married. Good references. Available on short notice for right opportunity. **BOX C26**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**FORMER ASSISTANT DISTRICT MANAGER** desires managerial position key run or assistant manager first run. Available immediately, Philadelphia area only. **BOX A26**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**WANTED: EXPERIENCED MANAGERS,** also Student Managers for training, for conventional and drive-in theatres operated by large New England Circuit. **BOX A213**, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**DRIVE-IN THEATRE MANAGER WANTED** for Springfield-Worcester, Massachusetts area. Write qualifications to Mrs. Frances Harding, 22 Church St., Boston, Mass. (130)

Address all  
correspondence to—

**The A-MAN Corner**

{ Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

## San Antonio

Jewell Truex, Azteca branch manager, became the father of a girl. . . . William O'Donnell, president, Cinema Art Theatres, announced the purchase of the Josephine, Woodlawn, and Laurel from Tom Sumners. Tom Powers was named city manager for the circuit, which already operates the Texas here. No personnel changes were anticipated. . . . An all-night Poliothon was telecast from the Majestic stage as a project of Interstate Theatres and KCOR-TV to benefit the March of Dimes. . . . New officers of Local 407, IATSE, are Gordon H. Dyer, president; Walter E. Tinney, vice-president; Henry Villapadierna, secretary and treasurer; Jerry Kusenberger, recording secretary; Johnny Dennis, business representative; Manuel Ayala and Benno Kusenberger, members at large; and Alfred Pena, Manuel Perales, and P. N.

Wehrman, trustees. . . . Oscar Narvaes Montan has replaced Sylvia Rangel, resigned, at Azteca. . . . Elmer Robert Seffel, 55, former theatre manager, died. . . . Funeral services were held at Rock-springs, Tex., for Louis Babb, owner and manager, Angora there. . . . Mateo Vela, former owner and operator, Iris, Alice, Tex., has taken over the Maya, Houston.

The new Twin Drive-In was picketed by projectionists when two union operators were released in favor of a single non-unionist, putting one screen out of action because of cold weather. . . . Sidney Miller, Hillside and Starlite Drive-Ins, Corsicana, Tex., became the father of a daughter.

## Seattle

Twentieth-Fox sales personnel, including Chilton Robinett, branch manager; James Brooks, office manager; and sales-



St. Louis Variety Club Tent Four was honored recently for its work in the St. Louis-St. Louis County Day Care Program by the Social Planning Council. Shown accepting the plaque from Ed J. Putzell, Jr., president of the Council, center, is Edward Arthur, right, former chief barker and chairman of the Day Care Committee, as David G. Arthur, retiring chief barker, looks on.

men Mike Powers and Glenn Haviland went to Los Angeles for a sales meeting. . . . National Theatre Supply recently installed new equipment in the Midnite Sun, Kotzebue, Alaska, including Simplex projection and regular stereophonic sound, a Walker screen, and anamorphic lenses. . . . The RKO office was to close on Feb. 8.

## District of Columbia Washington

George Haupt, Columbia home office auditor, was a recent visitor. . . . Dorothy Kolinsky, Variety Club secretary, received an eye injury while waiting at a bus stop when teen-agers in a passing car threw a snowball at her. . . . Manager Vincent Iorio, Trans-Lux, Washington, hooked up with the local TV show of Donna Douglas to good effect for Columbia's "Full Of Life." Free screening of the film was offered to the first 500 expectant mothers to call. The screening got a good play in two of the town's three papers; and, of course, many mentions of the playdate on the TV show itself. Iorio figured the word-of-mouth value was also high. . . . The Virginia Motion Picture Theatre Association announced that its annual convention would be held on June 11-13 at the Chamberlain Hotel, Old Point Comfort, Va.

## A MESSAGE to all former RKO Pictures employees:

Elsewhere on this page will be found The A-MAN Corner, which is an exclusive FREE industry service, inaugurated by MOTION PICTURE EXHIBITOR more than a year ago, in order to slow the passing from this industry of trained competent manpower. As stated in its own heading it is intended as a theatre service. It is believed, however, that many of the older and more experienced of you, in your former occupations have come to know a lot about theatre operations, theatre management, and the buying, booking and playing of film. We therefore extend to you on the same completely FREE basis the full facilities of The A-MAN Corner. Just send in your ad copy, specifying the RKO branch, occupation, and tenure. We'll run it for three issues, clear your mail with box numbers if you like, and in all other ways will cooperate with you as respected contemporaries. Good luck!



## The Editor Speaks

"TIRED BLOOD" has been a phrase which could well be applied to those studio heads who continue to make loud announcements about the "new blood" they are bringing into their ranks, and then go right on with their tried, true, and often "worn out" veterans of the "good old days"!



HOWEVER, today I am really excited over the emergence of at least a small group of really challenging young men who, during the past few weeks, have electrified Hollywood with their fine talents as producers and directors, respectively.

TWO FEATURE FILMS provide their launching platform, "Fear Strikes Out" from Paramount and "The Young Stranger" from RKO. Both will, I am certain, make their mark with the public.

"FEAR STRIKES OUT" not only brings us a brilliant producer-director team in young Alan Pakula and Robert Mulligan, but also a wonderful new star in Anthony Perkins. Although Perkins has already been seen in that fine picture, "Friendly Persuasion," his performance in "Fear Strikes Out" is definitely of Academy Award caliber, and should set him firmly in the top star ranks. A tremendous picture from every angle. Paramount should be justly proud!

"THE YOUNG STRANGER" shows clearly what young people, who really savvy the thinking of young people, can do when given the proper tools to work with. Young James MacArthur, son of the celebrated actress Helen Hayes, comes through in a very sensitive role, and the trio of young men, producer John Frankenheimer, director Stuart Millar, and writer Robert Dozier, all come in for well deserved bows.

ALL IN ALL, with this kind of young and able talent sprouting up in our midst, who knows, there may be hope yet for this "tired blood" industry.

*Paul Manning*

STUDIO SURVEY appears every fourth Wednesday as a regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

# STUDIO SURVEY

Paul Manning, editorial director

Vol. 10, No. 2 February 13, 1957

# STUDIO SURVEY

## Motion Picture Exhibitor Laurel Awards Nominations

MGM's

### "THE WINGS OF EAGLES"

starring

JOHN WAYNE, DAN DALEY, MAUREEN O'HARA

co-starring

WARD BOND

with

KEN CURTIS, EDMUND LOWE, KENNETH TOBEY, JAMES TODD,  
BARRY KELLEY, SIG RUMAN, HENRY O'NEILL, WILLIS BOUCHEY,  
DOROTHY JORDAN

Produced by Charles Schnee; directed by John Ford

Screen play by Frank Fenton and William Wister Haines. Based on the life  
and writings of Commander Frank W. "Spig" Wead.

Color by Metrocolor.

WARNERS'

### "TOP SECRET AFFAIR"

starring

SUSAN HAYWARD and KIRK DOUGLAS

with

PAUL STEWART, JIM BACKUS, JOHN CROMWELL, ROLAND WINTERS

Produced by Martin Rackin; directed by H. C. Potter

Written by Roland Kibbee and Allan Scott. Based on characters from  
"Melville Goodwin, U. S. A." by John P. Marquand.

RKO's

### "THE YOUNG STRANGER"

starring

JAMES MACARTHUR, KIM HUNTER, JAMES DALY

with

JAMES GREGORY, WHIT BISSELL, JEFF SILVER, JACK MELLANEY,  
TOM PITTMAN, CHARLES DAVIS, MARIAN SELDES, EDDIE RYDER

Produced by Stuart Millar; directed by John Frankenheimer.

Written by Robert Dozier.



# Big Guns From AA

**A**LLIED ARTISTS, following up its tremendous success with William Wyler's "Friendly Persuasion," has six top-budget, star-studded major productions included in its release schedule for 1957. Filming already has been completed on the pictures, and they now are in various stages of editing.

One of these six is "Love In The Afternoon," produced and directed in Paris by Billy Wilder and starring Gary Cooper, Audrey Hepburn, and Maurice Chevalier, based on the French classic, "Ariane," by Claude Anet.

Gina Lollobrigida and Anthony Quinn are starred in "Hunchback Of Paris," filmed in CinemaScope and color in Paris. Robert and Raymond Hakim produced, and Jean Delannoy was the director.

The tuneful musical, "Jeannie," in color and CinemaScope, stars Tony Martin and Vera-Ellen and was directed in London by Henry Levin for producer Marcel Hellman. The score was written by Nicholas Brodzky with the lyrics by Paul Francis Webster and Diana Morgan.

Joel McCrea draws one of his finest screen roles in "The Oklahoman," story of roaring days in the Oklahoma territory, filmed in CinemaScope and color by producer Walter Mirisch. The cast also includes Barbara Hale, Brad Dexter, and Gloria Talbott, and the picture was directed by Francis D. Lyon.

The exploits of a select band of lawmen, the undercover agents of the early frontier, are dramatized in "Last Of The Badmen," which stars George Montgomery. Filmed in CinemaScope and color, the picture was directed by Paul Landres for producer Vincent M. Fennelly.

Barry Sullivan, Dennis O'Keefe, Mona Freeman, and Katy Jurado top "Dragoon Wells Massacre." Filmed in the wildlands of Utah, the picture was directed by Harold Schuster for producer Lindsley Parsons and his associate, John H. Burrows.



Gary Cooper, left, Audrey Hepburn, and Maurice Chevalier co-star in Billy Wilder's comedy, "Love In the Afternoon," made in Paris and based on Claude Anet's "Ariane."



Barry Sullivan and Katy Jurado are two of the stars in "Dragoon Wells Massacre," made in Utah in CinemaScope and color.



Barbara Hale and Joel McCrea star in "The Oklahoman," filmed in CinemaScope and color and produced by Walter Mirisch.



George Montgomery, starring in "Last Of The Badmen," in CinemaScope and color, is seen here with Meg Randall.



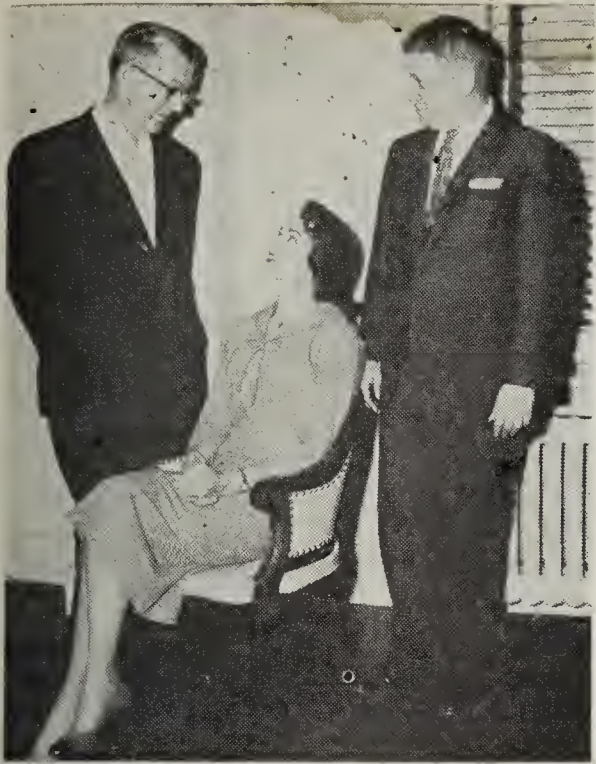
Gina Lollobrigida is cast as tempestuous Esmeralda in Victor Hugo's "The Hunchback Of Paris," filmed in the French capital.



Tony Martin and Vera-Ellen, starring in "Jeannie," in CinemaScope and color, seen with Henry Levin, director of the film.



# And Beauty Was The Prize



Above, Miss Morris meets Roy Smart, Wilby-Kincey circuit general manager in Charlotte, and Charles Freeman, Wilby-Kincey buyer and booker, in the course of her conference with exhibitors. Below, she is seen at the boxoffice of the Center, playing "Rock, Pretty Baby," with William Primm, Stellings-Gossett, city manager.



During Miss Morris' visit, Theatre Owners of North and South Carolina was in executive session. She is seen below with W. H. Hendrix, Jr., Robert Agle, H. F. Kincey, Roy Helms, Harold Armstead, C. Haywood Morgan, H. E. Buchanan, executive secretary Lucille Price, president Howard McNally, board chairman Jack Fuller, S. L. Irvin, J. K. Whitley, High Smart, J. Wade McMillan, vice-president Robert E. Bryant, and R. L. Baker, Jr.



Carol Morris, Miss Universe of 1957, visits the Universal exchange at Charlotte. She is seen here with the sales force, Jules Williamson, assistant branch manager; Will McClure, branch manager; James W. Greenleaf, Jack Griffith, and George Royster.

James W. Greenleaf, Universal branch manager at Charlotte and winner of the first Man of the Week award in the company's current Charles J. Feldman Seventh Annual Sales Drive, which started Dec. 30, received a prize for his efforts which was unique in the annals of industry sales campaigns.

Carol Morris, Miss Universe of 1957 and a U-I contract player, last month arrived in Charlotte from Hollywood to assist Greenleaf and his exchange staff personally in selling the company's product. After spending a day in Charlotte to visit exhibitors and circuit heads and to aid in local promotions in theatres playing U-I product, Miss Morris accompanied Universal salesmen on visits to their territories to help them sell their accounts.

The Man of the Week prize was kept a closely guarded secret by Feldman, Universal vice-president and general sales manager, and Greenleaf and his exchange force did not learn the nature of the prize, awarded for topping the entire organization in the first week's billings, until they had actually won.



Above, Miss Morris is greeted by branch manager Jimmy Greenleaf as she arrives at Charlotte. Below, she talks with circuit executive Ernest G. Stellings, president of Theatre Owners of America; Charles Trexler, Stewart-Everett circuit vice-president; and, standing, Perry Revis and Jim Gilliam, Stewart-Everett executives.





## Meet Stanley Donen



STANLEY DONEN, who worked his way up from chorus dancer in the original Broadway production of "Pal Joey" to director of Paramount's "Funny Face" and Warners' film version of the Broadway smash musical, "The Pajama Game," is a prime example of Hollywood's recognition of talent in the ranks.

DONEN WAS BORN in Columbia, S. C., the son of Mortie and Helen Donen, and was given his first dancing lesson at the age of seven. From that point on, although his parents had no connection or interest at all with the world of the theatre, he knew what he wanted: Show Business. He began practicing and spending all his spare time learning new dance steps and reading the news of the Broadway theatre. During his summer vacations from grammar and high school, Stanley was show shopping in New York, and finally, after trying to concentrate on his studies at the University of South Carolina for one term, Donen ditched school to try his luck on Broadway.

HIS LUCK was good. By the end of his first month in New York, he had landed a job in the chorus of "Pal Joey," which starred Gene Kelly. This was the beginning of a friendship with Kelly that later developed into one of the most successful star-director teams in Hollywood. Donen later moved over to the chorus of "Best Foot Forward," and then a solo spot in "Beat The Band."

In 1942, he came to Hollywood where he entered films as a dancer in the chorus—repeating his Broadway stint in "Best Foot Forward." He stayed on at Metro following the picture's completion as an assistant dance director, working with Jack Donohue, Charles Walters, and Don Loper.

In 1944, Gene Kelly took Donen on as assistant dance director on "Cover Girl" at Columbia, and upon returning to MGM, he became a full-fledged dance director with Kelly on "Anchors Aweigh." Then, again with Kelly, he co-authored and staged the number for "Take Me Out To The Ball Game."

THE EXCITING new team went on to even greater laurels in "On The Town," which Donen co-directed with Kelly in 1951 at MGM. By this time, Donen's genius as a creative choreographer was widely recognized both throughout the industry and even outside of it. MGM took advantage of these talents and made him a full-fledged director on "Royal Wedding," starring Fred Astaire and Jane Powell.

# GOOD THINGS TO COME FROM HOLLYWOOD . . .

## Paramount's "Fear Strikes Out"

"Fear Strikes Out," formerly titled "The Jimmy Piersall Story" (which incidentally seems a much better title), is as engrossing a picture as has come out of Hollywood in some time. Grips the viewer from start to finish, and sums up in a wonderful, inspirational ending.

In my editorial at the heading of this Studio Survey section I have paid singular praise to the fine efforts of "new blood" artisans who have contributed so much to the success of this film. They are Anthony Perkins, a tremendous force in the title role; Alan Pakula, producer; and Robert Mulligan, director. One look at their photos will tell you that they are all young men, the kind of young men who will do much to keep motion pictures a living form of entertainment.

Karl Malden is great, as always! To my knowledge, this Malden man has never been anything but! "Streetcar Named Desire," "On The Waterfront," "Baby Doll," you name it—he's got it! Bravo, Karl!

"Fear Strikes Out" runs the gamut of dramatic scope and calls on Pakula, Mulligan, and Perkins for a most sensitive understanding of the psychiatric problems involved. Brilliantly, they came through, and the execs at Paramount who entrusted these lads with this project should take deep pride in the splendid results.

"Fear Strikes Out" is a picture which has an all-family, all-nation appeal. In my mind, it all adds up to boxoffice. So, Paramount, get out there and ballyhoo this great piece of Paramount screen entertainment.

—P. M.



Seen are two of the highly dramatic scenes from Paramount's "Fear Strikes Out," featuring Anthony Perkins, Karl Malden, and Adam Williams. Also shown, left to right, are the young men who produced and directed, Alan Pakula and Robert Mulligan, respectively.

FOLLOWING in close order were "Love Is Better Than Ever," "Singin' In The Rain" (co-directed with Gene Kelly), "Fearless Fagan," "Give A Girl A Break," "Seven Brides For Seven Brothers," "Deep In My Heart," and "It's Always Fair Weather."

LAST YEAR, Paramount borrowed Donen from MGM to direct their multi-million dollar musical "Funny Face," starring Audrey Hepburn, Fred Astaire, and Kay

Thompson, and filmed in Paris and Hollywood. All Hollywood is talking about the completely unique approach Donen and producer Roger Edens used to make this one of the most talked about musicals ever made.

DONEN RECENTLY completed directing the filmization of the Broadway smash hit "The Pajama Game," a job for which he was personally selected and borrowed from MGM by the stage producers.



## Allied Artists

(1954-55 releases from 5501,  
1955-56 Releases from 5601)

**ATOMIC MAN, THE**—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 78 issue Page 4133—(Made in England). (5612)

**BLONDE SINNER**—D—Diana Dors, Michael Craig, Marcia Shaw—For the lower half—72m.—see Feb. 6 issue Page 4285—(English-made)—Leg.: B. (5635)

**CALLING HOMICIDE**—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 issue Page 4225. (5624)

**CANYON RIVER**—W—George Montgomery, Marcia Henderson, Peter Graves—Okay western—80m.—see Nov. 14 issue Page 4249—(CinemaScope)—(DeLuxe Color). (5620)

**COME ON, THE**—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue Page 4133—Leg.: B. (5608)

**CRASHING LAS VEGAS**—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue Page 4149. (5609)

**CRIME IN THE STREETS**—MD—James Whitmore, John Casavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue Page 4149. (5614)

**CRUEL TOWER, THE**—MD—John Ericson, Mari Blanchard, Charles McGraw—Okay thriller for lower half—88m.—see Jan. 9 issue—Leg.: B. (5629)

**DEADLIEST SIN, THE**—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue Page 4121—(English-made). (5601)

**FIGHTING TROUBLE**—C—Huntz Hall, Stanley Clements, Adele Jergens—Lower half filler—60m.—see Dec. 26 issue Page 4265—Leg. of Decency B. (5623)

**FIRST TEXAN, THE**—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)

**FRIENDLY PERSUASION**—D—Gary Cooper, Dorothy McGuire, Marjorie Main—Fine family entry—140m.—see Oct. 3 issue Page 4229—(Color by DeLuxe). (5657)

**HOLD BACK THE NIGHT**—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)

**INDESTRUCTIBLE MAN, THE**—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue Page 4129—Leg.: B. (5613)

**KING OF THE CORAL SEA**—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue Page 4133—(Australian-made). (5617)

**MAGNIFICENT ROUGHNECKS**—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)

**NAKED HILLS, THE**—MD—David Wayne, Keenan Wynn, James Barton, Marcia Henderson—Off beat program meller—73m.—see Oct. 3 issue Page 4229—(Pathe-Color). (5605)

**NAVY WIFE**—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue Page 4181. (5611)

**NO PLACE TO HIDE**—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue Page 4189—(Color by DeLuxe)—(Made in The Philippines). (5603)

**ROSE BOWL STORY THE**—CD—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—see Dec. 12 issue Page 4261—(Color)—(Reissue). (5619)

**SCREAMING EAGLES**—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)

**STRANGE INTRUDER**—MD—Edmund Purdon, Ida Lupino, Ann Harding—Good adult post-war meller—82m.—see Nov. 28 issue Page 4257. (5619)

**SUDDEN DANGER**—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue Page 4085. (5540)

**THREE FOR JAMIE DAWN**—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)

**THUNDERSTORM**—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama for lower half—81m.—see Sept. 5 issue Page 4213—Leg.: B—(Made in Spain). (5604)

**WICKED WIFE**—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue Page 4121—(English-made). (5606)

**WORLD WITHOUT END**—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue Page 4133—(Technicolor)—(CinemaScope). (5607)

**YAKU! DRUMS**—W—Rod Cameron, Mary Castle, J. Carrol Naish—Fair lower half western—71m.—see Sept. 19 issue Page 4225. (5625)

**YOUNG GUNS, THE**—W—Russ Tamblyn, Gloria Talbott, Perry Lopez—Program western—84m.—see Nov. 14 issue Page 4249—Leg.: B. (5623)

### TO BE REVIEWED OR IN PRODUCTION

**ATTACK OF THE CRAB MONSTERS**—Richard Garland, Pamela Duncan, Russell Johnson.

**BADGE OF MARSHAL BRENNAN**—Jim Davis.

**BRINGING UP JOEY**—Huntz Hall, Stanley Clements, Joi Lansing, Bowery Boys.

**CHAIN OF EVIDENCE**—Bill Elliott, James Lydon, Claudia Barrett. (5701)

**CRIME BENEATH THE SEA**—Mara Corday, Pat Conway.

**DAUGHTER OF DR. JEKYLL**—John Agar, Gloria Talbott.

**DINO**—Sal Mineo, Brian Keith, Susan Kohner.

**DRAGON WELLS MASSACRE**—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

**GUN FOR A TOWN**—Dale Robertson, Brian Keith, Rossana Rory. (5702)

**HIGH TERRACE**—Dale Robertson, Lois Maxwell, Derek Bond.

## MOTION PICTURE

# EXHIBITOR

## SERVICESECTION

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SECTION 2  
Vol. 57, No. 16

FEBRUARY 13, 1957

**HOLD THAT HYPNOTIST**—Huntz Hall, Stanley Clements, Bowery Boys.

**HOT SHOTS**—Bowery Boys.

**HUNCHBACK OF PARIS**—Gina Lollobrigida, Anthony Quinn—(Made in France).

**JEANNIE**—Vera Ellen, Tony Martin—(Color)—(Cinema-Scope)—(Made in England).

**LAST OF THE BADMEN**—George Montgomery, Meg Randall, Keith Larsen—(Color)—(CinemaScope).

**LOVE IN THE AFTERNOON**—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France).

**NOT OF THIS EARTH**—Paul Birch, Beverly Garland. (5704)

**OKLAHOMAN, THE**—Jael McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).

**PERSUADER, THE**—William Talman, Kristine Miller, James Craig.

### American International

**FEMALE JUNGLE**—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue Page 4169.

**GIRLS IN PRISON**—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue Page 4201.

**GUNSLINGER**—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue Page 4201—(Pathe Color).

**HOT-ROD GIRL**—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for some spots—75m.—see Aug. 8 issue Page 4201.

**IT CONQUERED THE WORLD**—SFMD—Peter Graves, Beverly Garland—Fair lower half filler—71m.—see Oct. 31 issue Page 4245.

**OKLAHOMA WOMAN, THE**—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue Page 4169—(SuperScope).

**RUNAWAY DAUGHTERS**—D—Marla English, John Littel, Anna Sten—For the lower half—88m.—see Nov. 14 issue Page 4249—Leg.: B.

**SHAKE, RATTLE AND ROCK**—DMU—Fats Domino, Liso Gaye, Touch Connors—Exploitable programmer—77m.—see Nov. 14 issue Page 4249.

**SHE CREATURE, THE**—SFMD—Chester Morris, Marla English, Tom Conway—Lower half filler—77m.—see Oct. 31 issue Page 4245.

### KEY

Leg. is the symbol for the Catholic Legion of Decency ratings. Included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama	HISD—Historical drama
ACD—Action drama	MD—Melodrama
BID—Biographical drama	MUC—Musical comedy
BIDMU—Biographical drama with music	MU—Musical
BUR—Burlesque	MUW—Musical western
C—Comedy	MY—Mystery
CAR—Cartoon feature	MYC—Mystery comedy
CD—Comedy drama	MYD—Mystery drama
CDMU—Comedy drama musical	MYMD—Mystery melodrama
CMU—Comedy musical	NOV—Novelty
COMP—Compilation	OPC—Operatic comedy
COSMD—Costume melodrama	OPD—Operatic drama
D—Drama	OD—Outdoor drama
DMU—Dramatic musical	OMD—Outdoor melodrama
DOC—Documentary	ROMC—Romantic comedy
ED—Educational feature	ROMCMU—Romantic comedy musical
F—Farce	ROMD—Romantic drama
FAN—Fantasy	SAT—Satire
FANMU—Fantasy musical	SFD—Science fiction drama
	TRAV—Travelogue
	W—Western

### TO BE REVIEWED OR IN PRODUCTION

**FLESH AND THE SPUR**—John Agar, Marla English, Touch Connors—(Eastman Color).

**NAKED PARADISE**—Richard Denning, Beverly Garland—(PatheColor).

**ROCK ALL NIGHT**—Dick Miller and The Platters, Barboura Morris.

**UNDEAD, THE**—Richard Garland, Allison Hayes, Pamela Duncan.

**UNDERWATER GIRL**—Mara Corday, Pat Conway.

**VOODOO WOMAN**—Marla English, Tom Conway, Touch Connors.

### Associated

**BLONDE BAIT**—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue Page 4134—(Made in England). (5506)

**FRONTIER GAMBLER**—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.

**MAN BEAST**—MD—Rock Madison, Virginia Maynor, Tom Maruzzi—For the lower half—62m.—see Feb. 20 issue.

**THREE OUTLAWS, THE**—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western for filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)

**WILD DAKOTAS, THE**—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 4189.

### Astor

**DYNAMITERS, THE**—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue Page 4165—(Made in England).

**MEN OF SHERWOOD FOREST**—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kiddie appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made).

**PASSPORT TO TREASON**—MD—Rad Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue Page 4165—(Made in England).

### TO BE REVIEWED OR IN PRODUCTION

**BLACK TIDE**—John Ireland.

**HOUR OF DECISION**—Jeff Morrow.

**UNINVITED, THE**—Alex Nicol.

### Buena Vista

(Walt Disney)

**CINDERELLA**—CAR—Reissue is topnotch Disney—74m.—see Jan. 9 issue—(Technicolor)—(Reissue)—(Disney).

**DAVY CROCKETT AND THE RIVER PIRATES**—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue Page 4189—(Technicolor).

**GREAT LOCOMOTIVE CHASE, THE**—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney).

**SECRETS OF LIFE**—ED—Walt Disney True-Life Adventure—Commendable educational effort, dubious entertainment subject—75m.—see Oct. 31 issue Page 4241—(Technicolor: one reel in CinemaScope).

**WESTWARD HO, THE WAGONS**—WMU—Fess Parker, Kathleen Crowley, Jeff York—Attractive western especially for younger set—90m.—see Dec. 26 issue Page 4265—(CinemaScope)—(Technicolor)—(Disney).

**YANG KWEI FEI**—D—Japanese cast—For the art spots—92m.—see Oct. 31 issue Page 4241—(Eastman Color)—(Japanese made)—(English titles).

### TO BE REVIEWED OR IN PRODUCTION

**IF ALL THE GUYS IN THE WORLD**—Andre Valmy, Jean Gaven, Mimo Billi—(French-made).

**OLD YELLER**—Fess Parker, Jeff York, Dorothy McGuire—(Technicolor)—(Disney).



## Columbia

(1955-56 Releases from 801;  
1956-57 Releases from 101)

**AUTUMN LEAVES**—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 issue Page 4149—Leg.: B. (104)

**BLACKJACK KETCHUM, DESPERADO**—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue Page 4150. (831)

**CHA-CHA-CHA BOOM**—MU—Perez Prado and Orchestra, Mary Kaye Trio—Pleasant program—72m.—see Oct. 3 issue Page 4229—Leg.: B. (114)

**COCKLESHELL HEROES**—MD—Jose Ferrer, Trevor Howard, Dora Bryan—Well-made entry of British Marines in action—97m.—see Feb. 22 issue Page 4109—(Color by Technicolor)—(CinemaScope)—(English-made). (813)

**DON'T KNOCK THE ROCK**—MU—Bill Haley and Comets, Alan Dale, Patricia Hardy—For the rock 'n' roll addicts or as filler for the lower half—80m.—see Dec. 26 issue Page 4265. (125)

**EARTH VS. THE FLYING SAUCERS**—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good program—83m.—see Sept. 5 issue Page 4173. (102)

**EDDY DUCHIN STORY, THE**—BIDMU—Tyrone Power, Kim Navak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemaScope). (101)

**FULL OF LIFE**—CD—Judy Holliday, Richard Conte, Salvatore Baccaloni—Highly enjoyable entertainment—91m.—see Dec. 26 issue Page 4265. (130)

**GAMMA PEOPLE, THE**—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild import for lower half—79m.—see Sept. 19 issue Page 4225—(Filmed in England). (827)

**HARDER THEY FALL, THE**—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue Page 4129. (827)

**HE LAUGHED LAST**—CMU—Frankie Laine, Lucy Marlow, Anthony Dexter—Okay program—77m.—see Oct. 3 issue Page 4230—(Technicolor)—Leg.: B. (105)

**HOT BLOOD**—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue—Page 4117—Leg.: B—(Technicolor)—(CinemaScope). (834)

**JUBAL**—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 issue Page 4129—(Technicolor)—(CinemaScope). (833)

**LAST MAN TO HANG, THE**—D—Tom Conway, Elizabeth Sellers, Freda Jackson—For the lower half—75m.—see Nov. 14 issue Page 4250—(English-made). (117)

**LAST TEN DAYS, THE**—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue Page 4134—(Austrian-made)—(English titles). (833)

**MAGNIFICENT SEVEN, THE**—MD—Japanese cast—Very good entry for art and specialty spots—158m.—see Jan. 23 issue Page 4277—(Japanese-made)—(English titles)—Leg.: B. (106)

**MIAMI EXPOSE**—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the dualers—73m.—see Sept. 5 issue Page 4197. (106)

**NIGHTFALL**—MD—Aldo Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—see Dec. 12 issue Page 4261. (127)

**1984**—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)

**ODONGO**—MD—Rhonda Fleming, Macdonald Carey, Juma—Pleasing program—85m.—see Oct. 3 issue Page 4230—(CinemaScope)—(Technicolor)—(Filmed in Africa). (109)

**OVER-EXPOSED**—D—Cleo Moore, Richard Crenna—Average program—80m.—see March 7 issue Page 4117. (835)

**PAPA, MAMA, THE MAID, AND I**—C—Robert Lamoureux, Gaby Morlay—One of the better French farces should do okay in art houses—94m.—see Oct. 31 issue Page 4241—(French-made)—(English titles and narration). (839)

**PORT AFRIQUE**—MD—Pier Angeli, Phil Carey, Dennis Price—Local helps program meller—92m.—see Sept. 19 issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco). (839)

**REPRISAL**—OMD—Guy Madison, Felicia Farr, Kathryn Grant—Interesting western meller—74m.—see Oct. 3 issue Page 4230—(Technicolor). (115)

**RIDE THE HIGH IRON**—D—Don Taylor, Sally Forrest, Raymond Burr—Lower half entry—74m.—see Dec. 12 issue Page 4261. (128)

**ROCK AROUND THE CLOCK**—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining program—77m.—see March 21 issue Page 4121. (838)

**ROGUES OF SHERWOOD FOREST**—ROAD—John Derek, Diana Lynn, George Macready—Reissue is okay adventure program—80m.—see Oct. 31 issue Page 4241. (1072)

**SAFARI**—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

**SECRET OF TREASURE MOUNTAIN**—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)

**SEVENTH CAVALRY, THE**—OMD—Randolph Scott, Barbara Hale, Jay C. Flippen—Okay outdoor meller—75m.—see Oct. 31 issue Page 4241—(Technicolor). (121)

**SILENT WORLD, THE**—DOC—Made by Jacques-Yves Cousteau and Louis Malle—High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations—86m.—see Oct. 3 issue Page 4230—(Technicolor)—(French-made). (112)

**SOLID GOLD CADILLAC, THE**—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)

**SPIN A DARK WEB**—MD—Faith Domergue, Lee Patterson, Rona Anderson—Lower half filler—76m.—see Oct. 3 issue Page 4230—(English-made)—Leg.: B. (107)

**STORM CENTER**—D—Bette Davis, Brian Keith, Kim Hunter—Thought-provoking drama on controversial theme will fare best in metropolitan and special situations 85m.—see Sept. 5 issue Page 4197. (108)

**STORM OVER THE NILE**—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166—(Technicolor)—(CinemaScope)—(English-made). (829)

**SUICIDE MISSION**—DOC—Leif Larsen—Lower half entry—70m.—see Nov. 14 issue Page 4250—(Filmed in Norway and the Shetland Islands). (123)

**TEN TALL MEN**—MD—Burt Lancaster, Jody Lawrance, Gilbert Roland—Reissue is good adventure yarn—97m.—see Oct. 31 issue Page 4242—(Technicolor). (119)

**TO THE ENDS OF THE EARTH**—MD—Dick Powell, Signe Hasso, Maylia—Reissue is high rating meller—108m.—see Oct. 31 issue Page 4242. (119)

**URANIUM BOOM**—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue—Page 4117. (837)

**UTAH BLAINE**—W—Rory Calhoun, Susan Cummings, Angela Stevens—Average western fare for the dualers—75m.—see Jan. 23 issue Page 4277. (129)

**WEREWOLF, THE**—MD—Steven Ritch, Don Megowan, Joyce Holden—Horror meller for program—83m.—see Sept. 5 issue Page 4174. (103)

**WHITE SNAKE, THE**—W—David Brian, May Wynn, William Bishop—For the lower half—75m.—see Oct. 31 issue Page 4242. (116)

**WICKED AS THEY COME**—MD—Arlene Dahl, Phil Carey, Herbert Marshall—Fair meller for the program—94m.—(Made in England)—Leg.: B. (132)

**YOU CAN'T RUN AWAY FROM IT**—CMU—June Allyson, Jack Lemmon, Charles Bickford—Highly amusing comedy—95m.—see Oct. 17 issue Page 4237—Leg.: B—(CinemaScope)—(Technicolor). (837)

**ZARAK**—AD—Victor Mature, Michael Wilding, Anita Ekberg—Colorful, action packed adventure should have wide appeal—99m.—see Dec. 26 issue Page 4266—(CinemaScope)—(Technicolor)—(Made in Morocco)—Leg. of Decency B. (126)

## TO BE REVIEWED OR IN PRODUCTION

**ADMIRABLE CRICHTON, THE**—Kenneth Mare, Diane Cilento—(English-made). (837)

**BEYOND MOMBASA**—Donna Reed, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa). (837)

**BRIDGE ON THE RIVER KWAI, THE**—William Holden, Alec Guinness—(Made in Ceylon). (837)

**BROTHERS RICO, THE**—Richard Conte, Dianne Foster, James Darren. (837)

**FIRE DOWN BELOW**—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Color)—(CinemaScope)—(Made in Trinidad). (837)

**GARMENT JUNGLE, THE**—Lee J. Cobb, Kerwin Mathews, Valerie French. (837)

**GOLDEN VIRGIN, THE**—Joan Crawford, Rosanno Brazzi—(Made in England). (837)

**GUNS OF FORT PETTICOAT**—Audie Murphy, Kathryn Grant. (837)

**HAUNTED, THE**—Dana Andrews, Peggy Cummins—(English-made). (837)

**HELLCATS OF THE NAVY**—Ronald Reagan, Nancy Davis, Arthur Franz. (837)

**JEANNE EAGLES**—Kim Novak, Jeff Chandler, Charles Drake. (837)

**LUCK IS A WOMAN**—Jack Hawkins, Arlene Dahl, Dennis Price—(English-made). (837)

**MAN WHO TURNED TO STONE, THE**—Victor Jory, Ann Doran. (837)

**MOST WANTED WOMAN, THE**—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(Made in Italy). (837)

**NO TIME TO BE YOUNG**—Robert Vaughn, Dorothy Green. (837)

**PHANTOM STAGECOACH, THE**—William Bishop, Kathleen Crowley, Richard Webb. (837)

**RUMBLE ON THE DOCKS**—James Darren, Jerry Janger—Leg.: B—82m. (837)

**SEA WALL, THE**—Silvana Mangano, Richard Conte—(Made in Thailand). (837)

**SEVEN WAVES AWAY**—Tyrone Power, Mal Zetterling, Lloyd Nolan—(Made in England). (837)

**SHADOW ON THE WINDOW, THE**—Betty Garrett, Phil Carey, John Barrymore, Jr. (837)

**STRANGE ONE, THE**—Ben Gazzara, James Olsen. (837)

**TALL T., THE**—Randolph Scott, Maureen O'Sullivan, 3:10 TO YUMA—Glenn Ford, Van Heflin, Leora Dana. (837)

**TOWN ON TRIAL**—John Mills, Charles Coburn, Barbara Bates—(Made in England). (837)

**20 MILLION MILES TO EARTH**—William Hopper, Joan Taylor. (837)

**27TH DAY, THE**—Valerie French, Gene Barry. (837)

**UNCLE GEORGE**—Nigel Patrick, Charles Coburn, Wendy Hiller—(English-made). (837)

**ZOMBIES OF MORA**—TAU—Allison Hayes, Gregg Palmer, Autumn Russell. (837)

**YOUNG DON'T CRY, THE**—Sal Mineo, James Whitmore. (837)

## Continental

**LADY-KILLERS, THE**—C—Alec Guinness, Cecil Parker—Highly amusing import—94m.—see March 21 issue Page 4124—(English-made). (837)

**SECRETS OF THE REEF**—DOC—Photographed, directed and edited by Lloyd Ritter, Robert Young and Murray Lerner—Intriguing entry of life under water—72m.—see Oct. 31 issue Page 4245—(Eastman-color). (837)

**SHIP THAT DIED OF SHAME, THE**—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made). (837)

**SNOW WAS BLACK, THE**—D—Daniel Gelin, Marie Mansart, Valentina Tassier—Well-made off-beat entry for art spots—105m.—see Nov. 28 issue Page 4257—(French-made)—(English titles)—Leg.: C. (837)

## TO BE REVIEWED OR IN PRODUCTION

**NOTEBOOKS OF MAJOR THOMPSON, THE**—Jack Buchanan, Martine Carol, Noel-Noel—(Made in France). (837)

## DCA

(Distributors Corporation Of America)

**JEDDA THE UNCIVILIZED**—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia). (837)

**PLEASE MURDER ME**—MD—Angela Lansbury, Raymond Burr—Satisfactory program—78m.—see Feb. 22 issue Page 4109—Leg.: B. (837)

**PRIVATE'S PROGRESS**—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue Page 4214—(English-made). (837)

**ROCK, ROCK, ROCK**—MU—Tuesday Weld, Alon Freed, Frankie Lyman and Teen-Agers—Picture with the beat, okay dualler—83m.—see Dec. 26 issue Page 4266. (837)

**WOMAN OF ROME**—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—Far the art spots or exploitation houses—93m.—see Jan. 23 issue Page 4277—(Italian-made)—(Dubbed in English)—Leg.: C. (837)

## IFE

**MADAME BUTTERFLY**—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made). (837)

**RETURN OF DON CAMILLO, THE**—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue Page 4155—(Italian-made)—(English titles). (837)

## Lippert

**GLASS TOMB, THE**—MYMD—John Ireland, Honor Blackman—Interesting entry for the lower half—59m.—see Feb. 22 issue Page 4109—(English-made). (5409)

**LIFE WITH THE LYONS**—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue Page 4166—(English-made). (837)

## Metro

(1955-56 Releases from 602)

**ANNIE GET YOUR GUN**—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue Page 4157—(Technicolor). (632)

**BARRETT'S OF WIMPOLE STREET, THE**—ROMD—Jennifer Jones, John Gielgud, Bill Travers—Fine film version of classic—105m.—see Jan. 23 issue Page 4277—(CinemaScope)—(Metrocolor)—(Made in England). (718)

**BHOWANI JUNCTION**—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

**BOOM TOWN**—MD—Clark Gable, Spencer Tracy, Cloudette Colbert—Reissue has the names and excitement—120m.—see Oct. 31 issue Page 4242. (704)

**BOYS' TOWN**—MD—Spencer Tracy, Mickey Rooney, Henry Hull—Reissue of top-notch family meller—96m.—see Jan. 23 issue Page 4278—(Reissue). (716)

**CATERED AFFAIR, THE**—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue Page 4157. (633)

**EDGE OF THE CITY**—D—John Cassavetes, Sidney Poitier, Kathleen Maguire—Off-beat drama has much merit and many angles—85m.—see Jan. 9 issue. (714)

**FASTEST GUN ALIVE, THE**—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)

**FORBIDDEN PLANET**—SFD—Walter Pidgeon, Anne Francis, Leslie Nielsen—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue Page 4121—(Eastman Color)—(CinemaScope). (625)

**GABY**—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue Page 4130—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

**GREAT AMERICAN PASTIME, THE**—CD—Tom Ewell, Anne Francis, Ann Miller—Fairly amusing entry—89m.—see Nov. 28 issue Page 4257. (710)

**GREEN DOLPHIN STREET**—D—Lana Turner, Van Heflin, Donna Reed—Reissue has names to help—141m.—see Jan. 23 issue Page 4278—(Reissue). (715)

**HAPPY ROAD, THE**—C—Kene Kelly, Barbara Leage, Bobby Clark, Brigitte Fossey—Fine family fare—100m.—see Feb. 6 issue Page 4285—(Filmed in France). (837)

**HIGH SOCIETY**—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue Page 4190—(Leg.: B—(Color by Technicolor)—(VistaVision). (637)

**HOT SUMMER NIGHT**—MD—Leslie Nielsen, Colleen Miller, Edward Andrews—Interesting program entry—86m.—see Feb. 6 issue Page 4285. (719)

**INVITATION TO THE DANCE**—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor). (837)

**IRON PETTICOAT, THE**—C—Bop Hope, Katherine Hepburn, Noelle Middleton—Fairly amusing Hope entry—87m.—see Jan. 9 issue—(VistaVision)—(Technicolor)—(Made in England)—Leg.: B. (712)

**JULIE**—MD—Doris Day, Louis Jourdan, Barry Sullivan—Good, suspense-filled entry—97m.—see Oct. 17 issue Page 4237. (709)



## Paramount

(1954-55 releases from 5400;  
1955-56 releases from 5500)

- LAST HUNT, THE**—OD—Robert Taylor, Stewart Granger, Lloyd Nolan, Debra Paget—Rugged outdoor drama has the names and can be sold—108m.—see Feb. 22 issue Page 4110—Leg.: B—(Eastman Color)—(CinemaScope). (621)
- LUST FOR LIFE**—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—Well-made entry for art, specialty and some class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor). (701)
- MARIE ANTOINETTE**—COSD—Norma Shearer, Tyrone Power, John Barrymore—Reissue should have value as museum piece—149m.—see Nov. 14 issue Page 4250. (708)
- MUTINY ON THE BOUNTY**—MD—Charles Laughton, Clark Gable, Franchot Tone—Reissue should do okay as museum piece—133m.—see Dec. 12 issue Page 4261. (711)
- NORTHWEST PASSAGE**—D—Spencer Tracy, Robert Young, Ruth Hussey—Names should help reissue about Rogers' Rangers—126m.—see Feb. 22 issue Page 4110—(Technicolor). (623)
- OPPOSITE SEX, THE**—CMU—June Allyson, Jaan Collins, Leslie Nielsen—Loaded with entertainment values—117m.—see Sept. 19 issue Page 4226—Leg.: B—(CinemaScope)—(MetroColor). (705)
- POWER AND THE PRIZE, THE**—D—Robert Taylor, Elisabeth Mueller, Burl Ives—Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope). (703)
- RACK, THE**—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue Page 4134. (706)
- SLANDER**—D—Van Johnson, Ann Blyth, Steve Cochran—Topical drama is powerful indictment of scandal magazines—81m.—see Dec. 26 issue Page 4266. (717)
- SOMEBODY UP THERE LIKES ME**—BIOD—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue Page 4185. (635)
- STRATTON STORY, THE**—CD—James Stewart, June Allyson, Agnes Moorehead—Baseball reissue has Stewart name to help—106m.—see Feb. 22 issue Page 4110. (619)
- SWAN, THE**—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue Page 4134—(Eastman Color)—(CinemaScope). (628)
- TALE OF TWO CITIES, A**—D—Ronald Colman, Elizabeth Allan, Reginald Owen—Reissue should have value as museum piece—128m.—see Nov. 14 issue Page 4250. (707)
- TEA AND SYMPATHY**—D—Deborah Kerr, John Kerr, Leif Erickson—High rating drama—122m.—see Oct. 3 issue Page 4231—Leg.: B—(CinemaScope)—(Metrocolor). (702)
- TEAHOUSE OF THE AUGUST MOON, THE**—C—Marlon Brando, Glenn Ford, Machiko Kye—Highly amusing entry—123m.—see Oct. 31 issue Page 4242—(CinemaScope)—(MetroColor)—(Partially made in Japan)—(713).
- THESE WILDER YEARS**—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue Page 4190. (636)
- THREE MUSKETEERS, THE**—ROMCMU—Lana Turner, Gene Kelly, June Allyson, Van Heflin—Reissue of standout entry should repeat okay—125m.—see Feb. 22 issue Page 4110—(Technicolor). (618)
- TRIBUTE TO A BAD MAN**—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue Page 4122—(Eastman Color)—(CinemaScope). (626)
- WINGS OF EAGLES, THE**—BIOD—John Wayne, Dan Dailey, Maureen O'Hara—High rating entry of men and the U. S. Navy—110m.—see Feb. 6 issue Page 4285—(MetroColor). (720)
- YEARLING, THE**—D—Gregory Peck, Jane Wyman—Fine film should do okay as reissue—128m.—see Feb. 22 issue Page 4110—(Technicolor). (624)

## TO BE REVIEWED OR IN PRODUCTION

- ACTION OF THE TIGER**—Van Johnson, Martine Carol—(Made in Spain).
- DESIGNING WOMAN**—Gregory Peck, Lauren Bacal, Dolores Gray—(CinemaScope)—(Color).
- GUN GLORY**—Stewart Granger, Rhonda Fleming, Chill Wills—(CinemaScope)—(MetroColor).
- HOUSE OF NUMBERS, THE**—Jack Palance, Barbara Lang.
- LES GIRLS**—Gene Kelly, Mitzi Gaynor—(CinemaScope)—(Color).
- LITTLE HUI, THE**—Ava Gardner, Stewart Granger, David Niven—(Color)—(Made in England).
- LIVING IDOL, THE**—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).
- LIZZIE**—Eleanor Parker, Richard Boone, Joan Blondell, Hugo Haas.
- MAN ON FIRE**—Bing Crosby, Mary Fickett, Inger Stevens.
- PURPLE HARVEST**—Mel Ferrer, Pier Angeli, Leif Erickson—(CinemaScope)—(Color).
- RAINTREE COUNTY**—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).
- SEVENTH SIN, THE**—Eleanor Parker, Bill Travers, George Sanders—(Made in China)—(CinemaScope).
- SILK STOCKINGS**—Fred Astaire, Cyd Charisse, Janis Paige—(CinemaScope)—(MetroColor).
- SOMETHING OF VALUE**—Rock Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).
- TEN THOUSAND BEDROOMS**—Dean Martin, Eva Bartok, Anna Marie Alberghetti—(CinemaScope)—(Color).
- THIS COULD BE THE NIGHT**—Jean Simmons, Paul Douglas, Joan Blondell—(Widescope).

- BIRDS AND THE BEES, THE**—C—George Gabel, Mitzie Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue Page 4130—Leg.: B—(Technicolor)—(VistaVision). (5515)
- FEAR STRIKES OUT**—BIOD—Anthony Perkins, Karl Malden, Norma Moore—Interesting drama—100m.—see Feb. 6 issue Page 4286—(VistaVision). (5607)
- HOLLYWOOD OR BUST**—CMU—Dean Martin, Jerry Lewis, Anita Ekberg—Average Martin and Lewis—95m.—see Dec. 12 issue Page 4262—(Technicolor)—(VistaVision)—Leg.: B.
- LEATHER SAINT, THE**—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—80m.—see May 30 issue Page 4166—(VistaVision). (5521)
- LUCY GALLANT**—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)
- MAN WHO KNEW TOO MUCH, THE**—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)
- MOUNTAIN, THE**—D—Spencer Tracy, Robert Wagner, Claire Trevor—High rating suspense drama—105m.—see Oct. 3 issue Page 4231—(VistaVision)—(Technicolor)—(Made in France). (5603)
- PARDNERS**—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)
- PROUD AND PROFANE, THE**—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)
- RAINMAKER, THE**—D—Burt Lancaster, Katherine Hepburn, Wendell Corey—High rating entry—121m.—see Jan 9 issue—(Vista Vision)—(Technicolor)—Leg.: B. (5606)
- SCARLET HOUR, THE**—MD—Carol Ohmart, Tom Tyrone, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue Page 4135—(VistaVision). (5514)
- SEARCH FOR BRIDEY MURPHY**—D—Terese Wright, Louis Hayward, Nancy Gates—Exploitation item for the program—84m.—see Oct. 17 issue Page 4237—Leg.: B—(VistaVision). (5602)
- TEN COMMANDMENTS, THE**—HISD—Charlton Heston, Anne Baxter, Yul Brynner—One of the top entertainments of all time—219m.—see Oct. 17 issue Page 4237—(VistaVision)—(Technicolor).
- THAT CERTAIN FEELING**—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue Page 4174—Leg.: B—(Technicolor)—(VistaVision). (5522)
- THREE VIOLENT PEOPLE**—W—Charlton Heston, Anne Baxter, Gilbert Roland—Okay western—100m.—see Dec. 26 issue Page 4267—(VistaVision)—(Technicolor). (5604)
- VAGABOND KING, THE**—MU—Kathryn Grayson, Oreste, Rita Moreno—Average film musical will need plenty of help—88m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision). (5601)
- WAR AND PEACE**—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary work rates high on all counts—208m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision)—(Filmed in Italy). (5625)

## TO BE REVIEWED OR IN PRODUCTION

- BEAU JAMES**—Bob Hope, Paul Douglas, Vera Miles—(VistaVision)—(Technicolor).
- BLACK MANTILLA, THE**—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).
- BUSTER KEATON STORY, THE**—Donald O'Connor, Ann Blyth, Rhonda Fleming—(VistaVision).
- DELICATE DELINQUENT, THE**—Jerry Lewis, Darren McGavin—(VistaVision).
- FUNNY FACE**—Audrey Hepburn, Fred Astaire, Kay Thompson—(Technicolor)—(VistaVision)—(Made in France).
- GUNFIGHT AT THE OK CORRAL**—Burt Lancaster, Kirk Douglas, Rhonda Fleming—(Technicolor)—(VistaVision).
- HOT SPELL**—Shirley Booth, Anthony Quinn—(VistaVision).
- JOKER, THE**—Frank Sinatra, Mitzi Gaynor, Jeannie Crain—(VistaVision).
- LONELY MAN, THE**—Jack Palance, Anthony Perkins, Elaine Aiken—(VistaVision).
- MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).
- OMAR KHAYYAM**—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).
- TIN STAR, THE**—Henry Fonda, Anthony Perkins, Betsy Palmer—(VistaVision).

## Republic

(1954-55 releases from 5400;  
1955-56 releases from 5500)

- ABOVE US THE WAVES**—MD—John Mills, John Gregson, Donald Sinden—Exciting English meller—92m.—see Jan. 9 issue—(English-made). (5601)
- ACCUSED OF MURDER**—MY—David Brian, Vera Ralston, Sidney Blackmer—Adequate programmer—74m.—see Feb. 6 issue Page 4286—(Naturama)—(Trucolor). (5603)
- CIRCUS GIRL**—MD—Kristina Soderbaum—Lower half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germany, Ceylon, and India). (5506)
- DAKOTA INCIDENT**—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

- DANIEL BOONE, TRAIL BLAZER**—W—Bruce Bennett, Lon Chaney, Faron Young—Mediocre western for lower half—76m.—see Oct. 31 issue Page 4243—(Trucolor). (5513)
- DOCTOR AT SEA**—CD—Dirk Bogarde, Brigitte Bardot—Fair English import—92m.—see Feb. 22 issue Page 4111—Leg.: B—(Color by Technicolor)—(Made in England)—(Rank). (5504)
- GREEN BUDDHA, THE**—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)
- HIDDEN GUNS**—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 issue Page 4122. (5534)
- JAGUAR**—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue Page 4135. (5531)
- LISBON**—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue Page 4198—Leg.: B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)
- MAGIC FIRE**—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)
- MAVERICK QUEEN, THE**—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue Page 4151—(Trucolor)—(Naturama). (5509)
- SCANDAL, INC.**—MD—Robert Hutton, Patricia Wright, Paul Richards—Topical program meller can be exploited—79m.—see Nov. 28 issue Page 4258. (5514)
- STRANGE ADVENTURE, A**—MD—Joan Evans, Ben Cooper, Maria English—For the lower half—70m.—see Oct. 31 issue Page 4243—Leg.: B. (5537)
- STRANGER AT MY DOOR**—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue Page 4135. (5507)
- TEARS FOR SIMON**—MD—David Farrar, Julia Arnall, David Knight—Good suspenseful import—91m.—see Feb. 20 issue—(English-made)—(Eastman Color). (5536)
- TERROR AT MIDNIGHT**—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue Page 4158. (5536)
- THUNDER OVER ARIZONA**—W—Skip Homeier, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)
- TRACK THE MAN DOWN**—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)
- WHEN GANGLAND STRIKES**—MD—Raymond Greenleaf, Marjorie Millar, John Hudson—For the lower half—70m.—see March 7 issue Page 4118. (5535)
- WOMAN'S DEVOTION, A**—D—Ralph Meeker, Janice Rule, Paul Henreid—For the program—88m.—see Dec. 12 issue Page 4262—(Trucolor)—(Filmed in Mexico). (5602)
- ZANZABUKU**—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

## TO BE REVIEWED OR IN PRODUCTION

- AFFAIR IN RENO**—John Lund, Doris Singleton, John Archer—(Naturama)—75m. (5607)
- CONGRESS DANCES, THE**—Rudolf Prack, Johanna Matz—(Trucolor)—(CinemaScope)—90m. (5605)
- DUEL AT APACHE WELLS**—Anna Maria Alberghetti, Ben Cooper—(Naturama)—70m. (5606)
- HELL'S CROSSROADS**—Stephen McNally, Peggie Castle—(Naturama).
- IN OLD VIENNA**—Heinz Roettinger, Robert Killick—(Trucolor)—(German-made).
- MAN IS ARMED, THE**—Dane Clark, May Wynn, William Talman—70m. (5538)
- SPOILERS OF THE FOREST**—Rod Cameron, Vera Ralston—(Naturama)—(Trucolor).

## Trans-Lux

- LA STRADA**—D—Anthony Quinn, Richard Basehart, Guiletta Masina—One of the better Italian imports—115m.—see Aug. 22 issue Page 4206—Leg.: B—(Italian-made)—(English titles).
- LOVERS AND LOLLIPOPS**—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue Page 4155.

## TO BE REVIEWED OR IN PRODUCTION

- BED OF GRASS**—Anna Brazzou—(Made in Greece).
- DANGER FLIGHT 931**—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

## 20th Century-Fox

(1955 releases from 501;  
1956 releases from 601)

- ABDULLAH'S HAREM**—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg.: B—(Technicolor)—(Made in Egypt)—see June 27 issue Page 4182. (613)
- ANASTASIA**—D—Ingrid Bergman, Yul Brynner, Helen Hayes—Brilliantly enacted, beautifully mounted filmization of stage play—105m.—see Dec. 26 issue Page 4267—(Color by DeLuxe)—(CinemaScope)—(Made in Europe). (627)
- BAREFOOT BATTALION**—D—Maria Costi, Nicos Femas—Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)
- BEST THINGS IN LIFE ARE FREE, THE**—MU—Gordon MacRae, Dan Dailey, Sheree North—Highly entertaining musical—104m.—see Oct. 3 issue Page 4234—(CinemaScope)—(Color by DeLuxe). (625)
- BETWEEN HEAVEN AND HELL**—MD—Robert Wagner, Terry Moore, Broderick Crawford—Interesting war entry—94m.—see Oct. 17 issue Page 4238—(CinemaScope)—(Color by DeLuxe).



**BIGGER THAN LIFE**—D—James Masan, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by DeLuxe)—(CinemaScope). (620)

**BLACK WHIP, THE**—W—Rugh Marlowe, Coleen Gray, Paul Richards—Adult, off-beat western—77m.—see Dec. 26 issue Page 4267—Leg.: B—(Regalscope). (628)

**BUFFALO BILL**—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue Page 4190. (662)

**BUS STOP**—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope). (618)

**CAROUSEL**—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope 55). (604)

**CRASH DIVE**—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. 8 issue Page 4198. (665)

**D-DAY THE SIXTH OF JUNE**—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)

**DESPERADOS ARE IN TOWN, THE**—W—Robert Arthur, Kathy Nolan, Rhys Williams—Okay western—73m.—see Nov. 28 issue Page 4258—(Regalscope). (626)

**GIRL CAN'T HELP IT, THE**—MUC—Tom Ewell, Jayne Mansfield, Edmond O'Brien—Highly entertaining entry—99m.—see Jan. 9 issue—(CinemaScope)—(DeLuxe Color)—Leg.: B. (629)

**HALLS OF MONTEZUMA**—AD—Richard Widmark, Jack Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

**HILDA CRANE**—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

**KING AND I, THE**—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemaScope-55). (615)

**LAST WAGON, THE**—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by DeLuxe)—(CinemaScope). (619)

**LOVE ME TENDER**—OMDMU—Richard Egan, Debra Paget, Elvis Presley—Presley name should make this a box-office winner—89m.—see Nov. 28 issue Page 4258—(CinemaScope)—Leg.: B. (624)

**MAN IN THE GRAY FLANNEL SUIT, THE**—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue Page 4130—(Color by DeLuxe)—(CinemaScope). (606)

**MAN WHO NEVER WAS, THE**—MD—Clifton Webb, Gloria Grahame, Robert Fleming—Highly interesting suspense drama—103m.—see Feb. 22 issue Page 4111—(Color by DeLuxe)—(CinemaScope). (600)

**MASSACRE**—MD—Done Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue Page 4175—(Ansco Color)—(Made in Mexico). (614)

**MOHAWK**—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue Page 4131—(Eastman Color). (609)

**OASIS**—MD—Michele Morgan, Pierre Brasseur, Cornell Borchers—Mediocre programmer—84m.—see Jan. 23 issue—(Eastman color)—(CinemaScope)—Filmed in Morocco—Leg.: B. (632)

**OKLAHOMA!**—MU—Gordon MacRae, Shirley Jones, Gene Nelson—High rating entertainment—140m.—see Nov. 14 issue Page 4251—(Technicolor)—(CinemaScope)—(Magna). (630)

**ON THE THRESHOLD OF SPACE**—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope). (605)

**PROUD ONES, THE**—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devotees—94m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

**QUEEN OF BABYLON, THE**—COSMD—Rhonda Fleming, Ricardo Montalban, Roldana Lupi—Impart for exploitation and specialty spots—98m.—see Aug. 8 issue Page 4198—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

**RAWHIDE**—W—Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue Page 4191. (663)

**REBECCA**—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcock version of mystery best-seller should do okay as reissue—129m.—see Sept. 5 issue Page 4216—(Selznick). (622)

**REVOLT OF MAMIE STOVER, THE**—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provocative theme and exploitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

**STAGECOACH TO FURY**—W—Forrest Tucker, Marl Blanchard, Wallace Ford—Good western for the duallers—76m.—see Oct. 17 issue Page 4238—(Regalscope). (622)

**TEENAGE REBEL**—D—Ginger Rogers, Michael Rennie, Mildred Natwick—Interesting mother-daughter story should have family appeal—94m.—see Nov. 14 issue Page 4251—(CinemaScope)—Leg.: B. (622)

**THIRD MAN, THE**—MYMD—Joseph Cotten, Valli, Orson Welles—Reissue is excellent film of its type—104m.—see Oct. 31 issue Page 4243. (667)

**THREE BRAVE MEN**—D—Ray Milland, Ernest Borgnine, Nina Foch—Topical, thought-provoking drama has documentary flavor—88m.—see Jan. 23 issue Page 4278—(CinemaScope). (701)

**23 PACES TO BAKER STREET**—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

**WOMEN OF PITCAIRN ISLAND, THE**—AD—James Craig, Lynn Bari, Arleen Whelan—Exploitable programmer—72m.—see Dec. 26 issue Page 4267—(Regalscope). (631)

## TO BE REVIEWED OR IN PRODUCTION

**BEAUTIFUL BUT DANGEROUS**—Gina Lollobrigida, Vittorio Gassman, Robert Alda—(Made in Italy).

**BOY ON A DOLPHIN**—Clifton Webb, Alan Ladd, Sophia Loren—(Color)—(CinemaScope 55)—(Made in Italy).

**BREAK IN THE CIRCLE**—Forrest Tucker, Eva Bartok.

**CHINA GATE**—Nat 'King' Cole, Gene Barry, Angie Dickinson.

**DESK SET, THE**—Spencer Tracy, Katharine Hepburn, Joan Blondell—(CinemaScope)—(DeLuxe Color).

**HEAVEN KNOWS, MR. ALLISON**—Deborah Kerr, Robert Mitchum—(Color by DeLuxe)—(CinemaScope)—(Made in British West Indies).

**ISLAND IN THE SUN**—James Masan, Joan Fontaine, Dorothy Dandridge—(CinemaScope)—(DeLuxe Color)—(Made in England).

**KRONOS**—Jeff Morrow, Barbara Lawrence.

**LURE OF THE SWAMP**—Marshall Thompson, Joan Vohs—(Regalscope).

**MAN FROM ABILENE**—Scott Brady, Mala Powers, Bill Williams.

**OH, MENI OH, WOMENI**—Dan Dailey, Ginger Rogers, David Niven—(CinemaScope)—(DeLuxe Color).

**QUIET GUN, THE**—Forrest Tucker, Mara Corday—77m.—Leg.: B.

**RIVER'S EDGE, THE**—Ray Milland, Anthony Quinn, Debra Paget—(CinemaScope)—(DeLuxe Color).

**SEAWIFE**—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica).

**SHE DEVIL, THE**—Marl Blanchard, Jack Kelly, Albert Dekker.

**SMILEY**—Chips Rafferty, Ralph Richardson, Colin Petersen—(CinemaScope)—(Technicolor)—(English-made).

**STORM RIDER, THE**—Scott Brady, Mala Powers.

**TRUE STORY OF JESSE JAMES, THE**—Robert Wagner, Jeffrey Hunter, Hope Lange—(Color)—(CinemaScope).

**TWO GROOMS FOR A BRIDE**—Virginia Bruce, John Carroll—Leg.: B.

**WAY TO THE GOLD, THE**—Jeffrey Hunter, Sheree North, Barry Sullivan—(CinemaScope).

## United Artists

**ALEXANDER THE GREAT**—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue Page 4131—(Technicolor)—(CinemaScope)—(Rossen).

**AMBASSADOR'S DAUGHTER, THE**—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—see July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

**AROUND THE WORLD IN 80 DAYS**—CMFD—David Niven, Cantinflas, Robert Newton, Shirley Maclaine—Fabulous entertainment—173m.—see Oct. 31 issue Page 4243—(Eastman Color; print by Technicolor)—(Todd-A-O).

**ATTACK**—D—Jack Palance, Eddie Albert, William Smithers—Powerful war film should stimulate favorable word of mouth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich).

**BANDIDO**—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Jacks).

**BEAST OF HOLLOW MOUNTAIN, THE**—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor offering lends itself to exploitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Nassour).

**BIG BOODLE, THE**—MD—Errol Flynn, Pedro Armendariz, Rosanna Rory—Programmer has intrigue, action, and adventure—83m.—see Feb. 6 issue Page 4286—(Filmed in Cuba)—Leg.: B. (Blumberg)

**BLACK SLEEP, THE**—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue Page 4175—(Bel-Air).

**BOSS, THE**—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer).

**BRASS LEGEND, THE**—W—Hugh O'Brien, Nancy Gates, Raymond Burr—For the lower half—79m.—see Dec. 12 issue Page 4262—(Goldstein).

**BROKEN STAR, THE**—W—Howard Duff, Lita Baron, Bill Williams—Okay western for program—82m.—see Feb. 22 issue Page 4112—(Bel-Air).

**COMANCHE**—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue Page 4122—(Color by DeLuxe)—(CinemaScope)—(Krueger).

**CREeping UNKNOWN, THE**—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinds).

**CRIME AGAINST JOE**—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue Page 4123—(Bel Air).

**CRIME OF PASSION**—MD—Barbara Stanwyck, Sterling Hayden, Raymond Burr—Fine acting lifts crime meller above average program fare—84m.—see Jan. 23 issue Page 4278—Leg.: B—(Goldstein).

**DANCE WITH ME—HENRY**—C—Lou Costello, Bud Abbott, Gigi Perreau—Mediocre Abbott and Costello entry for the duallers—79m.—see Dec. 26 issue Page 4270—(Goldstein).

**DRANGO**—D—Jeff Chandler, John Lupton, Joanne Drury—Absorbing post-Civil War drama—92m.—see Jan. 23 issue Page 4279—(Earlmar).

**EMERGENCY HOSPITAL**—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue Page 4135—(Bel-Air).

**FIVE STEPS TO DANGER**—MD—Ruth Roman, Sterling Hayden—Interesting meller for the program—80m.—see Jan. 23 issue Page 4279—(Kesler).

**FLIGHT TO HONG KONG**—MD—Rory Calhoun, Barbara Rush, Dolores Donlon—For the lower half—88m.—see Oct. 3 issue Page 4234—Leg.: B—(Sabre).

**FOREIGN INTRIGUE**—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue Page 4168—(Eastman Color)—(Made in Europe)—(DRM).

**FOUR BOYS AND A GUN**—MD—Frank Sutton, Tarry Green, James Franciscus—Lower half filler—73m.—see Jan. 9 issue—(Security).

**GUN BROTHERS**—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 issue Page 4217—(Grant).

**GUN THE MAN DOWN**—W—James Arness, Angie Dickinson, Robert Wilke—For the lower half—78m.—see Nov. 28 issue Page 4258—(Morrison-McLaglen).

**HALLIDAY, BRAND, THE**—OD—Joseph Cotten, Viveca Lindfors, Betsy Blair—Names, interesting story lifts western above average program fare—77m.—see Feb. 6 issue Page 4286. (Young)

**HIGH NOON**—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue Page 4175—(Kramer).

**HOT CARS**—MD—John Bromfield, Joi Lansing, Mark Dana—Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air).

**HUKI**—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made in the Philippines)—(Collier Young).

**JOHNNY CONCHO**—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent).

**KILLING, THE**—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 16 issue Page 4168—Leg.: B—(Harris-Kubrick).

**KING AND FOUR QUEENS, THE**—OD—Clark Gable, Eleanor Parker, Jo Van Fleet—Western has names to draw but suffers from lack of action—86m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Color by DeLuxe)—Leg.: B—(Russ-Field-Gabco).

**KISS BEFORE DYING, A**—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown).

**MAN FROM DEL RIO**—W—Anthony Quinn, Katy Jurado, Peter Whitney—Well conceived western should please wide variety of patrons—82m.—see Oct. 17 issue—Page 4239—(Jacks).

**MANFISH**—MD—John Bromfield, Lon Chaney, Jr., Victor Jory—Fair lower half entry—76m.—see Feb. 22 issue Page 4112—(Leg.: B—(Color by DeLuxe)—(Wildier).

**MEN IN WAR**—MD—Robert Ryan, Aldo Ray, Robert Keith—Well-made war film—104m.—see Feb. 6 issue Page 4287—(Security).

**NIGHTMARE**—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas).

**PATTERNS**—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue Page 4123—(Harris-Meyerberg).

**PEACEMAKER, THE**—W—James Mitchell, Rosemarie Bowe, Jan Merlin—Religious western for duallers, small towns—81m.—see Nov. 14 issue Page 4251—(Mokelim).

**PHARAOH'S CURSE**—MD—Mark Dana, Ziva Rodann, Diane Brewster—Lower half entry—66m.—see Feb. 20 issue—(Bel-Air).

**QUINCANNON, FRONTIER SCOUT**—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air).

**REBEL IN TOWN**—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air).

**RUN FOR THE SUN**—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made in Mexico)—(Russ-Field).

**RUNNING TARGET**—OD—Doris Dowling, Arthur Franz, Richard Reeves—For the lower half—83m.—see Nov. 28 issue Page 4259—(DeLuxe Color)—(Canyon).

**SHADOW OF FEAR**—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds).

**SHARKFIGHTERS, THE**—D—Victor Mature, Karen Steele, Philip Coolidge—Okay programmer holds interest—73m.—see Oct. 31 issue Page 4244—(CinemaScope; Technicolor)—(Samuel Goldwyn, Jr.).

**SINS OF THE BORGHIAS**—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 issue Page 4160—Leg.: C—(Technicolor)—(Frenchmade)—(Dubbed in English)—(Aldart).

**STAR OF INDIA**—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe)—(Stross).

**TOMAHAWK TRAIL**—OD—Chuck Connors, John Smith, Susan Cummings—Lower half filler—60m.—see Dec. 26 issue Page 4270—(Bel-Air).

**TRAPEZE**—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

**UNIDENTIFIED FLYING OBJECTS**—DOC—Interesting and exploitable documentary—92m.—see May 16 issue Page 4160—(Black and white with some color sequences)—(Greene).



**WILD PARTY, THE**—D—Anthony Quinn, Carol Ohmart, Arthur Franz—Off-beat entry for art, specialty and exploitation houses—81m.—see Dec. 12 issue Page 4263—Leg.: B—(Security).

## TO BE REVIEWED OR IN PRODUCTION

**BACHELOR PARTY, THE**—Don Murray, E. G. Marshall, Carolyn Jones—(Hecht-Lancaster).  
**BALLOUT AT 43,000**—John Payne, Karen Steele—(Pine-Thomas).  
**BIG CAPER, THE**—Rory Calhoun, Mary Costa—(Pine-Thomas)—Leg.: B.  
**BUCKSKIN LADY, THE**—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittleman).  
**CARELESS YEARS, THE**—Natalie Trundy, Dean Stockwell, Catherine McLeod—(Bryna).  
**ENEMY FROM SPACE**—Brian Donlevy, Sidney James, John Longden—(Hinds).  
**FUZZY PINK NIGHTGOWN, THE**—Jane Russell, Keenan Wynn, Ralph Meeker—(Russ-Field).  
**GIRL IN THE BLACK STOCKINGS, THE**—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air)—Leg.: B.  
**GUN DUEL IN DURANGO**—George Montgomery, Ann Robinson—(Peerless).  
**HIDDEN FEAR**—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).  
**IRON SHERIFF, THE**—Sterling Hayden, Darryl Hickman, Peter Miller—(Grand).  
**JUNGLE HEAT**—Lex Barker, Mari Blanchard—(Made in Hawaii)—(Bel-Air).  
**LADY OF VENGEANCE**—Dennis O'Keefe—(Balaban)—(English-made).  
**LEGEND OF THE LOST**—John Wayne, Sophia Loren—(Technicolor)—(Bat-Jac).  
**MONSTER THAT CHALLENGED THE WORLD, THE**—Tim Holt, Audrey Dalton, Hans Conreid—(Levy-Gardner-Laven).  
**MONTE CARLO STORY, THE**—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope)—(Made in Monaco)—(Titanus).  
**OUTLAW'S SUN**—Dane Clark, Ben Cooper, Lori Nelson—(Bel-Air).  
**PISTOLERO**—Jack Palance—(Philip Waxman).  
**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).  
**REVOLT AT FORT LARAMIE**—John Dehner, Frances Helm, Gregg Palmer—(CinemaScope)—(Technicolor)—(Bel-Air).  
**RIDE BACK, THE**—Anthony Quinn, Lita Milan—(Associates & Aldrich).  
**SAVAGE PRINCESS**—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).  
**SPRING REUNION**—Dana Andrews, Betty Hutton—(Bryna).  
**STREET OF SINNERS**—George Montgomery, Geraldine Brooks—(Security).  
**SWEET SMELL OF SUCCESS, THE**—Burt Lancaster, Tony Curtis, Susan Harrison—(Hecht-Hill-Lancaster).  
**TIGER BY THE TAIL**—Larry Parks, Constance Smith—(Canyon).  
**TO A SHOWDOWN**—John Derek, John Smith, Carolyn Craig—(Goldstein).  
**TROOPER HOOK**—Joel McCrea, Barbara Stanwyck—(Fielding).  
**12 ANGRY MEN**—Henry Fonda, Lee J. Cobb—(Orlan-Nova).  
**VALERIE**—Anita Ekberg, Anthony Steele, Sterling Hayden—(Makelim).  
**VAMPIRE, THE**—John Beal, Coleen Gray, Lydia Reed—(Gramercy).  
**VOODOO ISLAND**—Boris Karloff, Beverly Tyler, Murvyn Vye—(Bel-Air)—(Made in Hawaii).  
**WAR DRUMS**—Lex Barker, Joan Tyler, Ben Johnson—(Color)—(Bel Air).

## Universal-International

(1954-55 releases from 501)

(1955-56 releases from 5601)

(1956-57 releases from 5701)

**AWAY ALL BOATS**—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue Page 4160—(Technicolor)—(VistaVision). (5626)  
**BACKLASH**—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue Page 4119—(Technicolor). (5616)  
**BACK FROM ETERNITY**—MD—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227. (703)—(RKO)  
**BATTLE HYMN**—BIOD—Rock Hudson, Dan Duryea, Martha Hyer—Well made entry should have wide appeal—108m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Technicolor). (5712)  
**BEHIND THE HIGH WALL**—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn far program—85m.—see June 13 issue Page 4176. (5629)  
**BEYOND A REASONABLE DOUBT**—MD—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227. (702)—(RKO)  
**BOLD AND THE BRAVE, THE**—D—Wendell Carey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue Page 4130—(Superscope). (612)—(RKO)  
**BRAVE ONE, THE**—Michel Ray—Highly attractive entry of a boy and his unusual pet—100m.—see Oct. 3 issue Page 4231—(CinemaScope)—(Technicolor)—(Filmed in Mexico). (706)—(RKO)  
**BUNDLE OF JOY**—CMU—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—see Dec. 12 issue Page 4262—(Technicolor). (710)—(RKO)  
**CONGO CROSSING**—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)

**CONQUEROR, THE**—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue Page 4117—Leg.: B—(Color by Technicolor)—(CinemaScope). (RKO)  
**CREATURE WALKS AMONG US, THE**—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue Page 4123. (5617)  
**CURUCU, BEAST OF THE AMAZON**—MD—John Bromfield, Beverly Garland, Tom Payne—Exploitation programmer—76m.—see Nov. 14 issue Page 4251—(Eastman color)—(Filmed in Brazil)—Leg.: B. (5703)  
**DAY OF FURY, A**—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)  
**DEATH OF A SCOUNDREL**—D—George Sanders, Yvonne DeCarlo, Victor Jory—Interesting drama has names and exploitable story values—119m.—see Nov. 14 issue Page 4250. (707)—(RKO)  
**EDGE OF HELL**—D—Huga Haas, Francesca De Scaffa—Far the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)  
**EVERYTHING BUT THE TRUTH**—C—Maureen O'Hara, John Forsythe, Tim Hovey—Pleasant family divertimento—83m.—see Nov. 14 issue Page 4251—(Eastman Color). (5704)  
**FIRST TRAVELING SALESLADY, THE**—C—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, light-hearted offering has good name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)—(RKO)  
**FOUR GIRLS IN TOWN**—CD—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—see Dec. 12 issue Page 4263—(Technicolor)—(CinemaScope)—Leg.: B. (5706)  
**FRANCIS IN THE HAUNTED HOUSE**—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue Page 4191. (5625)  
**GREAT DAY IN THE MORNING**—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(SuperScope). (613)—(RKO)  
**GREAT MAN, THE**—D—Jose Ferrer, Dean Jagger, Julie London—Highly interesting drama—92m.—see Nov. 28 issue Page 4259. (5708)  
**GUN FOR A COWARD**—OD—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoor fans—88m.—see Dec. 26 issue Page 4271—(CinemaScope)—(Eastman Color). (5711)  
**INCREDIBLE SHRINKING MAN, THE**—SFD—Grant Williams, Randy Stuart, April Kent—Highly impressive science fiction entry—81m.—see Feb. 6 issue Page 4287. (5715)  
**I'VE LIVED BEFORE**—D—Jock Mahoney, Leigh Snowden, Ann Harding—Far the lower half—82m.—see July 25 issue Page 4191. (5632)  
**ISTANBUL**—MD—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5709)  
**KANSAS RAIDERS**—W—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)  
**KELLY AND ME**—D—Van Johnson, Piper Laurie, Martha Hyer—Okay program entry—86m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5714)  
**KETTLES IN THE OZARKS, THE**—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue Page 4119. (5615)  
**KILLERS, THE**—MD—Burt Lancaster, Ava Gardner, Edmond O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227. (5781)  
**LARCENY**—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue Page 4192. (5685)  
**LIGHT TOUCH, THE**—See Touch and Go  
**MAN IN THE VAULT**—MD—William Campbell, Karen Sharpe, Anita Ekberg—For the duallers—73m.—see Dec. 26 issue Page 4267. (709)—(RKO)  
**MISTER CORY**—D—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—see Jan. 23 issue Page 4280—(CinemaScope)—(Eastman Color) Leg.: B. (5713)  
**MOLE PEOPLE, THE**—SFD—John Agar, Cynthia Patrick, Hugh Beaumont—Exploitation programmer—78m.—see Nov. 14 issue Page 4252. (5702)  
**NEVER SAY GOODBYE**—ROMD—Rock Hudson, Cornell Borchers, George Sanders—Will find favor with the femmes—86m.—see Feb. 22 issue Page 4112—(Print by Technicolor). (5613)  
**NIGHT RUNNER, THE**—MD—Ray Danton, Colleen Miller, Merry Anders—Psychological drama for lower half—79m.—see Jan. 23 issue Page 4280. (5710)  
**OUTSIDE THE LAW**—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue Page 4136. (5621)  
**PILLARS OF THE SKY**—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)  
**PRICE OF FEAR, THE**—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue Page 4123. (5618)  
**RAW EDGE**—W—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)  
**RAWHIDE YEARS, THE**—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)  
**RED SUNDOWN**—W—Rory Calhoun, Martha Hyer, Dean Jagger—Good western—81m.—see Feb. 22 issue Page 4112—(Print by Technicolor). (5614)

**ROCK, PRETTY BABY**—DMU—Sal Mineo, John Saron, Luana Patten—Juveniles should be real "gone" on this one—89m.—see Nov. 28 issue Page 4259—Leg.: B. (5707)  
**SHAKEDOWN**—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)  
**SHOWDOWN AT ABILENE**—W—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)  
**SIMON AND LAURA**—C—Peter Finch, Kay Kendall—For the art and specialty spots and same programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)  
**SLEEPING CITY, THE**—MD—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227. (5782)  
**SLIGHTLY SCARLET**—MD—John Payne, Arlene Dahl, Rhonda Fleming—Program entry has angles—99m.—see Feb. 22 issue Page 4111—Leg.: B—(Technicolor)—(Superscope). (608)—(RKO)  
**STAR IN THE DUST**—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)  
**TAP ROOTS**—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)  
**TARANTULA**—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue Page 4063. (5605)  
**TENSION AT TABLE ROCK**—OD—Richard Egan, Dorothy Malone, Cameron Mitchell—Tense outdoor drama should have wide appeal—93m.—see Oct. 3 issue Page 4231—(Technicolor). (104)—(RKO)  
**TOUCH AND GO (The Light Touch)**—CD—Jack Hawkins, Margaret Johnston—Superior import—85m.—see April 18 issue Page 4136—(English-made). (5681)  
**TOY TIGER**—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue Page 4151—(Print by Technicolor). (5624)  
**UNGUARDED MOMENT, THE**—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama—95m.—see Sept. 5 issue Page 4217—(Print by Technicolor). (5701)  
**WALK THE PROUD LAND**—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)  
**WHILE THE CITY SLEEPS**—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue Page 4158—Leg.: B. (615)—(RKO)  
**WRITTEN ON THE WIND**—D—Rock Hudson, Lauren Bacall, Robert Stack—Entry for adults has lots of selling angles—99m.—see Oct. 3 issue Page 4234—(Technicolor). (5705)

## TO BE REVIEWED OR IN PRODUCTION

**APPOINTMENT WITH A SHADOW**—Tony Curtis, Gilbert Roland, Marisa Pavan—(CinemaScope).  
**CYCLOPS**—James Craig, Gloria Talbot, Lon Chaney. (712)—(RKO)  
**DAY THEY GAVE BABIES AWAY, THE**—Cameron Mitchell, Glynis Johns—(Eastman Color). (RKO)  
**DEADLY MANTIS, THE**—Craig Stevens, Alix Talton.  
**ESCAPADE IN JAPAN**—Teresa Wright, Cameron Mitchell—(Color)—(Made in Japan). (RKO)  
**GIRL MOST LIKELY, THE**—Jane Powell, Kaye Ballard, Tommy Noonan, Cliff Robertson. (RKO)  
**INTERLUDE**—June Allyson, Rossano Brazzi—(CinemaScope)—(Technicolor)—(Made in Germany).  
**I MARRIED A WOMAN**—George Gobel, Diana Dors, Jessie Royce Landis. (RKO)  
**JET PILOT**—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope). (RKO)  
**JOE BUTTERFLY**—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn—(Technicolor)—(CinemaScope)—(Made in Japan).  
**JOE DAKOTA**—Jock Mahoney, Luana Patten—(Color).  
**LAND UNKNOWN, THE**—Jock Mahoney, Shawn Smith—(CinemaScope).  
**MA AND PA KETTLE AT OLD MACDONALD'S FARM**—Marjorie Main, Parker Fennelly, Gloria Talbot.  
**MAN AFRAID**—George Nader, Tim Hovey, Phyllis Thaxter—(CinemaScope).  
**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).  
**PAY THE DEVIL**—Jeff Chandler, Orson Welles, Colleen Miller—(CinemaScope).  
**PUBLIC PIGEON NO. 1**—Red Skelton, Vivian Blaine, Janet Blair—(Color)—79m. (708)—(RKO)  
**PYLON**—Rock Hudson, Robert Stack, Dorothy Malone—(CinemaScope).  
**QUANTEZ**—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).  
**RUN OF THE ARROW**—Rod Steiger, Sarita Montiel—(Eastman Color). (RKO)  
**TAMMY**—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).  
**TATTERED DRESS, THE**—Jeff Chandler, Jeanne Crain, Jack Carson, Elaine Stewart—(CinemaScope). (5716)  
**THAT NIGHT**—John Beal, Augusta Dabney, Shepherd Strudwick. (716)—(RKO)  
**UNHOLY WIFE, THE**—Diana Dors, Rod Stelger, Tom Tryon—(Color). (RKO)  
**VIOLATORS, THE**—(RKO).  
**YOUNG STRANGER, THE**—James MacArthur, Kim Hunter, James Daly—84m. (711)—(RKO)



## Warners

(1955-56 releases from 501;

1956-57 releases from 601)

- AMAZON TRADER, THE—OD—John Sutton, Maria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)
- ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue Page 4136—(Technicolor). (520)
- AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—see June 27 issue Page 4182—(German-made)—(Dubbed in English). (519)
- BABY DOLL—CD—Karl Malden, Corroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—see Dec. 12 issue Page 4263—Leg.: C. (607)
- BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)
- BIG LAND, THE—OD—Alan Ladd, Virginia Mayo, Edmond O'Brien—Ladd hits the trail again in colorful outdoor show—93m.—see Feb. 6 issue Page 4287—(Warner Color). (610)
- BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)
- CRY IN THE NIGHT, A—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220. (602)
- DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue Page 4169. (522)
- DISTANT DRUMS—MD—Gary Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue—Page 4169. (523)
- GIANT—D—Elizabeth Taylor, Rock Hudson, James Dean—This is a giant of a picture—198m.—see Oct. 17 issue Page 4239—(WarnerColor). (606)
- GIRL HE LEFT BEHIND, THE—CD—Tab Hunter, Natalie Wood, Jessie Royce Landis—Highly amusing entry—103m.—see Nov. 14 issue Page 4252—Leg.: B. (605)
- GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue Page 4152. (517)
- MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)
- OUR MISS BROOKS—C—Eve Arden, Gale Gordon—Mediocre screen treatment of TV series—85m.—see Feb. 22 issue Page 4112. (515)
- RIVER CHANGES, THE—MD—Rosanna Rory, Harald Maresch—Off-beat import for art spots or regulation play-off—91m.—see Feb. 22 issue Page 4113—(Made in Germany)—(Dubbed in English). (513)
- SANTIAGO—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)
- SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfitt—Science-fiction entry has angles—85m.—see June 27 issue Page 4182—(WarnerColor)—(CinemaScope). (525)
- SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision). (518)
- SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue Page 4123—(WarnerColor). (516)
- SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western far program—78m.—see July 25 issue Page 4192—(WarnerColor). (526)
- STEEL JUNGLE, THE—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue Page 4119. (514)
- TOP SECRET AFFAIR—C—Susan Hayward, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—see Jan. 23 issue Page 4280—Leg.: B. (609)
- TOWARD THE UNKNOWN—AD—William Holden, Lloyd Nolan, Virginia Leith—Well made and timely offering should register strongly at boxoffice—115m.—see Oct. 3 issue Page 4234—(WarnerColor). (604)
- WRONG MAN, THE—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—see Jan. 9 issue. (608)

## TO BE REVIEWED OR IN PRODUCTION

- BLACK SCORPION—Richard Denning, Mara Corday—(Mexican-made).
- BOMBERS B-52—Karl Molden, Natalie Wood—(WarnerColor)—(CinemaScope).
- FACE IN THE CROWD, A—Andy Griffith, Patricia Neal.
- LAFAYETTE ESCADRILLE—Tab Hunter, Etchika Choureau, J. Carroll Naish.
- OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).
- PAJAMA GAME, THE—Doris Day, John Raitt, Carol Haney—(WarnerColor).
- PRINCE AND THE SHOWGIRL, THE—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).
- SAYONARA—Marlon Brando, Red Buttons, Patricia Owens—(Technicolor)—(Made in Japan).

- SHOOT OUT AT MEDICINE BEND—Randolph Scott, James Craig, Dani Crayne.
- SPIRIT OF ST. LOUIS, THE—James Stewart—(Warner Color)—(CinemaScope).
- STORY OF MANKIND, THE—Ronald Colman, Hedy La-Marr, Charles Coburn.
- UNTAMED YOUTH—Momie VanDoren, Lori Nelson, John Russell.

## Miscellaneous

- (Distributors' addresses will be furnished on request)
- BAGDAD AFTER MIDNIGHT—BUR—For exploitation, burlesque spots—60m.—see Oct. 31 issue Page 4245—(Sonney).
- BIG FUN CARNIVAL, THE—NOV—Marian Stafford, Jared Reed, the Bunin Puppets—Novelty should please youngsters at special showings—90m.—see Jan. 23 issue Page 4281—(Artists Producers Associates).
- CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue Page 4137—(M. C. Pictures).
- CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue Page 4194 filmed in Puerto Rico—(Tudor).
- DANCE HALL RACKET—MD—Produced by George Weiss; directed by Phil Tucker—For the lower half of indiscriminating exploitation spots—62m.—see Oct. 3 issue Page 4235—(Weiss).
- FLESH MERCHANT, THE—MD—Fast buck stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227—(Sonney).
- FORBIDDEN CARGO—MD—Satisfactory programmer—83m.—see June 13 issue Page 4176—(Jacon).
- FRONTIER WOMAN—W—Cindy Carson, Lance Fuller, Ann Kelly—Indian thriller okay for duallers—80m.—see Jan. 9 issue—(Eastman color)—(Vistarama)—(Top).
- GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue Page 4161—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).
- HIS EXCELLENCY—D—Eric Portman, Cecil Parker—Okay drama for the art houses—84m.—see Feb. 22 issue Page 4113—(Brenner).
- ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color)—(Filmed in Arabia)—(Brenner).
- IS YOUR HONEYMOON REALLY NECESSARY—C—Diana Dors—Pleasing bedroom farce—70m.—see Oct. 31 issue Page 4244—(English-made)—(Brenner).
- KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).
- KID FOR TWO FARTHING, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue Page 4161—(Technicolor)—(Lopert).
- LOVE ME MADLY—CNOV—Marilyn Waltz, Lynn Craig—"Fast buck" compilation—60m.—see Dec. 26 issue Page 4271—(Partly in color)—(McCarthy).
- MOBS, INC.—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue Page 4125—(Premier).
- OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue Page 4051—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).
- OEDIPUS REX—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama troupes, etc.—88m.—see Jan. 23 issue Page 4281—(Filmed in Canada)—(Eastman color)—(Motion Picture Distributors).
- RICHARD III—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision)—(Lopert).
- SPELL OF THE HYPNOTIST—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).
- SWAMP WOMEN—MD—Morie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue Page 4137—(Pathe Color)—(Wide Vision)—(Woolner).
- THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famous).
- UNTAMED MISTRESS—NOV—Lower half exploitation subject—70m.—see Oct. 31 issue Page 4245—(Color)—(Ron Armond Ent.).
- VIOLENT YEARS, THE—MD—Jean Moorehead, Barbara Weeks, Glen Corbett—Lower half fare for exploitation spots—61m.—see Oct. 17 issue Page 4239—(Phoenix).
- WALK THE DARK STREET—MD—Chuck Connors, Don Ross, Regina Gleason—Routine lower half entry—74m.—see Oct. 31 issue Page 4245—(Dominant).
- WETBACKS—MD—Lloyd Bridges, Nancy Gates, Barton MacLane—Bottom half entry—88m.—see Oct. 31 issue Page 4246—(Color)—(Gibraltar).

## English Films

(Distributors' addresses will be furnished on request)

- BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue Page 4176—(National Telefilm).
- FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—Far lower half of exploitation spots only—68m.—see June 27 issue Page 4183—(English-made)—(Saturn).
- WEE GEORDIE—CD—Bill Travers, Alastair Sim, Norah Garsen—Highly amusing entry—93m.—see Jan. 23 issue Page 4280—(English-made)—(Times).

## Foreign-Made

(Distributors' addresses will be furnished on request)

- ANGELS OF DARKNESS—D—Linda Darnell, Anthony Quinn, Valentina Cortese—Exploitation item—84m.—see Jan. 23 issue Page 4281—(Italian-made)—(Dubbed in English)—(Excelsior).
- BORIS GODUNOV—OPD—Operatic import for art and specialty houses—108m.—see Feb. 22 issue Page 4113—(Magicolor)—(Russian-made)—(English titles)—(Artkino).
- BULLFIGHT—COMP—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue Page 4200—(Janus).
- DOCTORS, THE—D—Raymond Pellegrin—Good entry for art spots—92m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Union; Kingsley-Int.)—Leg.: B.
- EVIL FOREST, THE—D—For the art spots and possible special showings—76½m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—Studio Films).
- FOR DO'S SAKE—D—Import for the art and German language houses—88m.—see Feb. 22 issue Page 4113 issue Page 4101—(German-made)—(English titles)—(Grand Prize).
- FRENCH CAN CAN—MU—Jean Gabin—Interesting import—93m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Technicolor)—(United Motion Picture Organization).
- FRUITS OF SUMMER—C—Edwige Fenech—Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).
- INSIDE A GIRLS' DORMITORY—CMD—Jean Marais, Francoise Arnoul—Amusing French who-done-it—100m.—see Nov. 14 issue Page 4252—(French-made)—(English titles)—(Ellis).
- LA SORCIERE—D—Marina Vlady, Maurice Ronet, Nicole Courcel—Okay art house entry—97m.—see Jan. 23 issue Page 4281—(French-made; filmed in Sweden)—(English titles)—(Ellis).
- LEGENDS OF ANIKA—D—Art house filler—85m.—see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).
- MARCELINO—D—Pablito Calvo—Interesting, charming import—90m.—see Oct. 31 issue Page 4245—(Spanish-made; English titles)—(UMPO).
- MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: B—(Ferranacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).
- OBERSTEIGER DER (THE FOREMAN)—OPC—Walter Janssen, Josefip Kipper, Hans Holt—Cute entry for foreign language and art spots—98m.—see Dec. 26 issue Page 4271—(Austrian-made)—(English titles)—(Casino).
- PHANTOM HORSE, THE—Well-made import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).
- PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philipe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).
- RIFI—MD—Jean Servais—High rating import could go into some conventional spots as well as art houses—116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).
- ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).
- SUICIDE ATTACK—DOC—Interesting Japanese war documentary—64m.—see Feb. 22 issue Page 4114—(Japanese-made)—(English narration by Paul Dubrow)—(Brenner).
- TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue Page 4136—(Scandinavian-made)—(Dubbed in English)—(Realart).
- TWO LOVES HAD I—BIDMU—Gabriele Ferzatti, Marta Toren, Nadia Gray—Good entry for art spots—98m.—see Dec. 26 issue Page 4271—(Italian-made)—(English dialogue)—(Color by Technicolor)—(Jacon).
- TREASURE OF BENGAL—MU—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue Page 4136—(Italian-made)—(Dubbed in English)—(Color)—(Bell).
- UNMARRIED MOTHERS—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue Page 4125—(Swedish-made)—(English titles)—(President).
- VITELLONI—D—Franco Fabrizi, Leonora Ruffo, Franco Interlenghi—Interesting import—103m.—see Dec. 12 issue Page 4263—(Italian-made)—(English titles)—(API Prod.).



# The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4254, and 4255 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
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## BUENA VISTA

### TECHNICOLOR FEATURETTE

(.....) Cow Dog ..... E 22m. 4246

### PEOPLES AND PLACES

(CinemaScope; Technicolor)

(.....) Disneyland ..... E 42m. 4271

### WALT DISNEY CARTOONS

(.....) A Cowboy Needs A Horse E 8m. 4247

### WALT DISNEY CLASSIC CARTOON REISSUES (18)

(Technicolor)

74101 (Aug. 3)	The Hockey Champ	E	7m. 4208
74102 (Aug. 24)	Pluto at the Zoo	G	8m. 4211
74103 (Sept. 14)	Donald's Tire Trouble	E	7m. 4247
74104 (Oct. 5)	The Purloined Pup	G	7m. 4247
74105 (Oct. 26)	Bill Posters	G	8m. 4252
74106 (Nov. 16)	Pluto's Playmate	E	8m. 4256
74107 (Dec. 7)	Donald's Snow Fight	G	7m. 4283
74108 (Dec. 28)	Society Dog Show	E	7m. 4283
74108 (Jan. 18)	Donald's Gold Mine	G	7m. 4283
74110 (Feb. 8)	T-Bone For Two	G	7m. 4283
74111 (Mar. 1)	Dumbell Of The Yukon	G	7m.
74112 (Mar. 22)	Bone Trouble	E	9m.
74113 (.....)	Window Cleaners	G	8 1/2m.

## Columbia

### TWO REEL

### COMEDIES

### ALL-STAR (6)

8411 (Sept. 15)	One Spooky Night (Clyde)	F	16m. 4035
8412 (Oct. 27)	He Taak A Powder (Quillen-Vernon)	F	17m. 4056
8413 (Nov. 24)	Haak A Crook (Besser)	F	16m. 4074
8414 (Feb. 23)	Come On Seven (Quillen-Vernon)	F	16 1/2m. 4137
8415 (Mar. 22)	Army Daze (Besser)	F	16 1/2m. 4137
8416 (Apr. 26)	Andy Goes Wild (Clyde)	F	17m. 4259

(1956-57)

1475 (Jan. 22)	Pardon My Nightshirt (Clyde)	F	16m. 4283
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### ASSORTED FAVORITE REPRINTS (6)

1421 (Sept. 20)	Clunked in the Clink (Vague)	F	16m. 4246
1422 (Oct. 18)	When the Wife's Away (Hugh Herbert)	F	17m. 4246
1423 (Dec. 12)	She Taak A Powder (Vague)	G	16m.
1424 (Jan. 3)	Nervous Shakedown (Herbert)	F	15 1/2m.
1425 (Feb. 7)	A Miss In A Mess (Vague)	F	15 1/2m.

### COMEDY FAVORITE RE-RELEASES (6)

1431 (Oct. 11)	Scooper Dooper (Sterling Holloway)	F	18m. 4246
1432 (Nov. 15)	Jiggers My Wife (Shemp Howard)	F	18m.
1433 (Dec. 20)	The Sheepish Wolf (VonZell)	F	17 1/2m.
1434 (Jan. 24)	Where The Pest Begins (Shemp Howard)	B	17m.

### CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

8441 (Feb. 16)	Wonders of Manhattan	E	16m. 4075
8442 (Apr. 20)	April In Portugal	E	20m. 4137

(1956-57)

1441 (Feb. 14)	Wonder of New Orleans	G	19m. 4275
(.....)	Wonder of Washington		

### SERIALS

8120 (Sept. 22)	The Sea Hound (reissue)	G	15ep. 4036
8140 (Jan. 6)	Pearls of the Wilderness	F	15ep. 4103
8160 (Apr. 21)	The Monster And The Ape (reissue)	F	15ep. 4161
8180 (Aug. 4)	Blazing The Overland Trail	F	15ep. 4208

(1956-57)

1120 (Nov. )	Hop Harrigan (Reissue)	G	15ep. 4272
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### THE THREE STOOGES (8)

1401 (Sept. 6)	Hot Stuff	F	16m. 4246
1402 (Oct. 4)	Scheming Schemers	F	16m. 4259
1403 (Nov. 8)	Commotion On The Ocean	F	16m. 4275
1404 (Jan. 17)	Hoofs And Goofs	B	15 1/2m. 4281
1405 (Feb. 28)	Muscle Up A Little Closer		

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### One Reel

### CANDID MICROPHONES (6)

(Reissue)

1551 (Sept. 20)	Series 3, No. 3	G	10 1/2m. 4256
1552 (Dec. 6)	Series 3, No. 4	F	11m.
1553 (Jan. 3)	Series 3, No. 5	G	10m.

### CAVALCADE OF BROADWAY (6)

(Reissue)

1951 (Sept. 6)	Cafe Society	G	11m. 4256
1952 (Nov. 8)	Blue Angel	G	10 1/2m.
1953 (Dec. 21)	Village Barn	F	9m.
1954 (Feb. 21)	Leon and Eddie's		

### COLOR FAVORITES (15)

(Technicolor)

(Reissue)

1601 (Sept. 6)	Leave Us Chase It	F	6 1/2m. 4247
1602 (Oct. 4)	Topsy Turkey	F	6 1/2m. 4247
1603 (Nov. 1)	Silent Tweetment	F	6 1/2m.
1604 (Nov. 15)	Coo-Coo Bird Dog	F	6m.
1605 (Dec. 13)	Concerto In B-Flat Minor	G	7m.
1606 (Jan. 17)	Robin Hoodlum	G	7m.
1607 (Feb. 7)	Fowl Brawl		
1608 (Feb. 21)	Magic Fluke		

### CINEMASCOPE MAGOOS (10)

(Technicolor)

1751 (Sept. 13)	Trail Blazer Magoo	E	6m. 4246
1752 (Oct. 18)	Magoo's Problem Child	G	6 1/2m. 4246
1753 (Dec. 27)	Meet Mother Magoo	E	6m. 4283
1754 (Feb. 21)	Magoo Goes Overboard		

### MR. MAGOO (4)

(Technicolor)

8701 (Oct. 6)	Stage Door Magoo	E	7m. 4057
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### CINEMASCOPE CARTOON SPECIALS

(Technicolor)

8511 (Feb. 9)	Gerald McBalng-Bolng On Planet Mao	E	7m. 4115
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### SCREEN SNAPSHOTS

8851 (Sept. 22)	Hollywood Branc Busters	G	9m. 4043
8852 (Oct. 20)	The Great Al Jolson	F	11m. 4057
8853 (Nov. 17)	Hollywood Premiere	G	10m. 4084
8854 (Dec. 15)	Ramblln' 'Round Hollywood	G	10 1/2m. 4084
8855 (Jan. 19)	Hollywood Goes A-Flshln'	F	10 1/2m. 4115
8856 (Feb. 23)	Hollywood Small Fry	F	10m. 4138
8857 (Mar. 22)	Hollywood City of Stars	F	10m. 4138
8858 (May 3)	Playtime In Hollywood	G	10 1/2m. 4224
8859 (June 14)	Mr. Rhythm's Holiday	F	9 1/2m. 4183
8860 (July 5)	Fabulous Hollywood	G	10 1/2m. 4195

(1956-57)

1851 (Dec. 15)	Hollywood Stars At A Party (Color)	F	9 1/2m. 4283
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### UPA ASSORTED CARTOONS (4)

(Technicolor)

8501 (Sept. 8)	Christopher Crumpet's Playmate	E	7m. 4036
8502 (Dec. 1)	The Rise Of Duton Lang	E	6 1/2m. 4082
8503 (May 31)	The Jaywalker	G	6 1/2m. 4194

### WORLD OF SPORTS (10)

1801 (Oct. 25)	Asphalt Playground	G	10m. 4276
1802 (Nov. 29)	Midget Musclemen	G	9m. 4283
1803 (Dec. 27)	Dazzling Golf		
1804 (Jan. 31)	Sharpshootin' Sportsmen		

## MGM

### THREE REEL

### CINEMASCOPE SPECIAL

(Eastman Color)

A-801 (Oct. 5)	The Battle of Gettysburg	E	30m. 4252
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### CINEMASCOPE CARTOONS

(Technicolor)

C-831 (Sept. 7)	Muscle Beach Tom	G	7m. 4203
C-832 (Sept. 21)	Millionaire Droopy	E	7m. 4208
C-833 (Oct. 12)	Downbeat Bear	G	7m. 4208
C-834 (Nov. 16)	Blue Cat Blues		7m.
C-835 (Dec. 14)	Barbecue Brawl		7m.

### GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-861 (Sept. 28)	Palka Dot Puss (T-J)	F	8m. 4236
W-862 (Oct. 5)	The Bear And the Bean (B-B)	G	7m. 4235
W-863 (Oct. 26)	Heavenly Puss (T-J)	F	8m. 4235
W-864 (Nov. 9)	Bad Luck Blackie (T-A)	G	7m. 4260
W-865 (Nov. 30)	Cueball Cat (T-J)	G	7m. 4260
W-866 (Dec. 7)	Senar Droopy (D)	G	8m. 4260
W-867 (Dec. 28)	Little Rural Riding Hood (T-A)	G	6m. 4260

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## Paramount

### CARTOON CHAMPION REISSUES

(Technicolor) (12)

1956-57

S16-1 (Sept. 21)	Mice Meeting You	G	7m. 4235
S16-2 (Sept. 21)	Sock-A-Bye Kitty	G	7m. 4236
S16-3 (Sept. 21)	Casper's Spree Under The Sea	E	8m. 4235
S16-4 (Sept. 21)	One Quack Mind	F	7m. 4235
S16-5 (Sept. 21)	Mice Paradise	G	7m. 4235
S16-6 (Sept. 21)	Once Upon A Rhyme	G	8m. 4235
S16-7 (Sept. 28)	Hold The Lion Please	G	7m. 4235
S16-8 (Sept. 28)	Land Of Lost Watches	G	9m. 4235
S16-9 (Sept. 28)	Ta Boo Or Nat To Boa	G	7m. 4236
S16-10 (Sept. 28)	As The Crow Lies	F	6m. 4235
S16-11 (Sept. 28)	Slip Us Some Redskin	G	7m. 4236
S-16-12 (Sept. 28)	Boo Scout	G	8m. 4235

### CASPER CARTOONS (6)

(Technicolor)

B16-1 (Nov. 2)	Fright From Wrong	G	6m. 4256
B16-2 (Jan. 4)	Spooking About Africa	F	6m.
B16-3 (Mar. 1)	Haaky Spooky		

### HERMAN AND CATNIP CARTOONS

(Technicolor)

H16-1 (Dec. 7)	Hide and Peak		
H16-2 (Feb. 22)	Cat In The Act		

### NOVELTOONS

(Technicolor)

P16-1 (Oct. 19)	Sir Irvina And Jeames	G	7m. 4256
P16-2 (Dec. 21)	Lion In The Roar		
P16-3 (Jan. 25)	Pest Pupil	F	6m.

### POPEYE CARTOONS (8)

(Technicolor)

E16-1 (Oct. 12)	Parlez Vous Woo	G	6m. 4256
E16-2 (Nov. 16)	I Don't Scare	F	6m.
E16-3 (Dec. 14)	A Haul In One		
E16-4 (Feb. 8)	Nearlyweds		

### SPEAKING OF ANIMALS

### CHAMPIONS (4)

(Reissue)

A15-1 (Sept. 30)	Taln't So	F	10m. 4044
A15-2 (Sept. 30)	Monkey Shines	G	9m. 4044
A15-3 (Sept. 30)	Be Kind To Animals	E	8m. 4043
A15-4 (Sept. 30)	From A to Zoo	E	9m. 4043

### TOPPERS (6)

M15-1 (Oct. 7)	Three Kisses	E	10m. 4084
M15-2 (Nov. 11)	Reunion In Paris	G	10m. 4096
M15-3 (Jan. 27)	Animals a la Carte	F	10m. 4105
M15-4 (Mar. 9)	There's Gold In Them Thrills	F	10m. 4126
M15-5 (May 4)	Ups And Downs	G	9m. 4179
M15-6 (Aug. 24)	Herman Hickman's Football Review	G	10m. 4256

### VISTAVISION SPECIALS

(Technicolor)

V15-1 (.....)	Bing Presents Oreste	E	10m. 4126
V15-2 (June 29)	VistaVision Visits Panama	G	10m. 4187
V15-3 (Aug. 3)	VistaVision Visits Gibraltar	G	10m. 4240
V15-4 (Oct. 5)	VistaVision Visits Austrla	E	17m. 4252

## Republic

### SERIALS (4)

5582 (Sept. 19)	Dick Tracy's G-Men	G	15ep. 4041
5583 (Jan. 2)	Manhunt Of Mystery Island (Reissue)	F	15ep. 4075
5584 (Apr. 16)	Adventures Of Frank And Jesse James	G	13ep. 4114
5681 (July 16)	King of the Rocket Men (Reissue)	G	12ep. 4208
5682 (Oct. 15)	Federal Operator 99 (Reissue)	G	12ep. 4246

## 20th Century-Fox

### ONE REEL

### CINEMASCOPE

(Color)

7601 (Jan. )	Lady Of The Golden Door (Deluxe)	G	9m. 4131
7602 (Mar. )	A Thoroughbred Is Born (Deluxe)	G	9m. 4155
7603 (Feb. )	Adventure In Capri (Deluxe)	F	9m. 4155
7604 (July )	Pigskin Pewees (Deluxe)	G	9m. 4224
7605 (May )	Hunters Of The Sea (Deluxe)	E	9m. 4194
7606 (Aug. )	Honeymoon Paradise (Deluxe)	F	9m. 4224
7607 (June )	Cawbays Of The Maremma (Deluxe)	F	9m. 4224
7610 (Oct. )	Hunting The Netchik	G	9m.
7611 (Nov. )	Spirit Of The Race	G	9m.
7612 (Dec. )	Catching Sea Creatures	G	9m.
7613 (Dec. )	Outpost Korea	F	7m.



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<b>TWO REEL CINEMASCOPE COLOR SPECIALS</b>					
7608	(Apr. )	Land Of The Bible (Deluxe Color)	E	18m. 4114	
7609	(June )	Dark Wave (Technicolor)	E	23m. 4177	
<b>One Reel CINEMASCOPE TERRYTOONS (Technicolor) 1955-56</b>					
5631	(Jan. )	Park Avenue Pussycat	G	7m. 4138	
5632	(Feb. )	Uranium Blues	G	7m. 4153	
5633	(Mar. )	Good Deed Daly In Scouts To The Rescue	F	7m. 4163	
5634	(Apr. )	Oceans Of Love	G	7m. 4221	
5635	(May )	Lucky Dog	G	7m. 4194	
5636	(June )	Clancy The Bull In Police Dogged	G	7m. 4208	
5637	(July )	The Brave Little Brave	G	7m. 4276	
5638	(Aug. )	Good Deed Daly In Cloak And Stagger	F	7m. 4276	
<b>TERRYTOONS (Technicolor) 1955-56</b>					
5601	(Jan. )	The Clockmaker's Dog	G	7m. 4153	
5602	(Feb. )	Heckle And Jeckle In Miami Maniacs	F	7m. 4163	
5603	(Mar. )	Hep Mother Hubbard	F	7m. 4163	
5604	(Apr. )	Terry Bears In Baffling Bunnies	F	7m. 4224	
<b>TERRYTONE TOPPER REISSUES (Technicolor)</b>					
5605	(May )	The Wolf's Pardon	G	7m. 4224	
5606	(June )	Felix The Fox	G	7m. 4221	
5607	(July )	The Lyin' Lion	G	7m. 4221	
5608	(Aug. )	Paint Pot Symphony	G	7m. 4224	
5609	(Sept. )	The Kitten Sitter	F	7m. 4221	
5610	(Oct. )	Flying Cups And Saucers	F	7m. 4221	
5611	(Nov. )	One Note Tony	G	7m. 4221	
5612	(Dec. )	Mystery In The Moonlight	F	7m. 4221	
<b>MOVIETONE MELODY</b>					
7201	(Nov. )	Lawrence Welk and His Champagne Music (Reissue)		9m.	

## Universal-International

<b>Two Reel SPECIAL</b>					
2640	(Aug. 27)	A Time Out of War	G	22m. 4207	
<b>MUSICAL FEATURETTES (12)</b>					
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m. 4075	
2652	(Dec. 26)	Melodies By Martin	G	16m. 4095	
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m. 4103	
2654	(Feb. 27)	Tennessee Plowboy	F	13m. 4103	
2655	(Mar. 19)	Around The World Review	G	16m. 4137	
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m. 4177	
2657	(May 21)	Cool And Groovy	F	15m. 4177	
2658	(June 25)	Rhythms With Rusty	F	15m. 4203	
2659	(July 23)	Mirth And Melody	F	15m. 4235	
2660	(Aug. 26)	Bright And Breezy	G	16m. 4208	
2661	(Sept. 24)	Mr. Black Magic	G	16m. 4235	
<b>(1956-57)</b>					
3651	(Nov. 25)	Riddles In Rhythm	G	15m. 4283	
3652	(Dec. 17)	Skylark In Time	F	15m. 4283	
<b>SPECIAL CINEMASCOPE FEATURETTES (Technicolor)</b>					
2600	(Dec. 21)	Nat King Cole Musical Story	E	18m. 4063	
2601	(Oct. 24)	Mambo Madness	F	15m. 4075	
2602	(July 23)	Where All Roads Lead—(Technicolor)—(Vistarama)	G	16½m. 4203	
<b>COLOR PARADES</b>					
2671	(Nov. 21)	Pacific Sports		8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m. 4105	
2673	(Feb. 20)	Blue Coast	G	9m. 4115	
2674	(Apr. 8)	Queens Of Beauty	G	10m. 4138	
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m. 4138	
2676	(July 2)	Invitation To New York	E	9½m. 4177	
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m. 4203	
2678	(Oct. 22)	Hula Happy	F	9m. 4283	
<b>(1956-57)</b>					
3671	(Dec. 24)	Holiday In The Hills	G	9m. 4283	
3672	(Jan. 21)	Valley Of Two Faces	G	10m. 4283	
<b>WALTER LANTZ CARTUNES (Technicolor)</b>					
2611	(Dec. 9)	Tree Medic	G	6m. 4082	
2612	(Jan. 16)	Pigeon Holed	E	6m. 4095	

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2613	(Feb. 13)	After The Ball	G	6m. 4105	
2614	(Mar. 12)	Get Lost	G	6m. 4115	
2615	(Apr. 9)	The Ostrich Egg and I	G	6m. 4138	
2616	(May 7)	Chief Charlie Horse	G	6m. 4138	
2617	(June 4)	Room And Wrath	G	6m. 4177	
2618	(July 2)	Woodpecker From Mars	G	6m. 4177	
2619	(July 30)	Hold That Rock	G	6m. 4203	
2620	(Aug. 27)	The Talking Dog	G	6m. 4203	
2621	(Sept. 24)	Calling All Cuckoos	G	6m. 4235	
2622	(Oct. 22)	Niagara Fools	G	6m. 4235	
2623	(Nov. 19)	Arts And Flowers	G	6m. 4246	
<b>WALTER LANTZ CARTUNES (6) (Reissue)</b>					
2631	(Feb. 20)	Dog Tax Dodgers	G	7m. 4171	
2632	(Mar. 26)	Playful Pelican	G	7m. 4171	
2633	(Apr. 23)	Wet Blanket Policy	G	7m. 4171	
2634	(May 28)	Scrappy's Birthday	G	7m. 4171	
2635	(June 25)	Wild And Woody	G	7m. 4171	
2636	(July 30)	Drooler's Delight	F	7m. 4171	
<b>VARIETY VIEWS</b>					
2691	(Jan. 23)	Alert To Danger	E	9m. 4179	
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m. 4138	
2693	(May 21)	Girl Meets Buoy	G	9m. 4203	
2694	(June 25)	West Point Of The South	G	9m. 4211	
2695	(July 23)	Everybody Dances	G	9m. 4247	
2696	(Aug. 20)	Screwball Sports	F	9m. 4247	
2697	(Sept. 24)	Brooklyn Goes to San Francisco	G	9½m. 4236	
2698	(Oct. 29)	Brooklyn Goes To Texas			
<b>(1956-57)</b>					
3611	(Dec. 17)	Woodpecker Meets Davy Crewcut	G	6m. 4283	
3612	(Jan. 14)	Fowled Up Party	G	6m. 4283	
3613	(Feb. 11)	Red Riding Hoodlum	G	6m. 4283	
3614	(Mar. 11)	The Plumber Of Seville	F	6m. 4283	
3615	(Apr. 8)	Box Car Bandit	G	6m. 4283	
3616	(May 6)	Operation Cold Feet	G	6m. 4283	

## Warners

<b>SPECIAL FEATURETTES</b>					
4911	( )	Chasing The Sun	G	36m. 4252	
<b>Two Reel WARNERCOLOR SCOPE GEMS</b>					
4101	(Oct. 6)	South Of The Himalayas	E	18m. 4264	
4102	(Dec. 29)	The Legend of El Dorado			
<b>SPECIALS (WarnerColor)</b>					
4001	(Sept. 8)	East Is East	G	18m. 4246	
4002	(Dec. 22)	Howdy Partner			
<b>COLOR SPECIALS (10) (Reissue)</b>					
3001	(Oct. 8)	Movieland Magic	G	19m. 4068	
3002	(Nov. 5)	The Golden Tomorrow	G	17m. 4068	
3003	(Dec. 3)	Behind The Big Top	G	18m. 4063	
3004	(Jan. 7)	They Seek Adventure	G	19m. 4095	
3005	(Feb. 4)	Out Of The Desert	G	19m. 4114	
3006	(Mar. 3)	Copters And Cows	G	18m. 4114	
3007	(May 12)	A Boy And His Dog	G	20m. 4183	
3008	(June 30)	The Wonders Of Araby	G	17m. 4228	
3009	(Aug. 25)	Miracle In The Caribbean	G	17m. 4228	
3010	(July 28)	Trailin' West (Reissue)	F	19m. 4264	
<b>CLASSICS OF THE SCREEN (6)</b>					
3101	(Sept. 24)	Small Town Idol			
3102	(Dec. 31)	It Happened To You	E	20m. 4088	
3103	(Nov. 19)	Dog In The Orchard	E	18m. 4095	
3104	(Mar. 24)	Picture Parade	F	20m. 4103	
3105	(May 26)	Once Over Lightly	G	20m. 4155	
3106	(Aug. 11)	Through The Camera's Eye	G	17m. 4264	
<b>One Reel ANAMORPHIC SPECIALS (WarnerColor)</b>					
3220	(Sept. 1)	Heart Of An Empire	E	9m. 4114	
3221	(Dec. 10)	Springtime In Holland	E	9m. 4114	
3222	(Sept. 1)	Ski Valley	G	9m. 4114	
3223	(Apr. 21)	Time Stood Still	G	9m. 4171	
3224	(Aug. 25)	Viva Cuba	G	9m. 4264	
3225	(June 23)	Thunder Beach	E	8m. 4272	
<b>BLUE RIBBON HIT PARADES (13) (Reissue) (Technicolor)</b>					
4301	(Sept. 15)	Mouse Mazurka	F	8m. 4247	
4302	(Oct. 20)	Paying The Piper	F	7m. 4247	
4303	(Nov. 17)	Daffy Duck Hunt	F	7m. 4264	
4304	(Dec. 1)	Henhouse Hennerly	E	7m. 4272	
4305	(Jan. 19)	Swallow The Leader			

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BUGS BUNNY SPECIALS (8)					
(Technicolor)					
4723	(Sept. 15)	A Star Is Bored.....	G	7m. 4247	
4724	(Oct. 27)	Wideo Rabbit .....	G	7m. 4256	
4725	(Dec. 15)	To Hare Is Human .....			
JOE McDOAKES COMEDIES (6)					
3401	(Oct. 29)	So You Want To Be A Vice-President .....	F	10m. 4076	
3402	(Dec. 17)	So You Want To Be A Policeman .....	G	10m. 4096	
3403	(Jan. 28)	So You Think The Grass Is Greener? .....	G	10m. 4126	
3404	(Mar. 10)	So You Want To Be Pretty .....	G	10m. 4115	
3405	(May 5)	So You Want To Play The Piano .....	F	10m. 4177	
3406	(July 14)	So Your Wife Wants To Work .....	F	10m. 4240	
MELODY MASTER BANDS REISSUES (6)					
3801	(Sept. 3)	Jan Savitt And Band .....	G	10m. 4051	
3802	(Oct. 22)	Artie Shaw And Orch. ....	F	10m. 4051	
3803	(Dec. 24)	Ozzie Nelson And Orch. ....	G	10m. 4064	
3804	(Feb. 11)	Carl Hoff And Band .....	F	10m. 4115	
3805	(Apr. 14)	Borrah Minevitch .....	F	10m. 4177	
3806	(July 14)	Henry Busse And Orch. ....	F	10m. 4211	
MERRIE MELODIES (22)					
(Technicolor)					
3701	(Sept. 3)	Dime To Retire .....	G	7m. 4068	
3702	(Sept. 17)	Speedy Gonzales .....	G	7m. 4082	
3703	(Oct. 15)	Two Scent's Worth .....	G	7m. 4082	
3704	(Oct. 29)	Red Riding Hoodwinked G		7m. 4126	
3705	(Nov. 26)	Heir Conditioned .....	G	7m. 4095	
3706	(Dec. 10)	Guided Muscle .....	B	7m. 4068	
3707	(Dec. 17)	Pappy's Puppy .....	G	7m. 4105	
3708	(Dec. 31)	One Froggy Evening .....	E	7m. 4105	
3709	(Jan. 28)	Too Hop To Handle .....	G	7m. 4115	
3710	(Feb. 11)	Weasel Stop .....	F	7m. 4115	
3711	(Feb. 18)	The High And The Flighty .....	G	7m. 4115	
3712	(Mar. 10)	Rocket Squad .....	G	7m. 4119	
3713	(Mar. 24)	Tweet And Sour .....	G	7m. 4126	
3714	(Mar. 31)	Heaven Scent .....	F	7m. 4125	
3715	(Apr. 14)	Mixed Master .....	F	7m. 4126	
3716	(May 5)	Gee Whiz.-z-z-z-z-z-z .....	F	7m. 4138	
3717	(May 19)	Tree Cornered Twenty .....	G	7m. 4138	
3718	(June 2)	The Unexpected Pest .....	F	7m. 4236	
3719	(June 23)	Tugboat Granny .....	G	7m. 4228	
3720	(July 7)	Stupor Duck .....	F	7m. 4228	
3721	(Aug. 4)	Rocket-Bye Baby .....	G	7m. 4228	
3722	(Aug. 25)	Rawl Raw! Rooster! .....	G	7m. 4247	
1956-57					
4701	(Sept. 1)	Slap Happy Mouse .....	G	7m. 4227	
4702	(Sept. 20)	Deduce, You Say! .....	G	7m. 4247	
4703	(Oct. 13)	Yankee Dood It .....	F	7m. 4256	
4704	(Nov. 10)	There They Go-Go-Go .....	F	7m. 4256	
4705	(Nov. 24)	Two Crows From Tacos. ....	G	7m. 4247	
4706	(Dec. 8)	The Haney Mousers .....			
4707	(Jan. 5)	The Three Little Bops .....			
4708	(Jan. 12)	Tweet Zoo .....			
4709	(Jan. 26)	Scrambled Aches .....			
THE SPORTS PARADE (10)					
(Technicolor)					
3501	(Oct. 15)	Picturesque Portugal ....	G	10m. 4076	
3502	(Jan. 14)	Fish Are Where You Find Them .....	G	10m. 4126	
3503	(Feb. 18)	Green Gold .....	G	10m. 4115	
3504	(Mar. 17)	Crashing The Water Barrier .....	E	10m. 4138	
3505	(May 19)	Facing Your Danger .....			
3506	(July 21)	The Sporting Irish .....	G	9m. 4228	
WARNER SPECIALS (7)					
3601	(Oct. 1)	An Adventure To Remember .....	G	10m. 4082	
3602	(Nov. 12)	Shark Hunting .....	G	10m. 4076	
3603	(Jan. 21)	Faster And Faster .....	E	10m. 4126	
3604	(Mar. 17)	A Neckln' Party (Reissue) G		9m. 4126	
3605	(Apr. 28)	I Never Forget A Face .....	G	10m. 4247	
3606	(June 16)	Smart As A Fox .....	E	9m. 4247	
3607	(Aug. 18)	Animals And Kids .....	G	9m. 4247	
WARNERCOLOR SPECIALS					
1956-57					
4401	(Oct. 27)	Playtime Pals .....	G	9m. 4247	
4402	(Feb. 16)	I'll Be Doggoned .....			
WARNERCOLOR SCOPE GEMS					
4501	(Sept. 22)	Crossroads Of The World E		9m. 4276	
4502	(Nov. 3)	Magic In The Sun .....	E	8m. 4283	
Miscellaneous					
		Ballet Girl (Brandon) .....	E	23m. 4246	
		Bespoke Overcoat, The (Arthur).....	F	33m. 4281	
		Hidden Talent (McCarthy) .....	F	17m. 4272	
		Suez Canal—(Technicolor)—(deRochemont) .....	E	23m. 4221	



current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

NOW IN GENERAL RELEASE										
A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
Yaqui Drums Rod Cameron, Mary Castle	Rumble On The Docks James Darren	Boom Town (RE) Spencer Tracy, Clark Gable	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	(Now available through Universal) Reverend A Reasonable Doubt Dana Andrews, Joan Fontaine	Lisbon (Naturama- Tricolor) (Made in Portugal) Ray Milland, Maureen O'Hara	Oklahoma! (CS-TC) Gordon MacRae, Shirley Jones, Gene Nelson	Dance With Me Henry Bud Abbott, Lou Costello, (Goldstein)	Everything But The Truth (EC) Maureen O'Hara, John Forsythe, Tim Hovey	A Cry In The Night Edmond O'Brien, Natalie Wood	The She Creature (American-Int.) Chester Morris, Marla English
Friendly Persuasion (TC) Gary Cooper, Dorothy McGuire, Marjorie Main	The Seventh Calvary (TC) Randolph Scott	The Rack Paul Newman, Wendell Corey, Anne Francis	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Back From Eternity Anita Ekberg, Robert Ryan	Dakota Incident (Tricolor) Linda Darnell, Dale Robertson, John Lund	Anastasia (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner	The Brass Legend Hugh O'Brien, Nancy Gates (Goldstein)	Written On The Wind (TC) Rock Hudson, Lauren Bacall, Robert Stack	The Bad Seed Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckart	La Strada (Trans-Lux) Anthony Quinn, Richard Basehart, Giulietta Masina (Italian-made)
Fighting Trouble The Bowery Boys	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Tale Of Two Cities (RE)	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Tension At Table Rock (TC) Cameron Mitchell, Richard Egan, Dorothy Malone	The Girl (CS-DC) Tom Ewell, Jayne Mansfield	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	Five Steps To Danger Ruth Roman, Sterling Hayden (Grand)	Four Girls (CS-TC) George Nader, Julie Adams	Toward The Unknown (WC) William Holden, Lloyd Nolan, Virginia Leith	Westward Ho, The Wagons (CS-TC) (Buena Vista) (Disney) Fess Parker
Calling Homicide Bill Elliott	Ride The High Iron Don Taylor Sally Forrest	The Teahouse Of The August Moon (CS-Color) Marlon Brando, Glenn Ford, Eddie Albert (Made in Japan)	The Search For Bridget Murphy (VV) Teresa Wright, Louis Hayward	The Brave One (CS-TC) Michel Ray	Oasis (CS) (Made in Europe) Michele Morgan, Cornell Borchers	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	Four Boys And A Gun William Hinnant, Diana Herbert (Security)	Rock Pretty Baby John Saxon, Sal Mineo, Luana Patten	Giant (WC) Elizabeth Taylor, Rock Hudson, James Dean	Rock, Rock, Rock (DCA) Alan Freed, LaVern Baker, Frankie Lymon and Teenagers
The Cruel Tower John Ericson, Mari Blanchard	The Silent World (TC) (French-made) Documentary	The Great American Pastime Tom Ewell, Anne Francis, Ann Miller	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Death Of A Scoundrel George Sanders, Yvonne De Carlo	The Man Is Armed Dane Clark, May Wynn	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	Drango Jeff Chandler, Joanne Dru (Earlmar)	The Great Man Jose Ferrer, Dean Jagger, Keenan Wynn, Julie London	The Girl He Left Behind Tab Hunter, Natalie Wood	Runaway Daughters (American-Int.) Marla English, John Littel
High Terrace Dale Robertson, Lois Maxwell, Derek Bond	Don't Knock The Rock Bill Haley and his Comets	Mutiny On The Bounty (RE)	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	George Sanders, Yvonne De Carlo	May Wynn	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers	Baby Doll Karl Malden, Carroll Baker, Eli Wallach	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye
Blonde Sinner Diana Dors (English-made)	Nightfall Aldo Ray, Anne Bancroft	Edge Of The City John Cassavetes, Sidney Poitier, Kathleen Maguire	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Devotion (Tricolor) Ralph Meeker, Janice Rule, Paul Henreid	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	The Big Boogie Errol Flynn, Rosanna Rory (Made in Cuba) (Blumberg)	The Left Behind Tab Hunter, Natalie Wood	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye
The Rose Bowl Story (Color) (RE)	Wicked As They Come Arlene Dahl, Herbert Marshall	Boys Town (RE)	Cyclops James Craig, Gloria Talbot, Lon Chaney	Devotion (Tricolor) Ralph Meeker, Janice Rule, Paul Henreid	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers	The Left Behind Tab Hunter, Natalie Wood	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye
Hot Shots, The Bowery Boys	Nightfall Aldo Ray, Anne Bancroft	Boys Town (RE)	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	Devotion (Tricolor) Ralph Meeker, Janice Rule, Paul Henreid	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers	The Left Behind Tab Hunter, Natalie Wood	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett	Wicked As They Come Arlene Dahl, Herbert Marshall	Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Travers	The Rainmaker (VV-TC) Burt Lancaster, Katharine Hepburn	Devotion (Tricolor) Ralph Meeker, Janice Rule, Paul Henreid	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers	The Left Behind Tab Hunter, Natalie Wood	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye

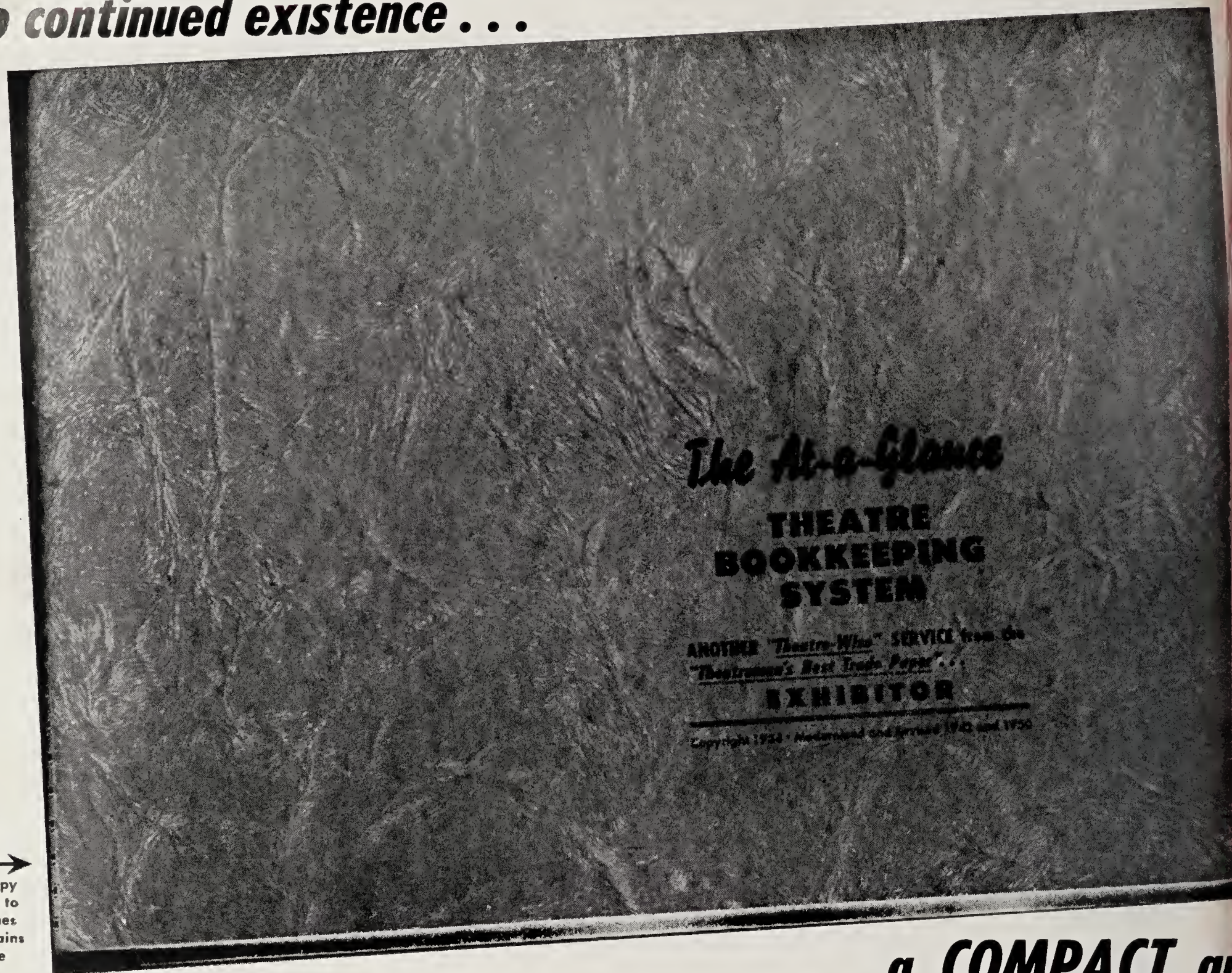
PROMISED FOR EARLY RELEASE										
Gun For A Town Dale Robertson, Lois Maxwell, Derek Bond	Utah Blaine Fory Calhoun, Susan Cummings	Slander Van Johnson, Ann Blyth, Steve Cochran	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made In Egypt) (Special Engagements)	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Tears For Simon (Tricolor) David Farrar, Julie Arnall	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter	The Monte Carlo Story (TC-Technirama) Marlene Dietrich, Vittorio De Sica (Made in Morocco) (Titanus)	The Night Runner Ray Danton, Colleen Miller	Top Secret Affair Kirk Douglas, Susan Hayward	Cinderella (RE) (TC) (Buena Vista) (Disney)
Not Of This Earth Paul Birch, Beverly Garland	Full Of Life Judy Holliday, Richard Conte	Green Dolphin Street (RE)	Three Violent People (VV-TC) Charlton Heston, Anne Baxter	The Young Stranger James MacArthur, Kim Hunter	Above Us The Waves John Mills	The Quiet Gun Farrest Tucker, Mara Corday (RegalScope)	Tomahawk Trail Chuck Connors, John Smith (Bel-Air)	Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	Flesh and The Spur (Eastman Color) John Algar, Morla English (American-Int.)
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.	Boys Town (RE)	The Rainmaker (VV-TC) Burt Lancaster, Katharine Hepburn	Cyclops James Craig, Gloria Talbot, Lon Chaney	The Congress (Tricolor-Color) (German-made)	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Crime Of Passion Barbara Stanwyck, Sterling Hayden (Herman Cohen)	Battle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Duryea		Naked Paradise (Pathe Color) Richard Denning, Beverly Garland (American-Int.)
Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	The Man Who Turned To Stone Victory Jory, Ann Doran	The Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Travers	Fear Strikes Out (VV) Anthony Perkins, Norma Moore	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	Accused Of Murder (Tricolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Vooodoo Island Boris Karloff, Beverly Tyler (Bel-Air)	Mister Cory (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford		
	Zombies Of Mora-Tau Allison Hayes, Majorie Eaton	Hot Summer Night Leslie Nielsen, Coleen Miller	Anthony Perkins, Norma Moore	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	Accused Of Murder (Tricolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Vooodoo Island Boris Karloff, Beverly Tyler (Bel-Air)			
	Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	Omar Khayyam (VV-TC) Cornel Wilde, Debra Paget	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	Accused Of Murder (Tricolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Vooodoo Island Boris Karloff, Beverly Tyler (Bel-Air)			
	Fire Down Below (CS-Color) (Made in Trinidad) Rita Hayworth, Robert Mitchum, Jack Lemmon		Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	Accused Of Murder (Tricolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Vooodoo Island Boris Karloff, Beverly Tyler (Bel-Air)			

SYMBOLS USED ABOVE: CS—CinemaScope, DC—Deluxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.



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# MOTION PICTURE EXHIBITOR

FEBRUARY 20, 1957

VOLUME 57

NUMBER 17

IN TWO SECTIONS • THIS IS SECTION ONE

## ***Movie Masochists***

editorial

## **Gordon Urges Industry Harmony**

(page 8)

## **Sweeps Seen Open To All**

(page 9)

**AND FEATURING: THE SERVICESECTION**

Ed Linder was recently reelected for a third term as president, Independent Exhibitors of New England, affiliated with National Allied. He also heads the extremely active New England Drive-In Association.





# HE OWNS "TEN THOUSAND BEDROOMS"!

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Not since coins were tossed in that fountain has a picture, filmed in the beauty of Rome, had so much bouncy, youth-propelled entertainment. A young hotel tycoon (*Dean Martin's first solo starring role*) skillfully plans romances for three gorgeous sisters so that he can marry the fourth. The backgrounds of Rome are exquisite, the foregrounds of the sisters are divine, the songs are whistle-bait and fit the romantic, uproariously funny (*and very sly*) story to perfection.







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# Letters . . .

**UNSOLICITED** • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.

## From MORRESVILLE, N. C.

Your editorial ("TO 'EAT OUT' THEY MUST 'GO' OUT—Jan. 30, 1957) was of utmost interest to me.

During the past week we started a co-operative promotion with the finest local restaurant, offering for an indefinite period a dinner and a movie combined for only \$1.00. When it is considered that our top admission is 60 cents, this is indeed a bargain, but it is limited to Monday through Thursday nights. STONESTREET'S CAFE offers the choice of five big "MOVIE NIGHT SPECIALS" consisting of a main platter, dessert, and coffee, between five and nine o'clock, and we are cooperating right up to the hilt.

Enclosed is a newspaper ad and a menu to substantiate and describe this promotion.

RUFUS C. NEAS  
State Theatre

**EDITOR'S NOTE:** Congratulations on aggressive showmanship. And congratulations to the people of MOORESVILLE for having a couple of modern look-ahead businessmen running both their theatre and their restaurant. They are sure getting a bargain!

## From LAKE PLACID, N. Y.

I am enclosing an article by a Mr. Jackson, which appeared in ——— under date of Feb. 2, and which seems to think like a "Mrs. Loram" or a "Frantic Bedell." It is a peculiar thing that we get sabotaged from within. I am aghast that anyone who professes a love for our industry could write such an ill-conceived piece of junk. If this trade paper continues such an ill-advised policy, I am sure that a great many exhibitors will refrain from renewing their subscriptions.

May I suggest that you mail these people a copy of your wonderful editorials entitled: "WATCHDOG NEEDED" and "ONLY MOVIES CAN SIN."

JAMES P. McLAUGHLIN  
Palace Theatre

**EDITOR'S NOTE:** We may agree with you. But, while we appreciate the confidence you place in us, why not direct these views to Mr. Jackson?

## A Quotable Quote:

(From the lead editorial, on the editorial page of the Feb. 4, 1957, issue of ADVERTISING AGE)

Today we are a little fed up with self-righteousness, including our own. (A movie trade paper has been having some fun pointing out that while our columnists deplore the indecent sexiness of some movie ads, our own ad and editorial columns occasionally carry material which might not get by the movie code makers.)

**EDITOR'S NOTE:** We accept this apology from ADVERTISING AGE, on behalf of our industry. MOTION PICTURE EXHIBITOR had its fun with the illustrated editorial, "ABSINTHE, FILTHY PICTURES, AND BEDELL"—Jan. 9 issue.

## From NORTH HOLLYWOOD, CAL.

If our industry was like any other, MOTION PICTURE EXHIBITOR would receive some kind of an award for appreciation for those courageous and fighting editorials. But, because the majority in this industry are so selfish, so inconsistent, and so un-businesslike, they'll probably act like 50 cent patrons. They are the ones, you know, who demand better seats and better services than the people who pay two bucks.

E. M. OROWITZ  
Theatre Executive

**EDITOR'S NOTE:** Thanks a lot! But the only award we ever want is the readership and respect that is earned by honesty, sincerity and the courage to speak out without fear or favor.

## From RYAN, OKLA.

I have been a subscriber to MOTION PICTURE EXHIBITOR for years, and I consider it to be one of the best. I have lost some of the pink SERVICESECTION review forms and wish to complete them. Can you supply as far back as the 1945-46 season?

CLAUD THORP  
Gem Theatre

**EDITOR'S NOTE:** Sorry, Mr. Thorp, but we have been bought out of complete seasons prior to that of 1948-49. However, starting with the latter season we are "solid" right up to this week. And we deliver them to subscribers for 52 cents per season. Good deal?

## From EAGLE PASS, TEX.

I want you to know, and I mean it, that I appreciate your trade paper very much. I have only received two copies, but I have read them from cover to cover. They have all that is needed in picture business.

We are also subscribers to other trade papers, and have been for the past 30 years or more. To ———, ———, ———, and ———. But I am telling you frankly that MOTION PICTURE EXHIBITOR is the best, and I am only sorry that I did not become acquainted with it earlier.

SAM SCHWARTZ  
Aztec Theatre

**EDITOR'S NOTE:** Wow! A tribute like this from new-subscriber Schwartz, who has only received two copies, is really somepin'. We will try hard, Mr. Schwartz, to live up to your enthusiastic support.

## From FLINT, MICH.

Please send me 10 of your SERVICE MANUALS FOR THE THEATRE STAFF. I have found them to be extremely valuable aids in training my staff, and I would like to keep a few on hand for future use. It is, without doubt, the very best training aid I have yet come across. Would you also send me samples of your AVAILABILITY AND PLAY-OFF WORKSHEETS, and of your DAILY BOXOFFICE STATEMENTS.

And those editorials are terrific! Keep up the good work!

F. A. PHILLIPS  
Nortown Theatre

**EDITOR'S NOTE:** Sent! Glad you like the PLUS SERVICES. Nearly all of them have been designed specially for us, and have been theatre-tested before we offered them to our subscribers.

## From BAYONNE, N. J.

Having your picture on the Front Cover of MOTION PICTURE EXHIBITOR is both a surprise and a thrill. I had never hoped to make it!

Believe me, the various managers of our Newark Zone, as well as our New York home officials, have been kidding the life out of me as only needing a ukelele to compete with Elvis. But all in the best of spirits.

I only have one trouble. Your Circulation Department is sold out of extra copies of that issue.

NYMAN KESSLER  
SW DeWitt Theatre

**EDITOR'S NOTE:** We hadn't realized that Mr. Kessler had so many fans that even our file copies are exhausted. Maybe Elvis had better move over!

**Watch for — "COMPETITIVE BIDDING . . . in 376 Theatres that Bid"**  
**A NATIONAL FACT-FINDING SURVEY • Featured in the Issue of February 27th**



# EXHIBITOR



**FEBRUARY 20, 1957**  
VOLUME 57 NUMBER 17

## MOVIE MASOCHISTS

IT LOOKS AS THOUGH the motion picture industry has been Public Whipping Boy No. 1 for so many years, and for so many erities, reformers, and do-gooders, that it has come to enjoy the whipping, and is now actually whipping itself.

Two recent cases in point that have shocked our reviewers by reflecting discredit on theatres and on theatre managers are: "YOUNG STRANGER" (RKO) with James McArthur and Kim Hunter, and "THE DELINQUENTS" (U.A.) with nobody you ever heard of, or

probably ever will. The former deals with a psycho theatre manager who tries to beat up a teen-aged patron, and has him locked in the hoosegow. The latter deals with a substandard drive-in "passion-pit," and the position it occupies in contributing to the delinquency of minors.

Choice tidbits each! And certainly deserving of exhibitor attention. If this is theatre entertainment, then a punchy prize fighter should make a successful motion picture producer.

## TWO TALES OF A CITY

PERSPECTIVE, and what you want to believe, seem to make a big difference in reported events.

In the Charlotte (N.C.) Observer dated Jan. 15, there was a U.P. wire story under a Raleigh dateline headed: "PICKETS BIG HELP TO 'BABY DOLL'." The story proceeded: "The run of the controversial movie 'BABY DOLL', which is being picketed here, may be held over next week because of the crowds it is attracting. The Tennessee Williams movie opened its run here on Sunday, and pickets representing the Catholic Knights of Columbus began picketing the theatre. The picket line was withdrawn briefly Monday afternoon, but the pickets resumed their march later. 'I couldn't have bought the advertising given the picture,' said theatre manager W. G. Enloe. 'It was the biggest mob you ever saw.' Enloe said he had at first scheduled the movie for only four days, but that it would now be continued for at least a week, and probably held over into next week."

In the East Kansas Register (Catholic weekly) dated Jan. 25, there was an illustrated story headlined: "PICKETS MAKE POINT, 'BABY DOLL' FLOPS." This story

proceeded: "'Degrading to Southern Womanhood' was the reading on one sign carried by pickets in front of a Raleigh (N.C.) theatre showing 'BABY DOLL'. Others asked, 'Why pay to be insulted?' The 20 pickets included students from the State University. The pickets withdrew after three days when it was decided that poor attendance did not warrant further effort. Press dispatches had falsely claimed a large patronage."

To ascertain the truth or falsity of these diametrically opposite stories must produce a red face, to no useful purpose. So we're willing to let the matter drop.

But, because theatres are a business, if anyone is genuinely interested, just find out if the picture did play longer than its four day booking. If it did, or better still, if it played as much as one day (Sunday) into its second week, then "BABY DOLL" was no "flop"; and the pickets can take a bow for a successful engagement. The withdrawal of the pickets "after three days" seems to indicate that it took that long for someone to learn the psychological magnetism of a controversy.

Noise, rather than silence, is golden at theatres!

## TIME MARCHES ON

CURRENT ANNOUNCEMENT of the retirement of Rudy Berger, MGM's southern division sales manager, and the appointment of Lou Fornato to succeed him come as shocking reminders of the advancing years.

It seems like no time at all since Rudy took over as Leo's Washington branch manager. And now we see it was 1924. Just so, we remember Lou as a Philadelphia theatre chain executive. And we see that he quit that

to go with MGM in 1941. Yes sir! Tempus sure fugits!

Lou's career is still ahead of him and we think he has it in him to climb to many new successes that he himself may not realize just now. But we like Charlie Reagan's summary of Rudy's accomplishments: "His has been a successful career, distinguished by a personality which won friends for both himself and his company."

May that same tribute be paid to all of us!

**Paul J. Greenhalgh**

*(pinch hitting for the vacationing Jay Emanuel)*



**FOR THE  
ACTION FANS...**

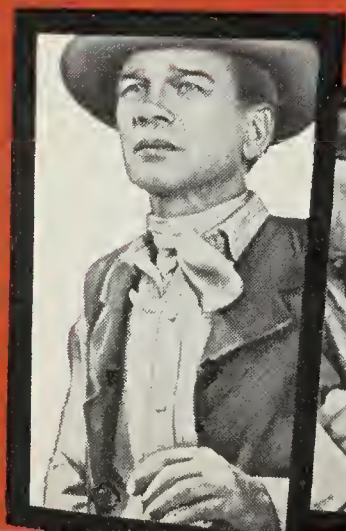
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battle that seared  
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GEORGE W. & GEORGE  
GEORGE & GEORGE  
Produced by  
COLLIER  
VOLINE  
Directed by  
JOSEPH

THRU  
UA



# BROADWAY GROSSES

(As of this Monday)

## "Full Of Life" Full Of Life

NEW YORK—Although Columbia's "Full Of Life" opened well at the Astor, business was generally spotty in the Broadway first-runs over the weekend.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"**Top Secret Affair**" (Warners). Paramount (\$47,654)\*—The last nine days of the third week accounted for \$23,000.

"**The Girl Can't Help It**" (20th-Fox). Roxy (\$81,388)—Friday through Sunday resulted in \$30,109, with the second week sure to hit \$50,000. Ice show on stage.

"**The Wings Of Eagles**" (MGM). Radio City Music Hall (\$146,192)—Thursday through Sunday accounted for \$62,000, with \$90,000 anticipated for the third session. Usual stage show.

"**Battle Hymn**" (U-I). Capitol (\$39,813)—The opening week was expected to garner \$37,000.

"**Three Violent People**" (Paramount). Globe (\$11,854)—Down to \$9,000 on the second and last week.

"**The Iron Petticoat**" (MGM). Mayfair (\$15,087)—Dropped to \$10,000 for the third and last week.

"**Full Of Life**" (Columbia). Astor (\$24,538)—Opened to a very good \$29,000 for the first week.

"**Baby Doll**" (Warners). Victoria (\$21,931)—The ninth week was expected to reach \$20,000.

"**Edge Of The City**" (MGM). Loew's State (\$18,644)—The third week was down to \$17,000.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

# Sweeps Is Guessing Game—Coyne; Patrons Need Not Have Seen Films

NEW YORK—Experience in similar contests conducted previously in Texas and Canada has shown that pictures and players nominated for the Academy Awards need not necessarily have been played in theatres participating in a sweepstakes contest, such as is now being promoted by COMPO, Robert W. Coyne, COMPO special counsel, pointed out in discussing contest plans.

"The Academy Award Sweepstakes," he said, "is primarily a guessing contest in which the voter is not passing judgment on the pictures and players he has seen but trying to guess the choices of experts. The award-winning pictures and performers are picked by a majority secret vote of the members of the Motion Picture Academy of Arts and Sciences, who make their choice on the basis of what they think is artistic excellence and professional ability. The patron of a participating theatre may register his guess without having seen all or any of the pictures or players involved."

Some responsible exhibitors, Coyne said, have raised the question that some theatres, particularly the subsequent run houses, might be reluctant to enter the contest if the pictures and players nominated had not been shown in their theatres.

"This should not be a deterrent," Coyne said, "because it has been proved in Texas, Canada and other areas where similar local contests have been conducted that the average movie fan is eager to try his luck at picking the winners even though he has seen few if any

of the pictures involved. His selections are made in many cases not on the pictures he has seen but on what he has read about them in the newspapers or magazines. His individual judgment is likely to be outweighed by the comments of a movie critic or a movie columnist whose judgment he regards as better than his own. He is like a racing fan who will place a bet on a horse he has never seen run or a fight fan who will try to pick the winner of a championship fight without ever having seen the inside of a fight arena.

"In the Audience Awards election, voters were asked to register their personal preference for the best picture, the best performance, etc. and obviously their choice was based on what they had seen. But in the Academy Award Sweepstakes they are merely trying to guess whom the experts have selected for the coveted awards. The movie fan himself has no voice in the selection. The choice has been made by experts before the public's guesses in the Sweepstakes are counted, but the results, of course, are not announced until after the guessing contest has closed.

"It costs nothing for the movie patron to enter the contest in a participating theatre; although the prizes offered by some exhibitors are a special inducement to many voters, exhibitors have found that many patrons will mark their ballots for no other reason than the personal satisfaction of matching their judgment against the majority vote of Academy members."

## I N D E X

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23 Feature Reviews: "Chain Of Evidence" (AA); "High Terrace" (AA); "Hot Shots" (AA); "Naked Paradise" (American-Int.); "Man Beast" (Associated); "The Man Who Turned To Stone" (Columbia); "Rumble On The Docks" (Columbia); "Ten Thousand Bedrooms" (MGM); "Funny Face" (Paramount); "Tears For Simon" (Republic); "Oh, Men! Oh, Women!" (20th-Fox); "The Quiet Gun" (20th-Fox); "Smiley" (20th-Fox); "The True Story Of Jesse James" (20th-Fox); "Pharaoh's Curse" (UA); "Voodoo Island" (UA); "The Young Stranger" (RKO); "The Love Lottery" (Continental); "Don Giovanni" (Festival); "Pantaloons" (U.M.P.O.); "Tel Aviv Taxi" (Principal); "Tempest In The Flesh" (Pacemaker); "Daughter Of Horror" (E.P.I.)



## The NEW YORK Scene

By Mel Konecuff

PRESS AGENTS: Rogers and Cowan thought it would be a good idea to talk to Stanley Donen over lunch. Since we get hungry now and again, and since expenses are high, we thought so too.

Stanley Donen, to the uninitiated, is a director of musicals, a former dancer and a former choreographer. He turned out such films as "Seven Brides For Seven Brothers," "It's Always Fair Weather," and other sterling musicals. Of late, he's completed

"Funny Face" and "Pajama Game," and these are yet to be released.

The big news, as far as he was concerned, was that he and producer-writer Charles Schnee have acquired the rights to Pearl Buck's "Imperial Woman," which they hope to do independently in 1958 after their contracts with MGM expire. Miss Buck has a participation deal. They don't know if it will be done as a musical or not. This may depend on the casting available. There is no financing or release in sight at this time.

He was asked if the film would be long, as is the custom in some situations, and he replied not if he could control it, since a certain part of his anatomy gets tired if he sits too long.

What's the situation in Hollywood? Some of the majors are worried a little, but the black crepe isn't out all over the place. There is a reluctance to go in for musicals in many quarters because of the high cost and a feeling that top stars are needed to insure any large investment in that type of film. A shortage of good choreographers doesn't help the situation. The rise of the independent has enhanced the general quality and since they go in for originality, it means more fun for audiences.

Said Donen, "These days mediocrity has been taken over by television."

Y'know, once in awhile press agents have good ideas.

THE METROPOLITAN SCENE: Sid Rechetnik, ye olde trade paper contact at Warners, became a dad again. This time it's a boy. His first was a girl. That's the "Spirit." . . . Rock Hudson personally appearing in the Capitol lobby for the opening of U-I's "Battle Hymn." . . . Ginger Rogers in town for the start of a tour through the east for Fox's "Oh Men! Oh Women!" TV, radio and press appointments were in order.



# End Of Industry Dissension Allied's Goal

## Gordon Calls For Immediate Steps To Achieve Accord; Still Hopes To Join TOA In Meeting Company Heads

NEW YORK—Recent indications that the Allied States Association will adopt a more cooperative attitude to other segments of the industry were confirmed last week by Julius M. Gordon, new Allied president, in the course of a press conference here at which he committed the exhibitor organization to seeking "immediate cessation of the internecine strife" which has divided theatremen and distribution for a number of years. He said that accord should be achieved at once to solve two basic industry problems, those of high production costs and the proper sales approach to the public.

The production cost problem was described by Gordon as that of "the stranglehold of the agencies . . . accentuated by the aging stars" who fail to contribute to the future of the industry, although they may still be an asset to it. Such stars, he contended, should utilize their "tax-favored" independent production companies to develop new talent for the benefit of all. With respect to a sales campaign directed to "the average man" for his leisure time, Gordon said that the industry, if firmly united, should be able to devise a convincing approach to bring the public into the theatres for entertainment, using as an example the successful drives of such competitors as the television and do-it-yourself industries for large segments of the national hours of recreation.

On other issues, Gordon, by prefacing his remarks with the assertion that he considers no problem insoluble if approached by sincere and calm conferees, stated that Allied would welcome advice on methods of arranging the long-proposed meeting, in conjunction with Theatre Owners of America, with film company presidents. If this project "was an incorrect approach, which we do not think it was," Gordon said, then Allied would like to know the "proper parties and place" for a conference "not of recrimination but of progress." He further disclosed that Allied's request to distributors for the initiation of new arbitration talks is not predicated on the arbitration of film rentals, although such a plan "would solve more problems." Such a meeting, however, would not cancel out the call for a top level forum, he said at the conference.

The Allied committee which has been investigating the return of the organization to COMPO membership, through discussions with COMPO representatives, was reported by Gordon to have made substantial progress. In this he was seconded by Wilbur Snaper, a committee member, who emphatically denied that "stumbling blocks" exist on the road to Allied's return, contending that "90 per cent" of the difficulties have been settled satisfactorily.

## Doob Joins COMPO In Consulting Post

NEW YORK—Oscar A. Doob, veteran advertising and publicity man, has been engaged by COMPO as a consultant on the over-all business-building program now being organized, it was announced last week by Robert W. Coyne, COMPO special counsel.

Doob, who retired last year after having served for many years as advertising and publicity head of Loew's Theatres and later as an executive in the MGM publicity and advertising department, will assume his new duties at once. He will make his headquarters in the COMPO offices in the Paramount Building.

## Roscoe Appointed To TOA Field Post

CHARLOTTE—George Roscoe of this city was named last week to the position of field representative for TOA. The appointment was announced by Ernest G. Stellings, president.



GEORGE ROSCOE

Roscoe, a native of Indiana, settled in South Carolina as a youngster. Joining the industry in 1920, he has been employed by Columbia for the past 23 years. Starting as a salesman for Columbia in the Charlotte area, he served as branch manager of the Charlotte exchange for seven years, and for the past eight years as branch manager in the Atlanta territory. Previous to his association with Columbia, he was with National Theatre Supply and the Alexander Film Company.

He will concentrate on field activities, maintaining close liaison with state and regional associations.

## Silverman Joins A.-P.A.

NEW YORK—A. W. Schwalberg, president of Artists-Producers Associates, Inc., last week announced the appointment of David C. Silverman as divisional sales manager covering the Pittsburgh, Philadelphia, Washington, Cleveland, and Cincinnati territories.

Silverman was with RKO for over 30 years, the last 10 years of which he was branch manager at the Pittsburgh office. He will headquarter in Pittsburgh for A.-P.A.

Silverman will be directly responsible to Seymour Schussel, general sales manager of Artists-Producers Associates, Inc. This is the second territorial appointment announced by Schwalberg, the first having been H. D. (Hank) Hearn, southeastern divisional manager for the organization.

## UA Sees \$70 Million Via '57 "Blockbusters"

NEW YORK—William J. Heineman, United Artists vice-president in charge of distribution, announced last week at the opening session of the 1957 sales convention that the company will launch a new "blockbuster" releasing program next month that will place 10 top features in distribution from March through July. UA is aiming for a 1957 gross of \$70,000,000.

In all, 23 new features designed to fill a wide variety of theatre needs will be made available to exhibitors in the five-month span.

Striking a note of high optimism over UA's business prospects for the coming year, Heineman told the assembled district managers and sales officials from every territory in the United States and Canada that the company was now in the strongest product position in its 38-year history and was confident that 1957 would be its greatest year.

The 10 "blockbuster" features going into release from March through July include "Men In War," "Spring Reunion," "The Bachelor Party," "12 Angry Men," "The Ride Back," "The Monte Carlo Story," "Saint Joan," "Sweet Smell Of Success," "The Pride And The Passion," and the Todd-AO roadshow production of "Around The World In 80 Days," scheduled for an expanded program of new engagements during the March-July period.

## Warners Reelects Officers

NEW YORK—At a meeting of the board of Warner Brothers Pictures, Inc., the company's officers were reelected for one year.

The officers are Jack L. Warner, president; Benjamin Kalmenson, executive vice-president; Herman Starr, vice-president; Stanleigh P. Friedman, vice-president; Robert W. Perkins, vice-president, secretary, and general counsel; Wolfe Cohen, vice-president; Robert S. Taplinger, vice-president; Thomas J. Martin, treasurer; Walter Mehofer, controller and assistant treasurer; Cyril H. Wilder, assistant treasurer; Harold S. Bareford, assistant secretary; Edward K. Hessberg, assistant secretary; and Roy Obringer, assistant secretary.

Taplinger announced that Richard Lederer has been promoted to the post of assistant advertising manager to Gil Golden. He will assist on all advertising activities. Lederer was formerly ad copy chief.

## Top IATSE Post For Diehl

PHILADELPHIA—Walter F. Diehl, International representative of the IATSE since 1954, has been promoted to the office of assistant International president. His appointment, made by International president Richard F. Walsh, was announced following a unanimous vote of approval by the General Executive Board, which held its mid-winter meeting here last week.



## Navy, MGM Fete Newsmen For "Wings"

NORFOLK, VA.—Maureen O'Hara, star of MGM's "The Wings Of Eagles," last week concluded a four Naval base junket on behalf of the picture, having first visited Long Beach, then Chicago and Pensacola, before arriving here for a one-day tour of the base, including the U.S.S. Coral Sea, which returned from the Mediterranean, where it was part of the 6th fleet. Accompanying the star on each of her visits were Admiral John David Price and Leslie Peterson of the MGM Studios. Admiral Price is portrayed in the film based on the life of Frank (Spig) Wead, who had much to do with early aviation in the Navy and who later wrote a number of film scripts for MGM and other companies.

In each of the cities visited by Miss O'Hara, MGM flew in newspaper writers and critics for special screenings at the base theatres. Before the screenings, a tour of the base took place, followed by luncheons, cocktail parties, and dinner at the Officers' Clubs. A special hour was set aside at each base for interviews with Miss O'Hara.

Arriving here were two Navy planes with newspaper and trade writers from New York, Philadelphia, Washington, Richmond, Charlotte, and Baltimore. MGM representatives included Judson Moses, southern division field press representative; Tom Baldrige, Washington press representative; and Bill Ornstein of the home office.

Lieutenant Commander Art Weismann was in charge of activities on behalf of the Navy here.

## Edwards Joins Rank

NEW YORK—Steve Edwards, former director of advertising and publicity for Republic Pictures, last fortnight was appointed assistant to Geoffrey Martin, domestic director of advertising and publicity, Rank Film Distributors of America.

Edwards, an industry veteran since 1928, had been with Republic since 1941, and had held the ad-pub post since 1945.

## N. Y. Exhibs Fight Admission Tax; Blame It For Many Closed Theatres

NEW YORK—According to assessment figures recently released by the city, the assessed valuations of Manhattan theatres alone have declined \$24,500,000, or 13 per cent, in the last five years.

Metropolitan exhibitors are, as a result, citing the city's own figures in an argument asking repeal of municipal five per cent admissions tax. Many exhibitors claim the tax is the cause of putting many theatres out of business and, as another result, reducing the assessed valuations of the properties with a consequent decline in the city's collections of real estate property taxes.

The city's figures showed that last year Manhattan theatres, including legitimate houses in the Times Square area, num-

## Machinery Set Up For Independent U. S. Distribution Of RKO Films

NEW YORK—Daniel T. O'Shea, president, RKO Radio Pictures, announced last week that negotiations have been completed by Edward L. Walton, RKO vice-president, for the U. S. distribution of a number of RKO Radio pictures through independent releasing organizations, with Budd Rogers, industry veteran, supervising the operation in conjunction with Walter Branson, vice-president in charge of world-wide sales; and Nat Levy and Herb Greenblatt, RKO sales executives.

These pictures constitute films not included in the distribution deal set last month by RKO Radio with Universal-International.

Rogers was formerly vice-president and general manager of Realart Pictures.

Promotion of the pictures also will be supervised by RKO department heads: Al Stern, world-wide publicity manager; Dave Cantor, exploitation manager; Ben Grimm, advertising manager; and Fred Lutkin, business manager.

All 32 of the major company exchange areas will be covered by the distribution deals. In addition to the managers of the releasing organizations, 94 salesmen will be involved in the selling of the films. Many of the independent organizations already have added former RKO employees to their staffs to handle the product, and more are expected to be added shortly, it was reported.

The distribution plan is expected to give "new life" to the films, RKO said, by providing a greater sell-off than could have been anticipated through the normal distribution channels of RKO's former set-up. The new system is more logical, and is expected to be more productive for films which have already played top circuit houses.

It is also felt by RKO that new sales organizations, picking up the films, will offer a fresh approach and greater stimulant to the sale of the pictures. The history of the independent releasing organi-

zations to which the RKO films have been assigned have borne this out substantially in the past, it was stated.

The following independent releasing organizations will handle distribution of the RKO product in the U. S.:

Albany and Buffalo: George Waldman, George J. Waldman Enterprises, Buffalo; Atlanta and Jacksonville: Charles Simpson and William Richardson, Capitol Releasing Corporation, Atlanta; Boston and New Haven: Joseph E. Levine, Embassy Pictures Corporation, Boston; Charlotte: Robert F. Pinson, American-Astor Distributing Company, Charlotte; Chicago: Max Roth and Charles Lindaw, Linro, Inc., Chicago; Cincinnati and Indianapolis: Mrs. Selma Blachsleger, Jay Goldberg and Helen Bohn, Realart Pictures of Cincinnati; Dallas and Oklahoma City: Fred A. Meyers, Tower Picture Company, Dallas; Denver and Salt Lake City: Hal C. Fullmer, Dimension Pictures, Salt Lake City; Des Moines and Omaha: William Feld, Realart Pictures of Iowa and Nebraska, Des Moines; Detroit: Jack Zide, Allied Film Exchange, Detroit; Kansas City: Robert Herrell, United Film Exchange, Kansas City; Los Angeles, San Francisco, Seattle, Portland: Newton P. Jacobs, Favorite Films of California, Los Angeles; Milwaukee: W. Benjamin, Screen Guild Productions of Wisconsin, Milwaukee; Minneapolis: Donald Swartz, Independent Film Distributors, Minneapolis; New Orleans: Milton Dureau, Masterpiece Pictures, New Orleans; New York: Sherman S. Krellberg and Richard Perry, Principal Films Exchange, New York City; Philadelphia and Washington: Jack Harris, Screen Guild Productions of Phila., Philadelphia; Pittsburgh: Milton Brauman and Bert Stearn, Pittsburgh; St. Louis: George Phillips and Herman Gorelick, Realart Pictures of St. Louis; Cleveland: Irwin Pollard, Imperial Pictures, Cleveland, and Memphis: Fred A. Meyers, Colonial Pictures of Tennessee, Memphis.

## Perkins Campaign Perkin'

NEW YORK—The comprehensive magazine campaign on Anthony Perkins, which was launched by Paramount in November, now has reached its full potential, preparatory to the March release of the newcomer's first starring film, "Fear Strikes Out." Paramount reports that there is a substantial belief within the industry that Perkins is the leading candidate to replace the late James Dean in the public's favor.

Among the magazines which have featured Perkins on the cover are Parade, Family Weekly, Cue, and TV and Screen Life. The April issue of TV Star Parade and the June issue of Movie and TV Spotlight will devote covers to him, in each case accompanied by stories.

## Radio City's Evans Dies

NEW YORK—Irving Evans, 44, vice-president and assistant managing director, Radio City Music Hall, died last fortnight in Columbia Presbyterian Hospital after a long illness.



# SHOWMANSHIP SWEEPSTAKES

## 1957 SERIES

## Finalists In Contest No. 8

George Nonamaker  
Editor

### "Chasing Sun" Bally Catches Sweeps Loot

PHILADELPHIA—His efforts along selling lines for Warners' "Chasing The Sun" has chased this week's \$100 SHOWMANSHIP SWEEPSTAKES prize right into the pockets of Charles L. Jones, Northwood, Northwood, Iowa.

Of the varied entries one judge commented, "Excellent ideas are coming through every week. Several of these can be worth \$100 each to any theatre manager who will use them."

#### WINNING ENTRY

#### "CHASING THE SUN"

Submitted by Charles L. Jones  
Northwood, Northwood, Iowa  
400 seats • 50 cents top admission  
Rural and small town patronage.

I recently upped my gross on a Sunday through Tuesday run by 40 per cent by using a bit of promotion on the Warner featurette, "Chasing The Sun."

I started my campaign back in November when I wrote letters to various Chambers of Commerce in Florida asking for posters, pamphlets, or anything they could send me that would promote Florida and thus the short. I made the same appeal to United, Delta and Eastern Airlines; and, likewise, Illinois Central Railroad. The enthusiastic response from every firm was overwhelming and included large bundles of posters, travel pamphlets, photos, etc.

These items were used in making lobby, foyer and window displays in the theatre and in several stores on main street. I tied in at both the women's store and men's store with nice window displays on winter vacations in Florida and helped them with window decorations.

One thousand heralds were used on our regular feature attraction and were imprinted with data on the added feature, "Chasing The Sun." This was the last step in a house-to-house delivery campaign, newspaper campaign and mailing campaign worked out on the subject. Three hundred post-cards, personally addressed to Northwood, Iowa, residents, and mailed from Jacksonville, Florida, bearing a personal message and a vague reference to the picture; and signed with many different first names of both sexes, aroused more interest and comment than anything I've ever done in show business. It even brought one fan letter telling me how clever my advertising was. These



This home-made "beast" was made by Bryant Williams, Vogue, Cochran, Ga., recently as bally for United Artists' "The Beast Of Hollow Mountain."

cards arrived about 10 days before play-date. I followed them up four days before playdate with 100 personally addressed and written letters.

We handed railroad travel heralds to patrons for several nights when they left the theatre; and handed them travelers check travel pamphlets with their tickets for about a week. The mailing campaign is costly; but I believe it had more impact than any other item in the promotion.

My foyer display consisted mostly of Florida photos, travel posters, and home made articles of "Florida" origin such as some white chicken feathers dyed pink with food coloring and passed off under a sign proclaiming them to be Florida flamingo feathers; a small pan of plain dirt, colored slightly tan with some powdered paint coloring, and displayed under a sign proclaiming it to be "Ginger colored dirt from Hialeah's beautiful race track." Also a jug of plain tap water tinted blue and sealed with a plastic tape displayed under a sign saying, "Beautiful Clear, Blue Water from Florida's Famous Cypress Gardens." These were corny stunts; but many a chuckle was obtained from their use, although many people actually believed what we told them. Almost everybody entering the theatre for 10 days stopped and looked at the display.

#### RUNNER-UP NUMBER 1

#### "DODGE SOCIAL NIGHT"

Submitted by Frank Kennedy  
Royal, Aurora, Ontario, Canada  
315 seats • 60 cents top admission  
Small town and rural patronage.

This campaign was thought up at the time when the new 1957 automobiles were first making their appearance.

We found a sponsor who rented the theatre for a Thursday night to launch

the new Dodge and to display them on the theatre car-park. For this show we issued to anyone coming to the car-park to see the new Dodge's a free theatre ticket, specially printed for the occasion, and numbered for a lucky draw.

My theatre is not very big and the town is small; but we are lucky in having a large car-park. Thursday night is a bad night from the boxoffice point of view and we usually have some sort of gimmick at that time. This is why we set Thursday as the night of our rental to the Dodge people.

The rental was five times the amount of our normal Thursday night. My candy sales were increased six times. The total cost to the theatre was for printing the special tickets.

We received from the sponsor a full page ad in the local newspaper one week ahead of the show. We also had banners on his car lot with full details about the show two weeks ahead and also on my car-park lot. In addition to this, we had a car on the car-park covered by a tarpaulin with the wording: "Don't peek. See the New Dodge unveiled at the Royal Theatre, etc." This car was eventually put on a trailer and towed around town for three days prior to the show; and when it was not driven it was parked in the center of town with the kind cooperation of the police, so everyone and his aunt saw it.

Our lobby was decked out for two weeks ahead of time with the feature film to be shown, 20th-Fox's "The Racers," and Dodge parts on display. A special show-board announced the feature to be shown and also all the literature we could get about the new car. After the show we had a thank you from the dealer inserted in his local ad in the paper plus a front page follow-up story from the local paper.

Everybody had a lot of fun and some went away better off with the prizes they had won and which were all donated by the dealer. For the \$14 it cost me, I could not have asked for more publicity, especially word of mouth publicity.

We had a local band in the theatre to entertain before the start of the show and during the intermission. Due to the lack of space in our small theatre we could not get them on stage.

Prizes, all donated by the dealer, were a set of windscreen washers; a tank of gas; and an oil change; car wash and grease job. All kids accompanied by their parents received a giant size box of popcorn free.

The entire cost of the promotion to the dealer was approximately \$375 and he gained four new car sales and two truck sales.

#### RUNNER-UP NUMBER 2

#### "THE BEAST OF HOLLOW MOUNTAIN"

Submitted by Bryant Williams  
Vogue, Cochran, Ga.  
650 seats • 50 cents top admission  
General patronage.

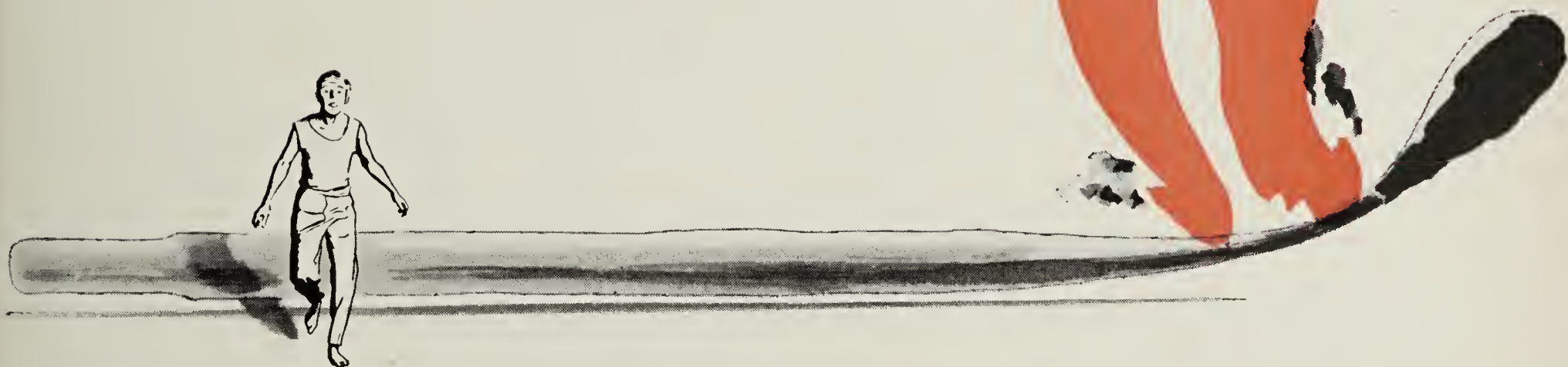
Realizing that to do any business at all this one had to be ballyhooed, I set out to put over a campaign that would not cost too much money.

I decided to build me a beast. So, I got up scrap lumber and made the frame; and



ONE IN A SERIES OF ADS FOR AN UNUSUAL  
AND VERY DIFFERENT MOTION PICTURE

EVERY HOUR HE GETS SMALLER...SMALLER...SMALLER! EVERY MOMENT THE SUSPENSE MOUNTS!

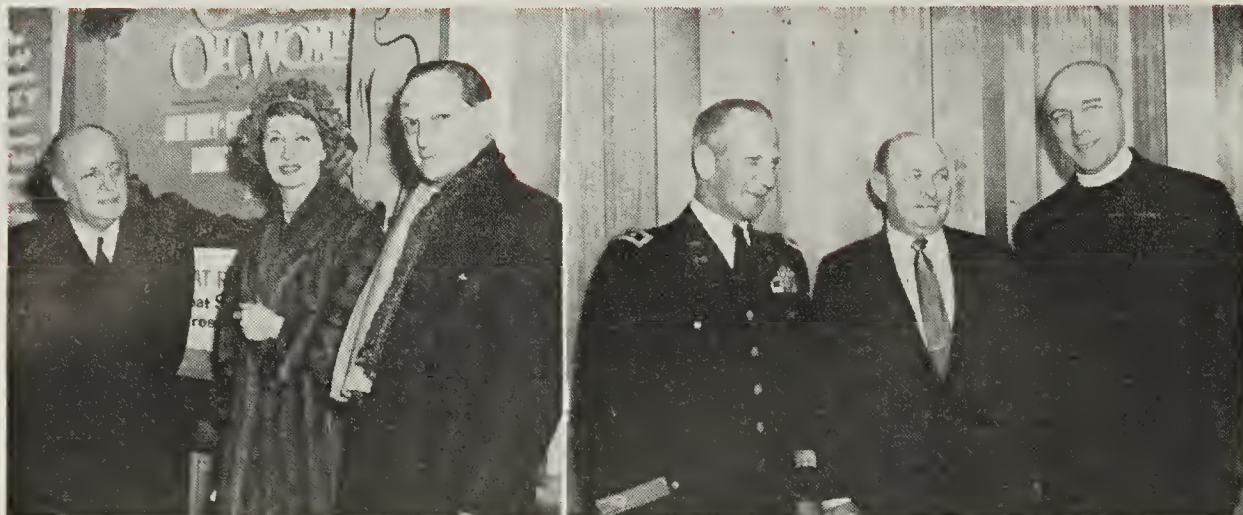


# THE INCREDIBLE SHRINKING MAN

starring  
GRANT WILLIAMS • RANDY STUART  
with APRIL KENT • PAUL LANGTON • RAYMOND BAILEY

FROM **U-I** THE EXCITING COMPANY





Among the dignitaries attending the special tribute to the Hungarian people on the recent opening day of 20th-Fox's "The Girl Can't Help It," Roxy, New York, were, left to right, Murray Silverstone, president, 20th-Fox International; TV star Maggi McNellis; actor Joseph Schildkraut; Major General Robert H. Booth, Chief of Staff, First Army Area; Charles Einfeld, 20th-Fox vice-president; and the Very Reverend Msgr. Bela Varga, president, Hungarian National Council.

then covered it with old sacks in which I had received popcorn. These were then covered with plaster of Paris to give it a hard finish. I then painted it to look like the beast in the picture using waterproof paint. This presentable facsimile of a beast was then mounted on my boat trailer with signs attached to each of its sides, and he was ready to hit the bally trail up and down the roads of my community.

In building my "beast" I placed one of my public address speakers in its mouth and ordered several sound effect records to play over my p.a. system, which I carried in my car when pulling the "beast." The special sound effect records included a girl crying, screaming, dogs chasing the "beast" and other sounds of horror.

I ballyhooed all during the day both in town and around in the neighboring communities the day before and during the two days I played the picture; and believe me this was something that brought all of the people out of their houses, stores, etc. when they heard the weird sound effects.

It also brought them out to my theatre in great numbers.

My beast was about 12 feet high. I also used 2,500 circus heralds to good effect. These featured copy and illustrations on how the beast was killed after it killed, killed, and killed.

A display board was also made up for the front of the theatre and used for several days, during which time my "beast" also was parked in front of the house.

People really talked about my home-made "beast," wanting to know where I bought him, or if he came from Hollywood.

### RUNNER-UP NUMBER 3

#### "SOLID GOLD CADILLAC"

Submitted by Melvin Katz  
Embassy, Johnstown, Pa.

1430 seats • 75 cents top admission  
General patronage.

This picture lent itself to the most obvious giveaway promotion—a "Solid Gold" Cadillac.

Immediately upon booking the attraction, I contacted the local Cadillac dealer and sold him on the idea of giving away a "Solid Gold" Cadillac in return for in-theatre advertising.

Victor Cadillac-Pontiac, the sponsors, got a four-door 1948 Cadillac. They reconditioned the car throughout, then painted it GOLD. Affixing proper signs the GOLD CADILLAC toured the important shopping areas; was parked at advantageous spots; then parked in front of the theatre at night. We couldn't park it there during the day due to no-parking restrictions.

Free chance tickets were given to all persons coming to the theatre to see the film with the car awarded on the last night of showing.

We advertised the give-away for 10 days in advance on our screen, and all during the playdate. Ten days in advance we placed a special lobby board out in front of the theatre telling people how they could win the Cadillac. This was supplemented by special mention in our newspaper ads, copy reading, "Ask for your free ticket on the Gold Cadillac at the Embassy," so as not to run afoul of the Postal Laws.

The sponsor announced the Cadillac giveaway on their TV spots, giving credit to the theatre on both picture and give-away at no cost to the theatre. They followed the same procedure on their radio spots.

The day before and the day of the give-away special newspaper ads were run reading: "Win A Solid Gold Cadillac," etc.

On the night of the giveaway there was a local parade. We re-sniped the Solid Gold Cadillac to read: "Tonight, Win This Cadillac after the parade at the Embassy Theatre," and entered the car in the parade.

In addition to the above promotion we ran a special teaser trailer in the theatre announcing the coming of the picture for three weeks in advance of playdate. We also arranged for 10 special Ronson

Lighter window cards, giving credit to the picture and sniped with theatre playdates, to be placed in as many jewelry store windows. All our regular radio spot announcements on the picture carried the tag line: "Learn how you can win a SOLID GOLD Cadillac at the Embassy."

On the day of the giveaway, we changed our marquee to read: "Win A Solid Gold Cadillac Tonight."

### RUNNER-UP NUMBER 4

#### MERCHANTS TIEUP BOOSTS BUSINESS

Submitted by Burt Edwards  
Royal, Hattiesburg, Miss.

400 seats • 40 cents top admission  
General patronage.

We have found a sure-fire method of getting the people away from their television sets. This is by letting them in free in cooperation with the local merchants.

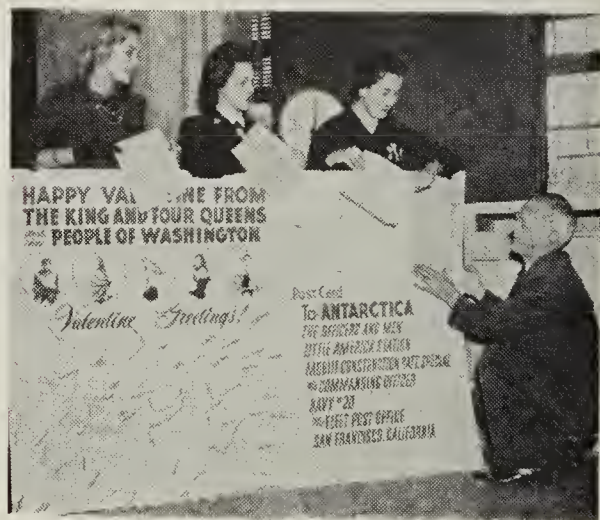
We sold the merchants the following advertising deal: We give a trailer ad on the screen and 300 free tickets each week to each participating merchant. We also give window cards reading: "Free Tickets for the Royal and Ritz To Our Customers."

These tickets, or passes, if you will, are stamped which night they are good, only Wednesday or Thursday, by our cashiers.

The merchant has a week in which to give them out. The cost to each merchant is \$30 for the month. We sold 20 merchants which gave us \$137.50 for mid-week business each week before we even opened the boxoffice. Our concession business tripled during the two days, and the boxoffice was better than usual on these two usually dull days.

All the merchant has to do is to give out the tickets to his customers. They say that they are well pleased with this form of advertising and that it has increased their business and brought them new customers. It has helped the people get into the habit of coming back to the movies more often. Those attending on "free" nights see the trailers on our coming attractions and this makes them want to return to see them.

The idea has helped us in every way; and we feel that it would go over anywhere, anytime, under any conditions.



Jack Foxe, director, advertising and publicity, Loew's Theatres, Washington, was responsible for this promotion for United Artists' "The King And Four Queens." The over-sized postcard was signed by 1,500 Washingtonians and sent to Navy men in Antarctica as a Valentine. Two State Society "Queens Of 48 States" lent a hand in the mailing.

### MOTION PICTURE EXHIBITOR

— AWARDS —

**\$100<sup>00</sup> Per Week**

**TO THE WINNER**

OF

**SHOWMANSHIP SWEEPSTAKES**

**YOU, TOO, CAN COLLECT!**

**SEND YOUR ENTRY IN NOW!**



EVERY GUY IN TOWN  
KNEW THE DAME IN THE  
TATTERED DRESS!

She was as cheap as she was rich and as pretty as she was vicious and now she stood there giggling at the body in the street. Was it Murder—or the Unwritten Law ... or was it a town's hidden evil showing through a woman's tattered dress?



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JEANNE CRAIN  
JACK CARSON  
GAIL RUSSELL  
ELAINE STEWART

# The Tattered Dress

CINEMASCOPE

with GEORGE TOBIAS • EDWARD ANDREWS • PHILIP REED

DIRECTED BY JACK ARNOLD • WRITTEN BY GEORGE ZUCKERMAN • PRODUCED BY ALBERT ZUGSMITH • A UNIVERSAL-INTERNATIONAL PICTURE



FROM U-I THE EXCITING COMPANY



## Lider Named IENE Head For Third Term

BOSTON—For the third consecutive year, Edward W. Lider was elected president, Independent Exhibitors, Inc., of New England, a National Allied unit, at the annual meeting held last week in the Hotel Bradford. Others elected were Melvin Safner, first vice-president; Edwin Fideli, second vice-president; Henry Gaudet, secretary; and Julian Rifkin, treasurer.

Norman Glassman was reelected chairman of the board; Nathan Yamins was reelected national delegate; and Carl Goldman was reappointed executive secretary. Directors elected were Leslie Bendslev, Ned Eisner, Ray Feeley, Leonard Goldberg, David Hodgdon, Frank LePage, Al Lourie, Joseph Jarvis, Arthur Howard, Walter Mitchell, Daniel Murphy, Sam Resnik, Ted Rosenblatt, Andrew Tegu.

Through Lider, a wire was sent by IENE to Arthur Krim, United Artists president, urging him to withdraw from release the controversial film, "The Delinquents," claiming it is harmful to the industry in general and to drive-ins in particular. Lider, who had not seen the picture, said, "Based on reports from our members . . . this film has many objectionable scenes . . . violence and vandalism in a drive-in theatre is emphasized. We feel that this film should be withdrawn altogether." Krim's reply to the wire was that the film was produced by Elmer Rhoden, a prominent exhibitor who also operates several drive-ins. Before replying, Lider was gathering evidence and opinions from circuit heads. When the evidence is gathered, if there is enough opposition to the film, a letter will be sent to Rhoden.

### Albany

The RKO office closed with a farewell party. Booker Bill Hanley transferred temporarily to Universal. . . . George Seed, manager, Cohoes, Cohoes, N. Y., entered the Leahy Clinic, Boston, for treatment. . . . A flooded oil burner caused the Tryon, Amsterdam, N. Y., to be evacuated during a screening of "Okla-homa!" . . . Variety Club, at its 14th annual dinner dance slated for Feb. 23, planned to honor retiring chief barker Harold Gabrilove. . . . Receipts from the state motion picture tax during the first 10 months of the current fiscal year showed a slight increase over the comparable period for last year, according to Governor Averell Harriman.

### Atlanta

Universal branch manager Bill Kelly resigned to join Tom Lucy Exhibitor Service. . . . George Deavours was named Wilby-Kincey city manager, Chattanooga, Tenn. . . . Mrs. R. H. Brannon, wife of the exhibitor, returned to her home in Rowell, Ga., following surgery here. . . . Charles F. Collier, East Point, Ga., is the new owner, Jonquill, Smyrna, Ga. He was

## NEWS OF THE TERRITORIES . . .



Fred MacMurray recently visited Frank Vinson, manager, Paramount, Atlanta, while touring southern key cities on behalf of U-I's "Gun For A Coward."

branch manager, Benton Brothers Film Express here. . . . Mr. and Mrs. Towne are the new owners, Fairburn, Fairburn, Ga., from Ed Duncan. . . . James Frew, Universal southern district manager, returned from a New York sales meeting. . . . Scott Lett, Howco general manager, Charlotte, was a visitor. . . . The Neil, Lithonia, Ga., has closed. . . . L. P. Howard has opened his 150-car drive-in at Leighton, Ala. . . . United Artists branch manager Bill Haines was hosted by exchange employees at a birthday party.

Polly Puckett and Betty Coogler, Allied Artists, resigned. . . . R. V. Graver, Allied Artists special representative, was in Jacksonville to open the new AA branch there, which will be served by Benton Brothers Film Express. . . . Louis Strickland, Strickland Films president, recovered from a recent illness. . . . Dorothy Graves resigned from Capital Film Exchange. . . . J. E. Yerby closed his Calera, Calera, Ala., because of poor attendance. . . . Bob Burnett, formerly with RKO, was named Universal office manager; RKO booker Dean Morris now is Universal head booker.

### Boston

Ben Rogers, former manager and salesman in this territory, has established offices at 462 Statler Office Building for the distribution of Dominant Pictures. His new telephone number is Hancock 6-4930. . . . RKO personnel who found new positions included Bill Cuddy, office manager, to Universal; Vera Palady, secretary, to Welch Candy Company; Harry Smith, booker, to the Adams, Dorchester, Mass., as manager for owner Al Lourie; Joe Longo, publicist, to Universal on a temporary basis; Beth Donnelly, stenographer, to Affiliated Theatres; June Talisman, stenographer, to Columbia; Jean Stuhl, receptionist, to United Artists; Janet Tobin, biller, to Spenser Sales; Isabel McGrath, stenographer, to the Army Quartermaster Corps, Natick, Mass. . . . Alex Francis-Smith, manager,

## MITO, UTOI Schedule Joint TOA Meeting

SPRINGFIELD, ILL.—A joint meeting of Missouri-Illinois Theatre Owners and United Theatre Owners of Illinois, affiliates of Theatre Owners of America, will be held in the Leland Hotel here on March 6, it has been announced by George Kerasotes, board chairman, UTOI. The gathering will kick off with a luncheon at noon, to be keynoted by S. H. Fabian, TOA treasurer. It is probable that L. J. Williams, MITO president, and Ralph Lawler, president, UTOI, also will speak.

The meeting is scheduled to take full advantage of a three-day gathering of TOA officers and directors in Chicago, March 3-5. It will be possible for the rank and file members of UTOI and MITO to get first hand reports on the Chicago sessions and the benefit of talks by the top men of the national organization.

Those expected to attend the Springfield meeting, in addition to Fabian, are TOA executives Ernest G. Stellings, president; Herman M. Levy, general counsel; Albert Pickus, vice-president; and Walter Reade, Jr., a member of the finance committee.

Lockwood and Gordon's Playhouse, Scituate, Mass., arranged with Boy Scouts to take a group of 20 boys in a tour of the theatre one Saturday morning, explaining to them the workings of the projection and sound equipment and the inside operation of theatre management. . . . Warners bookers and salesmen are elated, having won first place in one of the divisions in the Roy Haines Drive. District manager Ralph Iannuzzi's four branches all placed first in the four different prize-winning categories.

**NEW HAMPSHIRE NEWS**—The Lisbon, Lisbon, managed by Arthur Corey, sponsored a special showing of 20th-Fox's "The King And I" with all proceeds going to the 1957 March of Dimes. . . . After protests from mothers, whose children saw previews of "Rififi" in the Scenic, Keene, two scenes were cut from the French crime film.

### Buffalo

Joseph E. Lippert was named Center assistant manager, succeeding J. Richard Smyth, who entered the Army. . . . Former RKO office manager Francis Maxwell has been named United Artists office manager. He recently was elected dough guy, Variety Club, Tent Seven. . . . RKO salesman Howard McPherson joined the 20th-Fox sales staff. . . . Tab Hunter was in on behalf of Warners' "Spirit Of St. Louis," accompanied by exploiter Art Moger. . . . Gil Golden, Warners adver-

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DOES  
STRANGE  
THINGS**

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again does wonderful  
things to your heart!

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## Ohio Industry Meeting To Discuss Problems

CLEVELAND—Horace Adams, president, Independent Theatre Owners of Ohio, has written letters to the Cleveland and Cincinnati exchange managers, bookers, exhibitors, and film carriers to attend a meeting, to be held at Columbus, O., in the Deshler Hilton Hotel, on March 6 to discuss industry problems. He did not identify the problems to be discussed, but it is presumed that they are related to film service reduction in some areas and to print shortages.

Service, it is said, has been reduced in certain areas due to the number of closed houses. Meanwhile, exchanges, faced with fewer prints, want them returned promptly. It has been suggested to Adams by Louis Gross, president, Film Haulers Association of Ohio, that instead of holding one meeting in Columbus, it would be more economical and possibly more profitable, because of divergence of interests, to meet in Cleveland and in Cincinnati.

Adams, who is out of town until later this month, could not be reached for clarification of his letter or for his reaction to the Gross suggestion.

tising manager, was in to confer with Arthur Krolick, Charles B. Taylor, and Edward Miller in the Buffalo Paramount offices on the premiere of "Paris Does Strange Things," set for the Paramount this week.

### Chicago

The shuttered Lyric, Moweaqua, Ill., was purchased by W. F. Miller from Verne Coffman. The house will be re-opened after refurbishing. . . . Mrs. Bess Carter joined the Modern Film Distributors staff. . . . Louis Reinheimer flew in from Florida for his installation as chief barker, Variety Club. He then returned to Florida, where he is vacationing. . . . Paul Zara, Filmack Trailer staff, became father of a son. . . . B and K shifted manager James Salice from the Biltmore to the Crystal; Jim Cirrent, Crystal to Biltmore; Bob Kraft, Gateway to Luna; and Bill Evers, Harding to Gateway. . . . John Balaban, B and K president, accepted the Brotherhood Week chairmanship for the industry. . . . The State, Duquoin, Ill., closed since early December, was reopened with amateur stage shows.

The Independent Amusement Company, Moline, Ill., and the corporations operating its Semri and Memri Drive-Ins, elected new officers. John G. Koletis is president, Independent Amusement; Charles F. Carpentier, first vice-president; Barney Brotman, second vice-president; Robert Danico, secretary; and Emil



Lou Reinheimer, new chief barker, Variety Club of Illinois, Tent 26, receives gavel from retiring chief barker Jack Kirsch, president, Allied Theatres of Illinois.

J. Carpentier, treasurer. Officers of Memri are Emil Carpentier, president; Koletis, vice-president; Brotman, secretary; and Sam Shlaes, treasurer. . . . Nineteen of the 80 films scanned by the Police Censor Board in January were foreign. Total footage was 507,000 feet. Thirteen cuts were made, but none was carded adult. . . . Herman Stern, former Surf manager, died.

### Cincinnati

Rampaging flood waters caused severe property damage in eastern Kentucky and areas in West Virginia, with an unknown number of theatres demolished or swept away. According to reports, Frank Al-lara, exhibitor, Williamson, W. V., was appointed "director of recovery" for Mingo County, while at Prestonsburg, Ky., H. T. Allen, exhibitor, who had opened a used car lot only a few days before, lost nearly all his stock. . . . Officers of Theatre Owners Corporation were reelected at the 11th annual stockholders meeting at the Variety Club. They are, president, Herman H. Hunt; first vice-president, Willis Vance; second vice-president, Maurice Chase; secretary, F. W. Huss, Jr.; treasurer, Gordon Pape; and general manager and assistant secretary and treasurer, James W. McDonald. Directors are Howard Ackerman, Elstrum Dodge, John Hewett, David Weinig, Jerome Kunz, and C. J. Weigel. TOC is a buying, booking, and service organization for 50 houses in Ohio, Kentucky, and West Virginia.

### Drive-Ins, Warners Settle Clearance Trust Suit

CINCINNATI—Attorneys have settled by stipulation an antitrust suit brought by S and S Amusement Corporation, operator, Twin Drive-In, against the Oakley Drive-In and Warners. S and S had asked triple damages and an injunction restraining Oakley from showing "Giant" and "The Wrong Man" unless the Twin was given an opportunity to bid on the films.

Attorneys agreed that both drive-ins could license the films for exhibition "on the same 21-day availability, without any clearance in favor of one over the other." It also was agreed that Warners could option off any of its films at any drive-in or roofed house 21 days after the downtown runs, "without clearance."

National Theatre Supply held a district sales meeting in the Hotel Netherland Hilton with J. A. Conn, branch manager, as host. Principal speakers were J. W. Servis, vice-president and general manager, and J. E. Currie, vice-president in charge of drive-ins. Others present included N. A. Williams and H. W. Russell, Pittsburgh; F. J. Masek, Cleveland; Jerry George, Buffalo; B. M. Patterson, Indianapolis; Clarence Williamson, Detroit; and R. P. Rosser, Chicago. . . . The Ladies Auxiliary, Variety Club, has planned a Las Vegas Night in March and an annual bridge party in April. . . . Herbert Winburn purchased the Griffith, LaGrange, Ky., from William Powers. . . . Della Graf and Evelyn Neihesel, formerly with RKO, joined the United Artists staff. . . . Harold Faught, manager, Shelbyville, Shelbyville, Ky., died. . . . Allan Moritz, manager, Boxoffice Attractions, who had been hospitalized with a heart ailment, was convalescing at his home. . . . Lee J. Heidingsfeld, former RKO branch manager, has been appointed sales manager, Buena Vista, which has reopened a local office at 1716 Logan Street.

COLUMBUS, O., NEWS—Manager Ed McGlone, RKO Palace, was host at the Columbus Press Club luncheon honoring Barbara Rush, featured in 20th-Fox's "Oh Men, Oh Women." . . . Edward DeBerry, branch manager, Paramount, and Ralph Buring, district advertising representative, met with local Loew's officials Martin Burnett, Robert Sokol, Walter Kessler, and Fred Oestreicher to arrange the coming showing of "The Ten Commandments" in Loew's Broad. . . . Manager Walter Kessler, Loew's Ohio, was named theatre representative on the civic and business committee for Brotherhood Week. . . . The first Foodmobile to be used in local drive-ins has been installed at the In-Town by Confection Cabinet Corporation. The junior-sized trailer dispenses hot dogs, popcorn, candy, coffee, hot chocolate, and soft drinks. . . . Robert Wile, secretary, Independent Theatre Owners of Ohio, and manager Walter Kessler, Loew's Ohio, appeared before a committee of the Ohio Legislature considering a bill to make parents financially responsible for acts of vandalism. They spoke in support of the proposed law.

### Cleveland

The first of a series of Cinema Show Trains brought 450 people from Fostoria, O., to Cleveland to see "This Is Cinema," in the Palace. . . . The Parent-Teacher Association of Cleveland Heights is considering adopting a plan to improve the manners of teenagers in theatres. It agreed that the first step is to place the blame for juvenile misbehavior on parents, through failure to teach children respect for authority, respect for property, and respect for other people's rights. If approved, letters will be sent to all parents in the community to make them aware of the problem and to ask their cooperation. . . . In Girard, O., Peter Wellman, owner, New Mock and Wellman, is cooperating with the Girard News in a mutual benefit promotion. In a two-week drive, Wellman is giving away free five tickets to either of his theatres in return for one new, or renewed News subscription for two years. . . . The mer-

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## Dance, Not Banquet Caps Texas Convention

DALLAS—The planning committee for the Texas Drive-In Theatre Owners Association has decided on a tradition-breaking climax to the annual convention, which is to be held here in the Adolphus Hotel, Feb. 25-27.

With Eddie Joseph, president, presiding, E. L. Pack, activities chairman, proposed that the banquet usually held the last night of the convention be changed to a dance. The committee passed the resolution.

Activities planned for the ladies include a bridge room, where Mrs. Tim Ferguson will act as hostess. Also, while exhibitor husbands are attending a meeting on Feb. 27, Interstate Theatres will welcome all wives as guests for the matinee of "Around The World In 80 Days."

The fifth annual southwestern regional conference sponsored by the National Association of Concessionaires, formerly Popcorn Concessions Association, will be held in the Adolphus on Feb. 27 in conjunction with the convention, according to Lee Koken, RKO Industries Corporation, New York, NAC president, and conference chairman A. J. Schmitt, Houston Popcorn and Supply Company head. Plans are being made for a program on popcorn promotion and concessions operations which will provide an exchange of profitable ideas for everyone. A panel of speakers will be composed of the leading theatre and concessions managers of the country. Charles E. Darden, Charles E. Darden Company, will serve as conference moderator.

chants of Edgerton, O., in association with local civic organizations, sponsored the reopening of the Charve, only theatre in town. Charles and Virginia Lewis are the operators.

## Dallas

R. J. O'Donnell, vice-president and general manager, Interstate Theatre Circuit, will serve as Dallas chairman of the Entertainment Industry Tribute to Jimmy Durante, it has been announced by Harry Gould, general chairman. . . . A duplicate model of the monoplane, "The Spirit of St. Louis," in which Charles A. Lindbergh crossed the Atlantic from New York to Paris, is to be on display here during the showing of the film, according to Bill Hendrix, publicity chief, Warners studios. . . . The Sterling Sales and Service Company has moved into new quarters at 2200 Young Street from old quarters at

2019 Jackson. . . . Jean Elliott, a native of this city who has been screen tested by Paramount, will handle group sales for "The Ten Commandments." Churches, schools, clubs, and business and industrial firms will be offered a special discount plan. . . . After being closed some six weeks, the Strand has been reopened. . . . J. C. Casler, former manager, Tower, Interstate, has been transferred to the circuit's Lakewood. . . . Clarence Nix, projectionist, Majestic screening room, died. Jack Hill has been named to succeed him. Hill was formerly at the Tower.

. . . W. O. Williamson Jr., Warners southern division sales manager, presided during a two-day sales meeting in the Statler Hilton Hotel.

## Denver

Lynn Fetz, manager, shipping and inspection department, Denver Film Center, disappeared last fortnight and had not been heard from. His car was found two days later, locked, and with a two-day accumulation of parking tickets. Fetz, formerly a shipper, later was manager, Denver Shipping and Inspection Bureau. . . .

# Film Exchange and Dealer Listing for the DETROIT FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals**

## • Film Distributors

### ALLIED ARTISTS, 2310 Cass—WOODWARD 1-2992

Br. Mgr.: Nathan D. Levin. Sales: Ernest Chrysler, Herb Childs. Booker: William Sidenstecker. Cashier: Ursula Davis. Emerg. Phone: Sidenstecker, PRescott 8-1349.

### ALLIED FILM, 2310 Cass—WOODWARD 2-7777

Br. Mgr.: Jack Zide. Sls. Mgr. and Booker: Clair Townsend. Office Mgr. and Cashier: Dorothy Harrison. Sales and Booker: Jack Zide. Emerg. Phone: Harrison, VErmont 5-0520.

### COLUMBIA, 200 Film Exchange Bldg.—WOODWARD 2-8021

Br. Mgr.: Milton N. Zimmerman. Sls. Mgr.: Raymond Cloud. Office Mgr.: Harvey Trombley. Sales: Fred Bonnem, Seymour Berman. Bookers: Sid Blumenthal, Norm Hanson. Cashier: Mabelle Reid. Emerg. Phone: Trombley, LAkeview 1-6939. (Div. Mgr. in residence: Carl Shalit)

### ALBERT DEZEL PRODUCTIONS, 13131 Fenkell—VERMONT 6-2180

Br. Mgr.: Albert T. Dezel. Office Mgr. and Booker: Ann O'Donnell. Emerg. Phone: Dezel, VErmont 6-2180.

### METRO-GOLDWYN-MAYER, 2310 Cass—WOODWARD 1-4456

Br. Mgr.: Lou Marks. Office Mgr.: Arthur Zulch. Sales: Cliff Perry, Kal Bruss. Bookers: Clare Berthiaume, Harold Harris, Don Martin. Cashier: Ruth Becker. Field Exp.: Charles Dietz. Emerg. Phone: Berthiaume, TUxedo 2-5606.

### PARAMOUNT, 479 Ledyard—WOODWARD 2-4741

Br. Mgr.: Thomas F. Duane. Sls. Mgr.: John Gentile. Office Mgr.: Harold Rhodes. Sales: J. E. Thompson, Ken Guiburk. Bookers: Betty Fussner, Jack Ebert, Claude Lane. Cashier: Richard Schulte. Field Exp.: E. G. Fitzgibbons. Emerg. Phone: Lane, UNiversity 2-1539.

### 20TH CENTURY-FOX, 2211 Cass—WOODWARD 1-3726

Br. Mgr.: Joseph J. Lee. Sales: Jack Sturm, Murray Schlanger. Bookers: Albert Champagne, Eileen Bresnahan, Mary Grimmit. Cashier: Dorothy Schechter. Field Exp.: Saul Gordon. Emerg. Phone: Lee, UNiversity 3-9954.

### UNITED ARTISTS, 2310 Cass—WOODWARD 2-6500

Br. Mgr.: Sidney Bowman. Office Mgr. and Booker: Jack Susami. Sales: M. Winestein, Richard Hayes, John McMahon. Booker: Marjorie Rice. Cashier: Marge Studebaker. Field Exp.: Howard Pearl. Emerg. Phone: Susami, KENwood 3-3387.

### UNIVERSAL-INTERNATIONAL, 2310 Cass—WOODWARD 1-2141

Br. Mgr.: R. B. Craff. Sls. Mgr.: William Waldholz. Office Mgr.: Hal Pingree. Sales: Ernie Zeigler, Phil Stanton. Bookers: Ronald Roth, Lloyd Turel, Jr., Dave Gonda. Cashier: Irene Nolan. Field Exp.: Jack Aaronoff. Emerg. Phone: Gonda, TEmple 2-5781.

### WARNER BROS., 2310 Cass—WOODWARD 1-6236

Br. Mgr.: Joseph Baringhaus. Office Mgr.: Harold Morrison. Sales: Walter Collins, Ed Murphy, Sam Gilbert. Bookers: Helma Wetzel, Robert Parson. Cashier: Lou Metzger. Emerg. Phone: Parson, VAlley 1-9007.

## • Supply Dealers

### AMUSEMENT SUPPLY, 208 W. Montcalm

### ERNIE FORBES THEATRE SUPPLY, 212 W. Montcalm—WOODWARD 1-1122

Emerg. Night: VE 7-1227

### NATIONAL THEATRE SUPPLY, 2312 Cass—WOODWARD 1-2447. Emerg Night: LOGan 5-4996

## • Screen Trailers

### NATIONAL SCREEN SERVICE, 2949 Cass—TEmpLe 1-0790

Br. Mgr.: Ivan Clavet. Sales: Cy Pettit. Emerg. Phone: Pettit, VErmont 6-0890.

## • Film Delivery Services

### EXHIBITORS SERVICE, 2310 Cass—WOODWARD 1-1073

Pres.: Charles Simpson, Emerg. Phone: KENwood 2-4232.

### FILM TRUCK SERVICE, INC., 2310 Cass—WOODWARD 5-0652

Pres.: Gladys B. Pike. Office Mgr.: Velma I. Mikiel. Traffic Mgr.: Dick J. Warsaw. Emerg. Phone: Warsaw, TEmple 2-4830.

## • Signs, Advertising and Printing

### CENTRAL NEON SIGN, 525 E. 7 Mile Rd.—TWinbrook 3-5440

### LONG SIGN, 6209 John C. Lodge—TRinity 1-5477

### NATIONAL SCREEN SERVICE, 2949 Cass—TEmpLe 1-0780

## • Service Companies

### ALTEC SERVICE CO., 221 Woodward—WOODWARD 3-3180

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## Pay Reduction Causes Memphis Labor Strife

MEMPHIS—Nineteen suburban theatres and Local 144, Theatrical Stage Employees and Moving Picture Machine Operators, are in conflict over a 28 cent hourly pay reduction which theatre owners say is necessary. The union has offered to accept a \$5.60 a week reduction, but insists the "premium paid hours" be lowered from 43 to 41. The contract between union and theatre owners, which is up for renewal, and the cause of the projectionists leaving their jobs, provided for time and half after 43 hours, working six days a week, with a minimum wage of \$86.80. The owners offer \$2.52 an hour, a reduction of 28 cents from the old contract.

The Crosstown, Rosewood, Captol, and Joy were forced to close temporarily, while the remaining theatres involved operated with either the owners operating the machines or non-union labor. All 19 theatres are being picketed, however. James A. West, president, Memphis Theatre Owners Association, and owner, Hollywood, reported his business "about the same."

The dispute does not involve downtown theatres and 13 outlying theatres whose contracts are not up for renewal. Five drive-ins, now closed for the winter, will be affected later.

Marvin Goldfarb, district manager, Buena Vista, went to St. Louis and Kansas City on business. . . . Claude Newell, MGM booker, was doing his two-week stint as a member of the Air Force Reserve. . . . Irene Canino, Republic cashier, was held up at the point of a gun. The thug took her money and new car. . . . Merle Gwinn has closed the Zorn, Benkelman, Neb. . . . Al Brandon, one of the salesmen let out by RKO, has gone into the insurance business.

### Des Moines

Theatre men in Iowa were relieved when the Legislature killed a tax study committee proposal which would permit cities to levy a one per cent sales tax for local revenue. The state would have collected the tax along with the present two per cent sales tax. The House tax revision committee decided that it did not want cities to enter the sales tax field and voted the bill down. . . . Al Myrick, president, Iowa-Nebraska Allied, recovered following a surgery in a Sioux City, Ia., hospital. . . . The Mahaska, Oskaloosa, Ia., will not be reopened following a fire which destroyed an adjoining bowling alley and caused some damage to the theatre. Oky Goodman, owner, said the building will be remodeled for commercial purposes. . . . Jim Blank, booker, Universal, was married recently to Janet Marie Craft. . . . Rufus Blair, Paramount publicist, was in promoting "The Ten Commandments."

### Houston

Twentieth-Fox office manager Henry Harrell, office manager Bill Keith, and Grover McDonnell and John Miller, salesmen, returned from a sales meeting in Atlanta. . . . Herman Beierdorf, vice-president, Empire Pictures, Dallas, and



While attending the recent premiere of Warners' "The Big Land," Paramount, Kansas City, Michael O'Shea received from Colonel Foster B. Wikoff, Wentworth Military Academy, Lexington, Mo., a scroll making him an honorary alumnus, as his wife, Virginia Mayo, looked on. At left, is Tony Williams, master of ceremonies.

Fred Beierdorf, salesman, were here for a special screening of "Fire Under Her Skin" in the Avalon Art. . . . A fire interrupted the showing of "Unconquered" in the Ritz and called a halt to the showing of the second feature. The fire started in a small office above the theatre and destroyed the manager's office and another room. The projection room was not harmed. Patrons exited calmly after an announcement was made by Bertha Casillas, assistant manager.

### Jacksonville

Buford Styles, U-I branch manager, and Bill Beck, director, Five Points, received fine newspaper, radio, and TV publicity for the opening of "Gun For A Coward" when Fred MacMurray and his wife, June Haver, were here for personal appearances. . . . Harry Botwick, Florida State Theatres supervisor in south Florida, came in for home office conferences. . . . Gene Hudgens, former RKO office manager, now occupies the same post on Byron Adams' staff at United Artists. . . . Jimmy Hobbs, Allied Artists executive, Atlanta, came in to make arrangements for the opening of an AA exchange here. Former RKO staffers employed at AA include George Andrews, Jerry Wardlaw, Alice Yeargen, and Macey Beall. . . . Maurice Shaaber, projection booth technician formerly with Wil-Kin Theatre Supply, now is with the Roy Smith Company, giving advice to exhibitors on the proper use of carbons. . . . Bob Daugherty, Floyd Theatres, was receiving a physical checkup in a New Orleans clinic. . . . Charley Rook plans full-time operation of his Sumter Drive-In, Bushnell, Fla., beginning in March. . . . J. O. Kelley has leased the Buffalo Drive-In, Tampa, Fla., from Dave Elleman. . . . LaDene Mauldin, formerly of RKO, has joined the Warners staff.

MIAMI, FLA., NEWS—Wometco Theatres' confection contest, in its sixth week, was led by the Davie Boulevard Drive-In, Ft. Lauderdale, Fla., in group one; the Bunche, Opa-locka, Fla., in group two; the Ace in group three; the Park, Tampa, Fla., in group four; and the Carib, Miami Beach, Fla., in group five. . . . Wometco Theatres Employees Credit Union held its annual meeting in the Mayfair Art. New officers include Van Myers, president; Stanley Stern, vice-president; Frank Myers, treasurer; Bob Green, assistant

treasurer; and Tim Tyler, secretary. Added to the credit committee, to serve with Harvey Fleischman, were Joe St. Thomas and Burt Toppan. The supervisory committee consists of Ed Stern, Ed Rainey, and Bob Ross.

### Memphis

Fred MacMurray and his wife, June Haver, were in for the opening of U-I's "Gun For A Coward" in the Strand. . . . The Bristol invited girls to register their kissprints on separate slips of paper. With the showing of 20th-Fox's "Love Me Tender," they were taped to a mirror in the lobby, and the first girl to identify her prints won a life-size cardboard figure of Elvis Presley. Neil Blount is owner and manager. . . . Dub Harkey, projectionist, Richmond, Senath, Mo., who recorded much of the filming of Warners' "A Face In The Crowd" around Piggott, Mo., with his Kodak camera, is assisting in publicizing the film locally.

### Milwaukee

Robert Wagner was to visit last week on behalf of 20th-Fox's "The True Story Of Jesse James," slated to open in Fox's Palace. . . . Jesse McBride, former Paramount branch manager here and now Minneapolis branch manager, captured first place in the opening phase of the company's Salute to George Weltner sales drive. . . . Robert Spanbauer, former manager, Lake Park Drive-In, Fond du Lac, Wis., has been named manager, Alliance circuit's Fond du Lac conventional theatre. . . . George Devine, former Paramount salesman, has been named Allied Artists branch manager. Allied Artists took over operation of the Allied Exchange formerly operated by Ray and Oliver Trampe. . . . Proposed Daylight Saving Time for the state again is the subject of a fight between farm and city interests.

### Minneapolis

Police captured a ring of burglars responsible for breaking into the Oxboro, suburban Oxboro, several weeks ago. . . . Robert LaPiner, former concession department head, Minnesota Amusement Company, until his retirement in 1950, died at his home in Delray Beach, Fla. Services were held in Minneapolis. . . . Marilyn Cantor was in from Hollywood for an Israel bond luncheon. Mrs. Ben Berger, wife of the NCA president, was on the planning committee. . . . Dick Dynes, former RKO sales manager, now is working on special assignment for Paramount on "The Ten Commandments." . . . A new sound system has been installed in the neighborhood Hollywood. . . . Earl Wilson, formerly with RKO, is a new salesman, United Artists, replacing Stu Murphy, resigned.

M. A. Levy, 20th-Fox midwest district manager, was in Kansas City. Harold Lundquist, assistant to Levy, is handling the South Dakota territory temporarily during the illness of salesman Warren Branton. . . . Darlene Renslow, MGM bookers' clerk, resigned. . . . Robert Wagner was due in the Twin Cities for appearances in connection with the opening of 20th-Fox's "The True Story Of Jesse James." . . . Dahlstrom and Weinberger, theatre decorators, have remodeled Standard Theatres' Park, Waukesha, Wis.,



and Gay Howard's State, Worthington, Minn. . . . Harry Weises, RKO Theatres division manager, returned from a routine visit to his Iowa situations and to Denver. . . . Don Buckley, Redwood Falls, Minn., and Ed Sadusky are now sole owners, Park Rapids, Minn., Drive-In. . . . Harold Gumm sold the Audio, Winter, Wis., to Bernard Tworek.

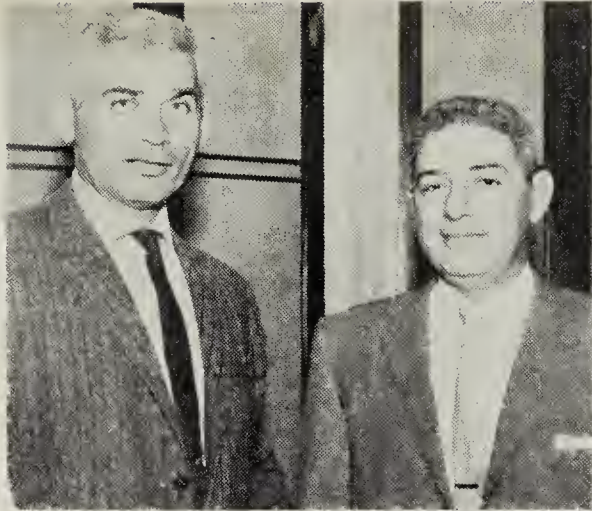
### New Haven

Division manager Harry F. Shaw, Loew Poli Theatres, has been made an honorary member, New Haven Police Department. . . . Lou Brown, publicity director, Loew Poli, has been made a director, retail division, New Haven Chamber of Commerce. . . . Tony Masella, Palace, Meriden, Conn., scheduled a kiddies show on Washington's Birthday. . . . An extensive campaign was set for the New England premiere of "Angels Of Darkness" in the Palace, Hartford, Conn. . . . Mildred Papp, assistant manager, Beverly, Bridgeport, Conn., is out of the hospital. . . . The Stratford, Stratford, Conn., is enlarging the parking area.

**HARTFORD, CONN., NEWS**—Frank Lasala and Kenneth Spargo have reopened the Strand, Willimantic, Conn., and renamed it the Cameo, putting a subsequent-run policy in effect. Interior has been redecorated. Spargo previously served as assistant manager, Warner Garde, New London, Conn. . . . Warners' "Top Secret Affair" was sneak-previewed in the Stanley Warner Strand here and the Roger Sherman, New Haven.

### New Orleans

E. P. Dubuison will buy and book for his Hollywood, Franklinton, La. The ac-



Henry Plitt, right, president, Paramount Gulf Theatres, is seen with Jeff Chandler on his recent visit to New Orleans in connection with the opening of United Artists' "Drango," Saenger.

count was handled formerly by the J. G. Broggi office. . . . Louis Bryant, Transway, became a father. . . . The monthly WOMPI luncheon last week, held in the New Orleans Hotel, was a business session for members only. . . . Harold Bailey and L. C. Bethea, owners, suburban Gentilly, rechristened the house the Gentilly Woods. . . . The Gallo held the southern premiere for Negroes of "The Ten Commandments." . . . Paramount office manager Milton Aufdomorte was promoted to salesman, replacing Tommy Thompson, resigned. Clyde Daigle, booking department, succeeds Aufdemorte, and Eddie Kaufenberger, shipping department, moved up to booking. . . . It was reported in error last month in a picture caption that Carl J. Kudia is manager, RKO Orpheum. Kudia is assistant to manager Asa Booksh.

### New York

James Bruno, manager, Loew's State, has been named manager of the circuit's Capitol, with Harry Greenman, manager of the Capitol for the past 11 years, moving to Loew's State. . . . A son, six pounds, six ounces, was born to Mrs. Raisa Rechetnik, wife of Sid Rechetnik, Warner Brothers home office publicity department, at Doctor's Hospital, Feb. 12. The boy has been named Richard Ben. The child is the couple's second; the first, a girl, Lisa Jen. . . . Mrs. Lillian Rose Gahagan, 91, former member of the New York Board of Motion Picture Review, died. . . . T. A. Law, J. Arthur Rank Organization executive, and Terry O'Neil, New York representative, Associated British Pictures Corp., Ltd., arrived from England.

### Philadelphia

City Representative Fredric R. Mann has been named Philadelphia chairman for the entertainment industry tribute to Jimmy Durante, to be held at the Waldorf-Astoria Hotel, New York, on March 17, sponsored by the Jewish Theatrical Guild of America. . . . James M. Ashcraft, 77, retired publicist last with MGM, died last fortnight at the Durnwoody Home. He served as advance agent and company manager for dramatic and musical shows until he became personal representative for D. W. Griffith. . . . A police lieutenant halted for a short time the showing of the nudist film "Unashamed" in the New Broadway until his "superiors" told him to let the show resume. He had been called to the theatre to investigate picketing by a group

# THE SKY'S THE LIMIT!

## 5<sup>th</sup> ANNUAL 1957

## TEXAS DRIVE-IN THEATRE OWNER'S ASSOCIATION CONVENTION

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of teenagers, said to have been from Catholic schools in the area. . . . Tri-State Buying and Booking Service announced it is now handling the Pike Drive-In, Montgomery, Pa. . . . The SW Mastbaum held a midnight horror show with something called "The materialization of James Dean" plus two "scream pictures." . . . "The Rainmaker" was screened at Variety Club, Tent 13, through the courtesy of Paramount. . . . Fire caused the closing of the SW Warner, Wilmington, Del. The blaze broke out after the house had closed and destroyed the curtain, wide screen, backdrops, other equipment. There was also damage to the walls, roof and some seats. The office was also damaged by smoke and heat. Damage was believed to be much more than the \$25,000 first estimated. . . . A "golden ruler" for setting an example for other youths to live by "The Golden Rule" was presented to Tab Hunter by the Youth Fellowship group of the Philadelphia Fellowship Commission when student school representatives from each of the public high schools met with him in the Fellowship Commission Building. The screen star moderated a discussion on how youth can help promote better human relations and better understanding among all peoples in building a community that lives by "The Golden Rule." . . . Sheldon Tromberg, former Republic salesman, is now connected with Screen Guild as branch manager. . . . Screen Guild is holding its first employees' bonus drive on all Lip-pert product booked from now until April 8. . . . Charles LaRue has reopened the Bluebird; and Tri-State Buying and Booking Service is handling.

**READING, PA., NEWS**—The Warner, managed by Helen Bortz, booked Little Richard and his orchestra on stage for one day, in addition to the regular screen program. . . . The Plaza presented a four-hour Saturday morning kiddies' show with admission at 25 cents. . . . For the first time in a long period, amusement taxes in January exceeded those of the same month the previous year. The take was \$10,465, compared with \$8,404.

### St. Louis

L. J. Williams, MITO president, was to be guest speaker at a meeting of the Better Film Council. . . . Donald C. Nelson announced plans to reopen his Rio, Goodman, Mo. . . . Charles Guggenheim and



Herman Becker, president, Rugoff and Becker, owners, Sutton, New York, recently presented a lifetime pass to the theatre to Julie London, co-star, U-I's "The Great Man," current at the theatre, as star and director Jose Ferrer and Charles J. Feldman, vice-president and general sales manager, U-I, look on.

Associates, Inc., moved into the old RKO exchange and took over operation of the S'Renco Screening Room, which presumably will be controlled by a new Guggenheim subsidiary, Art Theatre Screening and Recording Company. John Wilson, S'Renco manager, continues in his post. . . . The Clark Drive-In, Pittsfield, Ill., has been taken over by Russell Armentrout, who formerly owned a half interest with Roger Meyer. . . . William C. Earle, National Theatre Supply branch manager, was recovering from pneumonia. . . . The Missouri General Assembly is considering a bill to outlaw Daylight Saving Time in the state.

### San Antonio

Al Lowrey is handling group ticket sales for the Paramount's "The Ten Commandments" in the Aztec. Blocks of 50 or more tickets may be purchased at reduced rates. . . . United Artists' "The Big Boodle" had a double state premiere in the Texas here and the State, El Paso, Tex. . . . Louis Rodrigues has been named assistant manager, Fiesta Drive-In. . . . Gordon B. Dunlap, branch manager, Clasa-Mohme, returned from El Paso, where he attended the opening of the Azcarate Drive-In by John Flache. Delmo Pierce, former manager, Charro Drive-In here, is Azcarate manager.

The State Attorney General, Will Wilson, held that no tax may be levied on admissions for entertainment if all proceeds go to the benefit of the state, religious, educational, or charitable insti-

## Censor Efforts Fail To Ban "Baby Doll"

SAN ANTONIO — Warners' controversial "Baby Doll" filled the screen of the Majestic despite last minute efforts of several groups to get the City Council to ban the film. However, the Council unanimously passed a motion by Councilman Ralph Winton to request the city manager to make a study and set up a board of censors with authority to delete scenes or ban a picture in the future.

The Councilmen did not ban or publicly condemn "Baby Doll." Jesse B. Poston, representing a Notre Dame University alumni group, the Legion of Decency, and religious groups, cited from a city code an ordinance which reads, "It shall be unlawful for any person to establish, run or operate any indecent, obscene or vulgar theatre."

Any action by the council was barred by an opinion by City Attorney Carlos Cadena. Cadena said there is no ordinance or state statute which courts could apply to the film. After additional discussion, the council meeting was adjourned as Councilman Joe Olivares' motion to condemn the picture died for lack of a second.

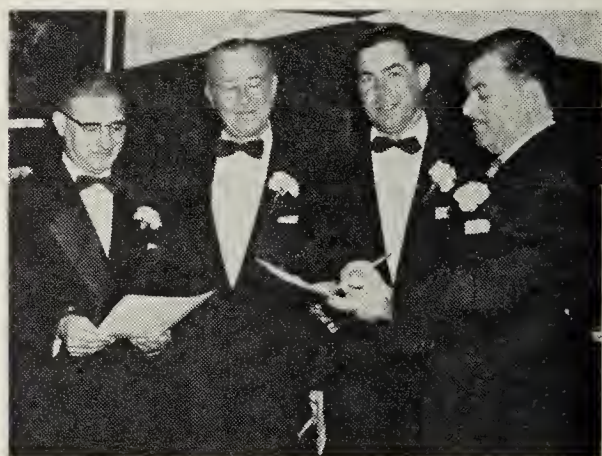
tutions. The opinion said that if the state or other charitable institutions receive only a percentage of the admissions charged, the exemption would not apply. It further said that no tax may be levied on admissions collected for exhibitions conducted by a non-profit corporation organized to promote agriculture by public fairs and livestock exhibitions. . . . The Texas Theatre Company, Grapeland, Tex., was granted an SBA loan of \$8,000. Its building was recently damaged by floods. . . . M. Benitez has taken over the operation of the Skyvue Drive-In, El Paso, Tex., from J. T. Archer. . . . Fire in the Majestic, Ft. Worth, Tex., caused damage estimated at \$130,000. . . . The Dixie Drive-In, Ranger, Tex., managed by I. R. Waler, was reopened following improvements. . . . Fire destroyed the screen tower of the Downs Drive-In, Grand Prairie, Tex., operated by the Ferguson Brothers.

### Seattle

S. A. Madsen, RKO booker, is now booking RKO product in the Universal



Warners' eastern and central district personnel met in Philadelphia at the Warwick Hotel recently at a two-day sales conference with Jules Lapidus, eastern and Canadian division sales manager, presiding. Seen seated, left to right, at the head table, are district managers William Mansell, Ralph J. Iannuzzi, Lapidus, Robert A. McGuire, auditor of exchanges, and district manager Robert Smeltzer. Others in the photo are Harold Rossner, New York; R. S. Smith, Albany; William Kumins, Boston; Nat Marcus, Buffalo; Angelo Lombardi, New Haven; Ben Abner, New York; J. S. Abrose, Cincinnati; William Twig, Cleveland; C. W. McKean, Indianapolis; Charles Beilan, Philadelphia; Dave Cooper, Philadelphia; Jack Kalmenson, Pittsburgh; Paul Krumenacker, Pittsburgh; and Ben Bache, Washington.



Officials of the Commuters Club of Atlantic City, N. J., recently discussed future plans during the annual installation dinner at the 500 Club. Seen, left to right, are Milton Newman, general dinner chairman; Harry I. Waxmann, entertainment chairman; Max J. Chasens, president; and Robert Kauffman, secretary. Waxmann and Chasens are prominent area theatremen.





Seen, left to right, at the recent winter meeting of Virginia Motion Picture Theatre Association at Hotel Jefferson, Richmond, Va., are Roy A. Richardson, Palace, Suffolk, Va., secretary; Seymour Hoffman, District Theatres, president; Harry Goldberg, SW director of advertising and publicity; and Robert T. Barton, Jr., VMPTA counsel.

## Stock Broker Rooms In Theatres Urged

SEATTLE—Joe Daniels, veteran booking agent, is promoting a plan under which the nation's motion picture theatres would be converted during idle morning hours into stock brokers' board rooms. Persons interested in stock market reports would pay a small admission, probably 50 cents, to watch the projected tapes of the New York Stock Exchange, The American Stock Exchange, and the Dow Jones service.

Brokerage houses would be encouraged to set up branch offices in the theatres to handle purchases by direct telephone with main offices. Daniels has sent literature to 1,850 corporations and 600 brokerage offices and is preparing a fuller exposition of his plan to be sent to 200 financial editors and writers.

Locally, Daniels is negotiating for the use of the Music Box and for houses elsewhere in Washington and Oregon. He would operate Washington and Oregon houses personally and would sell copyright on his idea to other operators to whatever extent such a copyright is salable. The copyright has been applied for.

office. Don Conley, who was RKO branch manager, has joined Buena Vista as branch manager. In other personnel moves, Erna Schoonover, secretary, has gone over to Favorite Films; Shirley Douglas,

## Union Elects Officers; Dusman Heads Slate

BALTIMORE, MD.—Elected to serve as officers of Local 181, Moving Picture Operators' Protective Union, IATSE and MPO, last fortnight were, president, George Dusman; vice-presidents, Charles Grauling, Charles Dotson, and Hal Braswell; business manager, Maurice Rushworth; financial secretary and treasurer, Thomas P. Finn, Sr.; recording secretary, T. L. Durst; and, sergeant at arms, Elmer Kastner.

Trustees are Ralph W. Rushworth, John Gentile, and John W. Hawkins. The wage scale committee comprises R. L. Tankersley and Louis Sieber.

stenographer, joined Sterling Theatres; and cashier Edith Rockwell moved to Distributors Corporation of America. . . . Jim Brooks, 20th-Fox office manager, was convalescing at home following a thyroid operation in Swedish Hospital. . . . Columbia auditor Harry Colburn was in. . . . Art Greenfield, Universal branch manager, returned from a meeting in San Francisco. . . . Charles E. Rosemeyer, who was Buena Vista branch manager before joining Distributors Corporation of America, was recuperating at home after an operation for a back injury. . . . Bud Saffle, Saffle's Theatre Service, also was on the sick list. . . . Paramount's "The Ten Commandments" was shown at an invitational preview in the Egyptian.



Mayor Thomas D'Alesandro, Jr., recently proclaimed "Variety Day" in Baltimore as members of Tent 19 looked on. Seen, left to right, are Joe Phillips; Mrs. Morris Elinoff, president, Variety Ladies' Guild; Milton Stark; Joseph Garfink; Chief Barker Aaron Seidler; City Council President Leon Abramson; Mitchell Rosenfeld, William Howard, Mike Rendelman, Earl Lewis, Willard Silverberg, Jack Whittle, and Barry Goldman.

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1957

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## Washington

Vincent Iorio, manager, Trans-Lux, held a special screening of "Full Of Life" for expectant mothers. . . . A testimonial luncheon will be held on March 4 to honor Richard Coe, drama editor, Washington Post and Times-Herald, for a series of articles which helped to get the child labor law amended to permit professional child actors to perform in the District of Columbia. . . . During his recent visit, King Saud attended a performance at Warners to see "Seven Wonders Of The World." . . . Hal Marshall, publicity representative, United Artists, was a visitor. . . . George Hauptert, accounting repre-

sentative, was a home office visitor to Columbia. . . . Jack Keegan, salesman, Equity Films, and Mrs. Keegan became the parents of a daughter. . . . Ida Green, cashier, Paramount, has recuperated from surgery. . . . Ralph Pries, International representative, Variety Clubs International, visited from Philadelphia for the Tent 11 installation of officers. A plaque and a gift were presented to outgoing chief barker Orville Crouch. Marvin Goldman is the new chief barker. . . . Joseph Brecheen, former RKO branch manager, has joined Equity Film Exchange as branch manager. . . . Everyone in the Equity exchange will benefit from bonuses on Lippert pictures.

## Ladies Of Variety Honored At Luncheon

WASHINGTON—The ladies of Variety Club who worked on the 1956 Welfare Awards Drive were honored guests at a luncheon last week in the Willard Hotel. Hostess for the occasion was Mrs. Sara S. Young, co-chairman, Variety Club women's committee.

The honored guests included Mrs. Fernando Berckemeyer, wife of the Ambassador from Peru, and Mrs. Ricardo Arias, wife of the Ambassador from Panama. One of the features of the luncheon was a fashion show.

## Rare Virginia Snow Cuts Convention Crowd

RICHMOND, VA.—Virginia's first snowfall in over two years kept more than 50 members of the Virginia Motion Picture Theatre Association from attending the winter meeting held in the Jefferson Hotel here last month, according to Seymour Hoffman, president. However, there were 65 members present.

Harry Goldberg, director of advertising and publicity, Stanley Warner, was the principal speaker for the morning session. He stressed the urgent need for theatre owners to support COMPO public relations plans with financial contributions. He pointed out that one of the major faults of the industry is to do things only when there is trouble. Foresight is needed, and could have prevented television from becoming the competitive threat that it is today, Goldberg said.

Parke Rouse, Jr., executive director, Jamestown Festival, gave a summary of all the major promotions planned for the eight-month celebration of the 350th anniversary of the first permanent settlement in America.

Bucks for Bell Ringers was the theme of the afternoon meeting led by chairman Dave Garvin, Paramount Theatre, Newport News. This was a promotion-publicity forum with Olen F. Martin, Tri-City Drive-In, Bucyrus, O., and Dale Tysinger, operator of three conventional theatres at Zanesville, O., serving on the panel with Garvin.

## A MESSAGE to all former RKO Pictures employees:

Elsewhere on this page will be found The A-MAN Corner, which is an exclusive FREE industry service, inaugurated by MOTION PICTURE EXHIBITOR more than a year ago, in order to slow the passing from this industry of trained competent manpower. As stated in its own heading it is intended as a theatre service. It is believed, however, that many of the older and more experienced of you, in your former occupations have come to know a lot about theatre operations, theatre management, and the buying, booking and playing of film. We therefore extend to you on the same completely FREE basis the full facilities of The A-MAN Corner. Just send in your ad copy, specifying the RKO branch, occupation, and tenure. We'll run it for three issues, clear your mail with box numbers if you like, and in all other ways will cooperate with you as respected contemporaries. Good luck!



## ALLIED ARTISTS

### Chain Of Evidence (5701)

MELODRAMA  
64M.

ESTIMATE: For the duallers.

CAST: Bill Elliott, James Lydon, Claudia Barrett, Don Haggerty, Tina Carver, Ross Elliott, Hugh Sanders, Timothy Carey, Meg Randall, Don Kerr, Harlan Warde. Produced by Ben Schwalb, directed by Paul Landres.

STORY: Police lieutenant Bill Elliott is instrumental in getting James Lydon pardoned from jail, where he was serving a sentence for the dance-hall assault on Timothy Carey, who had insulted his girl, Claudia Barrett. Lydon takes a truck-driving job but is waylaid by Carey, who wants revenge. Lydon is beaten, loses his memory, and wanders around aimlessly. He is befriended by businessman Hugh Sanders, who gives him work as handy man and gardener. Sanders' wife, Tina Carver, is having an affair with Ross Elliott, and plots her husband's murder. She schemes to incite Lydon by having Sanders suggest he take psychiatric treatments. After Lydon and Sanders scuffle in the garage, Ross Elliott sneaks in and kills Sanders with a hammer. Lydon is arrested and things look dark for him until Bill Elliott and his aide, sergeant Don Haggerty, discover the affair between Carver and Ross Elliott and get a confession which frees him. Medical treatment aids his recovery, and he and Barrett plan to wed.

X-RAY: This is pretty much of a routine murder meller with competent performances by the entire cast. Bill Elliott makes the transition from cowpoke to detective just about as easily as he would change his clothes. There isn't quite as much action in this as in a western, but otherwise Elliott plays it about the same. This was written by Ellwood Ullman.

AD LINES: "Dead Man With A Shocking Clue!"; "A City Screams For Vengeance"; "Murder Strikes With A Fearful Weapon."

### High Terrace (5630)

MELODRAMA  
70M.

(Cipa Production)  
(English-made)

ESTIMATE: For the lower half.

CAST: Dale Robertson, Lois Maxwell, Derek Bond, Eric Pohlmann, Mary Laura Wood, Lionel Jeffries, Jameson Clark, Carl Bernard, Garard Green, Olwen Brookes, Benita Lydal, Marianne Stone, Frederick Treves, Jonathan Field, Gretchen Franklin, Alan Robinson, Jack Cunningham. Produced by Robert S. Baker; directed by Henry Cass.

STORY: Actress Lois Maxwell scores a big success at the London opening of a new play put on by producer Eric Pohlmann, who, although married, is in love with her. Pohlmann quarrels with leading man Derek Bond, who knocks him down. American playwright Dale Robertson seeks the services of Maxwell, but Pohlmann demands the impossible. Maxwell quarrels with Pohlmann over relinquishing her contract and later finds him dead in his office. She tells Robertson, who realizing suspicion would fall upon her moves the corpse to a deserted street. While police investigate, Robertson hires the theatre, begins rehearsals of his new play with Maxwell and Bond as leads. Bond disappears when police become too persistent with their inquiries, and Robertson also believes him guilty of Pohlmann's death. Maxwell, however, finally confesses to the murder, and reveals that she and Bond were once wed, and that still in love with her, he fled in order to divert any suspicion from her.

## MOTION PICTURE

# EXHIBITOR

SERVISECTION

*The original Pink Section evaluations of features and shorts*

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SECTION TWO  
VOL. 57 • No. 17

FEBRUARY 20, 1957

X-RAY: A typical English meller, this who-done-it unreels in liesurely, unhurried fashion with a minimum of action. Performances are all capable, with one Hollywood name at least in the cast for boxoffice lure. Setting is an English theatre for the most part and is interesting. The yarn holds the attention throughout. Screenplay is by Alfred Shaughnessy and Norman Hudis, adapted by Brock Williams from an original story by A. T. Weisman. The "High Terrace" of the title is the name of the play being produced in the film.

AD LINES: "Mystery That Clutches You Like A Nightmare"; "Shock-Crammed Thrills As A Killer Leads You Along A Dark Trail To Murder"; "A Rendezvous With Murder."

### Hot Shots (5632)

COMEDY  
61M.

ESTIMATE: Series average.

CAST: Huntz Hall, Stanley Clements, Joi Lansing, Phil Phillips, David Condon, Jimmy Murphy, Quennie Smith, Robert Shayne, Mark Dana, Henry Rowland, Isabel Randolph. Produced by Ben Schwalb; directed by Jean Yarbrough.

STORY: Eight-year-old television star Phil Phillips tries to take a powder from his guardian Mark Dana and TV big shot Robert Shayne. When he tries to make off with their jalopy, Huntz Hall and pal Stanley Clements recognize him, befriend him, eventually get him back on the job. As a reward they are made "vice-presidents" of the TV network with Dana's girl friend, Joi Lansing, as their "secretary." The boys are soon fired, however, accused of being crude influences on Phillips' behavior. Dana and his henchmen, to cover up their juggling of Phillips' finances, plan to kidnap him for ransom. Hall learns what is up, and the gang frustrates the scheme. The wind-up has Phillips going fishing with his new pals.

X-RAY: Newest release in the long series introduces a new child star, and he brings a bit of freshness to an otherwise dull entry. The familiar slapstick runs pretty thin, and the laughs are few and far between in this melodramatic-comedy attempt with a television background. This used to be a popular series, but with cast changes, etc., the edge has pretty much worn off, although there is still a possibility this may get by on the lower half. Screenplay is by Jack Townley and Elwood Ullman.

AD LINES: "They're TV Big Shots Now And Drivin' The Networks Cra-a-zy"; "Up To Their Antennas In Frantic Frenzy"; "Loaded With Laughs And Introducing Lovable Newcomer Phil Phillips."

## AMERICAN IN'T.

### Naked Paradise

MELODRAMA  
71M.

(Color)  
(Filmed in Hawaii)

ESTIMATE: Okay supporting feature.

CAST: Richard Denning, Beverly Garland, Lisa Montell, Leslie Bradley, Richard Miller, Jonathan Haze. Executive producer, James H. Nicholson; produced and directed by Roger Corman.

STORY: Leslie Bradley and his two assistants, Richard Miller and Jonathan Haze, along with Bradley's secretary, Beverly Garland, lounge aboard a vessel they hired from Richard Denning to cruise around the Hawaiian Islands. Their real purpose is to rob a huge plantation of a seasonal payroll, which they do, with Miller and Haze doing the dirty work and setting several dangerous fires to draw off the men. Denning takes them to a lodge on one of the other islands where he leaves after refusing to see Garland mistreated again by Bradley. He is attracted to her and she to him, and she leaves with him before the others are awake. A storm drives them back, and Bradley takes over the boat to get them home since the vessel he expected was wrecked. Denning learns the truth about his passengers and manages to dispose of them. After planning to return the money, he and Garland intend to tour the South Seas together forever.

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**X-RAY:** Amid settings of Hawaiian beauty, this story contains violence, an off-beat plot, some action, adequate performances, and okay direction and production. Color is of help and the entry should work out okay as a supporting feature on the program. Interest is fairly well maintained. The screenplay is by Charles B. Griffith and Mark Hanna. There is a song, "Hawaii."

**AD LINES:** "Temptation And Terror In The South Seas"; "Filmed In Gorgeous Hawaii"; "Action, Romance, Adventure On The High Seas."

## ASSOCIATED

### Man Beast

MELODRAMA  
62M.

(Jerry Warren Production)

**ESTIMATE:** For the lower half.

**CAST:** Rock Madison, Virginia Maynor, Tom Maruzzi, Lloyd Nelson, George Wells Lewis, George Skaff, Jack Haffner, Wong Sing. Produced and directed by Jerry Warren.

**STORY:** Virginia Maynor and Lloyd Nelson, her boy friend, arrive at an outpost in the Himalayas, chasing after her brother, who does not know that his doctor has declared that the high altitude will be fatal to him. Although Nelson wants to turn back, Maynor persists, and they are joined by guide Tom Maruzzi. They finally overtake the expedition of George Wells Lewis, being guided by George Skaff, and learn the brother is missing and written off as dead. Lewis is enthused over being on the trail of Yeti, or the "Abominable Snowmen," rumored monsters of the high snows. One by one the members of Lewis' group are killed until only he, Maruzzi, and Maynor are left. Skaff now reveals himself as half Yeti, kills Lewis, wounds Maruzzi, and plans to mate with Maynor to perpetuate the Yeti strain. Maruzzi shows up in nick of time, Skaff falls over a cliff, and Maruzzi and Maynor flee down the mountains.

**X-RAY:** This mountain climbing meller with a few monster shots of the man-beasts mentioned in various fiction and adventure magazines during the past few years is hardly more than filler for the lower half. Some of the mountain climbing footage is interesting, but the acting and connecting scenes are amateurish. Only George Skaff manages to create any suspense as the half-Yeti. Screenplay is credited to B. Arthur Cassidy, photography to Victor Fisher. If sold along sensational, exploitation lines this may get a buck.

**AD LINES:** "Hair Raising Excitement In The Icy Lair Of Man-Like Creatures Roaming The Roof Of The World"; "Science Fiction's Most Hair Raising Expedition"; "Thrills And Chills Scream From The Screen."

## COLUMBIA

### The Man Who Turned To Stone (134)

MELODRAMA  
71M.

**ESTIMATE:** Average horror entry for the duallers.

**CAST:** Victor Jory, Ann Doran, Charlotte Austin, William Hudson, Paul Cavanagh, Tina Carver, Jean Willes, Victor Varconi, Frederick Ledebur, George Lynn, Barbara Wilson. Produced by Sam Katzman; directed by Leslie Kardos.

**STORY:** The inmates of a girl's reformatory are terrorized by a rash of seemingly natural deaths through heart failure. Actually, the supervisors of the institution, Victor Jory, Ann Doran, Paul Cavanagh,

and others, including mindless Frederick Ledebur, are 18th century scientists who discovered the secret of immortality and are keeping themselves alive by transferring "bioelectrical" energy from the girls to themselves, resulting in the deaths. Prison psychologist Charlotte Austin and psychiatrist William Hudson, in love, suspect Jory and his staff. Cavanagh is tired of so long a life and confesses all to Hudson before he is allowed to die by the others. Jory captures Austin and is about to use her in an exchange of energy, but Hudson arouses the girls in the prison and together they rescue her. The immortal villains are consumed in a fire.

**X-RAY:** This horror tale may frighten the small fry and please those who are easily pleased, but others will find the film more funny than frightening. There is a suitable amount of scientific mumbo-jumbo, and performances, production, and direction are average. There is always some market for these horror programs, and exhibitors who have been successful with low-budget fright shows in the past should do as well with this as part of their package. Screenplay is by Raymond T. Marcus.

**AD LINES:** "Human Or Inhuman? No Woman Is Safe"; "He Must Kill To Stay Alive In This Medical Chamber Of Horrors"; "An Amazing Story From The Blackest Annals Of Unholy Medicine."

### Rumble On The Docks (124)

DRAMA  
82M.

**ESTIMATE:** Average meller of teenage violence will appeal most to teenage audiences.

**CAST:** James Darren, Laurie Carroll, Michael Granger, Jerry Janger, Robert Blake, Edgar Barrier, Celia Lovsky, David Bond, Timothy Carey, Dan Teranova, Barry Froner, Don Devlin, Stephen H. Sears, Joseph Vitale, David Orrick, Larry Blake, Robert C. Ross, Steve Warren, Don Garrett, Joel Ashley, Salvatore Anthony, Freddie Bell and His Bellboys. Produced by Sam Katzman; directed by Fred F. Sears.

**STORY:** James Darren can't get along with his father, Edgar Barrier, and admires crooked union racketeer Michael Granger, who has helped Darren and other boys escape the police during their frequent gang fights. Barrier and other longshoremen attempt to break the stranglehold Granger has on the docks by organizing another union. Some of the boys in Darren's gang help them, but not Darren. One of the crusading workers is killed on Granger's orders. The gang boss picks up Darren and convinces him to offer perjured testimony in court clearing Granger's man. When Laurie Carroll, Darren's girl friend, threatens to expose Darren as a liar, he realizes the error of his ways and flees Granger. The mob pursues him, anxious to keep him quiet. In a showdown battle, Darren, aided by his father, bests the racketeers. Father and son are closer than ever before.

**X-RAY:** The teenage audience has proven its power at the boxoffice time and time again. This story of teenage violence and dock fights apparently is right up its alley. The acting is amateurish, and young Darren will have to prove any real ability in a future role. There are a few scenes featuring rock 'n' roll music which should also appeal to the youngsters. This is aimed at the kids and will probably please them in combination with another feature with teen-appeal. It bears a Legion of Decency B rating. Exhibitors can cash in on the exploitation naturals included in such features, but let's hope the cycle runs its course and the kids return to healthier crazes than gang war and rock 'n' roll. Screenplay is by Lou Morheim and Jack DeWitt.

**AD LINES:** "Law And Order Vs. The Underworld For Control Of The Teen Gangs"; "Authentic And Terrifying! The Juvenile Delinquency Story Never Told Before"; "Out Of Their Teens . . . Into Big-Time Crime."

## MGM

### Ten Thousand Bedrooms

COMEDY DRAMA  
MUSICAL  
114M.

(CinemaScope)

(Metrocolor)

**ESTIMATE:** Amusing entry has angles.

**CAST:** Dean Martin, Anna Maria Alberghetti, Eva Bartok, Dewey Martin, Walter Slezak, Paul Henreid, Jules Munshin, Marcel Dalio, Evelyn Varden, Lisa Montell, Lisa Gaye, John Archer, Steve Dunne, Dean Jones, Monique Van Voorren. Directed by Richard Thorpe; produced by Joe Pasternak.

**STORY:** When hotel tycoon Dean Martin takes over his latest purchase in Rome from Countess Evelyn Varden, he meets her aide, Eva Bartok, and his plans to leave the city are changed. He also gets to meet the rest of Bartok's family including younger sister Anna Maria Alberghetti, who works as a public stenographer in the hotel; her father, retired concert pianist Walter Slezak; and the other two sisters, Lisa Montell and Lisa Gaye. Alberghetti is the aggressive type, and she feels she is falling in love with Martin so she pursues him until he catches her and proposes. Two people frown on the marriage, Slezak because she is too young and the other sisters are not as yet married, and Dewey Martin, Dean Martin's pilot, who has fallen in love with her. Martin tries to remedy the single state of the sisters by encouraging Bartok's friend, Paul Henreid, Polish nobleman and sculptor of sorts, to propose to her. He also summons two of his managers, John Archer and Steve Dunne, for the other two sisters. When Bartok doesn't show at his engagement party, Martin goes to her. They argue, but wind up kissing, and he realizes it is really her he loves. Bartok in a panic agrees to wed Henreid. Alberghetti feels it is Dewey Martin she loves, while the other two sisters have conquered Dunne and Archer. When Dewey Martin tries to resign, Martin urges him to remain and fight for his love. Slezak is confused as the various and sundry suitors come calling at once to claim their loves. Martin offers Henreid a job in India at his hotel, one suited only for a bachelor, and Henreid agrees, leaving the way clear for Martin to marry Bartok and Alberghetti and Dewey Martin to wed. All are married in a common ceremony.

**X-RAY:** This is the kind of entry where you know that everything is going to come out all right for everyone concerned so you sit back and relax and enjoy the music, the colorful settings, the comic situations and dialogue, the lightweight story, the attractive girls, and the beauty of Rome, as many of her famed landmarks are shown. The cast handles the roles well, with Walter Slezak, an old scene stealer, conforming to his usual pattern, and with Dean Martin loafing along, singing pleasantly and painlessly. Direction and production are good. To sum up, the film is pleasant and oft-times amusing, and it has a bit of something for everyone. Color and CinemaScope are of assistance in getting the work across. The screenplay is by Laslo Vadnay, Art Cohn, William Ludwig, and Leonard Spigelgass. Songs heard include "You I Love," "Only Trust Your Heart," "Money Is A Problem," "Then Thousand Bedrooms," "No



One But You," and "Rock Around The Clock."

TIP ON BIDDING: Higher program rates.

AD LINES: "When He Romanced, The Sky Was The Limit"; "He Had A Girl In Every City And A Hotel Full Of Rooms"; "Every Bedroom Was His . . . His Problem Was To Find A Her."

## PARAMOUNT

### Funny Face (5608)

MUSICAL COMEDY  
103M.

(VistaVision)

(Technicolor) (Made in France)

ESTIMATE: Highly entertaining musical.

CAST: Audrey Hepburn, Fred Astaire, Kay Thompson, Michel Auclair, Robert Flemying, Dovima, Virginia Gibson, Suzu Parker, Sue England, Sunny Harnett, Ruta Lee, Jean Del Val. Produced by Roger Endens; directed by Stanley Donen.

STORY: Kay Thompson, fashion magazine editor, photographer Fred Astaire, and others go on location to photograph a model against the picturesque settings of a Greenwich Village bookshop where Audrey Hepburn is employed. She is posed in one of the photos. She also makes an impression on Astaire. Later, as they seek a model to pose as the quality woman to be taken to Paris, fitted with exclusive gowns, and introduced to the world, Astaire sells Thompson on Hepburn, who is quite anxious to get to Paris and further her intellectual leanings by studying with professor Michel Auclair. She absorbs the atmosphere of Paris, and during her chores of posing all over the city with Astaire, she and he fall in love. The night of the big premiere arrives with the world press represented, but Hepburn has gone to see Auclair. The latter turns out to be young, handsome, and attracted to women. Astaire tries to get her to leave, but she refuses. Auclair, finally getting her alone, makes a pass at her, and she realizes that Astaire was right. She leaves in time to make the fashion show. Astaire, meanwhile, decides to return to America, but they are reunited before anything so drastic can happen.

X-RAY: This entry contains vim, vigor, vitality, and much promise as well as unusual dance routines and photographic innovations. In addition, there are good musical numbers, funny bits of comedy, colorful costumes and settings, as well as a cast that assists in getting the film across. Hepburn, Astaire, and Thompson come off particularly well in the dance sequences. The story is interesting and provides a fine framework for impressive views of Paris, the presentation of fashion creations for milady, for fun and romance, etc. Direction and production are in the better category. It should entertain and please most audiences. The screenplay was written by Leonard Gershe. Musical numbers heard include "Clap Yo' Hands," "Funny Face," "He Loves And She Loves," "How Long Has This Been Going On," "Let's Kiss And Make Up," "s' Wonderful," "Bonjour Paris," "On How To Be Lovely," "Think Pink," and "Marche Funebre."

TIP ON BIDDING: Higher bracket.

AD LINES: "She Had A Face The World Was Waiting For"; "A Delightful And Unusual Musical . . . One That Will be Remembered"; "Her Face Was Her Fortune . . . Don't Miss Her Gay Adventure In Patee."

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## REPUBLIC

### Tears For Simon

MELODRAMA  
91M.

(English-made)  
(Eastman Color)

ESTIMATE: Good suspenseful import.

CAST: David Farrar, David Knight, Julia Arnall, Anthony Oliver, Thora Hird, Eleanor Summerfield, Anne Paige, Marjorie Rhodes, Anna Turner, Everley Gregg, Meredith Edwards, Irene Prador. Produced by Vivian A. Cox; directed by Guy Green; executive producer, Earl St. John.

STORY: David Knight works for the American Embassy. His wife, Julia Arnall, is a dress designer. Their 19-month-old son (Simon) is stolen while cared for by a nurse, and their happy and uneventful existence is disrupted. The police, headed by David Farrar, start to work on clues that were found in the park where the carriage is abandoned. Several false leads give the parents hope, but they wind up nowhere. They are telephoned regarding ransom and agree to pay, but this too turns out to be a false lead, with the opportunist crooks apprehended. Finally, one of the clues picked up in the park leads police to a small seaside town where a young widow, mentally unbalanced, has the baby, convinced that it's hers. Farrar is able to prevent her throwing herself and the child over a cliff. The woman is taken into custody, the child is restored to the parents, and the police turn to other matters after a job well done.

X-RAY: Lots of suspense is to be found in this yarn. It is bound to touch every mother and father with its possibilities for happening anywhere at any time. It might have been torn from the headlines of almost any newspaper. It is well-done with the yarn fully developed and the parts played convincingly and well. Of particular interest is the way the police proceed to the conclusion with the material at hand, which is fascinating watching. The film could go as a supporting feature in the regulation spots or in the art and specialty houses. The original screenplay is by Janet Green.

AD LINES: "Torn From The Headlines"; "Kidnapping—Nightmare Of All Parents"; "A Film No Parent Should Miss."

## 20TH-FOX

### Oh, Men! Oh, Women! (706)

COMEDY  
90M.

(CinemaScope)  
(Color by DeLuxe)

ESTIMATE: Film version of play has name values but is only mildly amusing.

CAST: Dan Dailey, Ginger Rogers, David Niven, Barbara Rush, Tony Randall, Natalie Schafer, Rachel Stephens, John Wengraf, Cheryl Clarke, Charles Davis. Produced and directed by Nunally Johnson.

STORY: Successful psychoanalyst David Niven considers himself a cut above the rest of humanity. He is preparing to leave for a European vacation with fiancée Barbara Rush whom he plans to wed at sea. Among his patients are Ginger Rogers, wife of actor Dan Dailey, who loves to just stay home, and who Rogers thinks doesn't need her anymore. He also treats nervous Tony Randall until he learns that Randall's problem stems from the fact that he was once in love with Rush. Rogers decides to leave Dailey, who also knew Rush in the past. Niven confronts Rush, who refuses to discuss her

past, and Dailey arrives drunk to take Rush away from Niven. With difficulty, Niven maintains his dignity and leaves the two of them alone for 30 minutes. Randall arrives also, confusing the situation further. By the time everything is worked out, Niven has lost his calm, resorted to violence and screaming. He and Rush finally embark for Europe, with the psychoanalyst convinced he will never understand women.

X-RAY: This has been handsomely mounted, and a cast strong in name values contributes good portrayals. The only trouble is the whole thing just isn't very funny. Whether the fault lies in the fact that the Broadway offering by Cheryl Crawford on which it is based could not be effectively transferred to the screen or on some other factor, the end result seems quite labored. There is not much meat to the offering, and a great deal of what was obviously meant to be funny just isn't. The names will have to be exploited to the hilt as the most saleable item present. It should do better in metropolitan and class situations where the name of the play is familiar.

TIP ON BIDDING: Better program rates.

AD LINES: "A Mad Merry Whirl About The Battle Of The Sexes"; "Concerning The Differences Between Men And Women . . . Thank Heaven"; "The Broadway Hit Now A Hit In The Movies."

### The Quiet Gun (702)

WESTERN  
77M.

(RegalScope)

ESTIMATE: For the lower half.

CAST: Forrest Tucker, Mara Corday, Jim Davis, Kathleen Crowley, Lee Van Cleef, Tom Brown, Lewis Martin, Hank Worden, Gerald Milton, Everett Glass, Edith Evanson. Produced by Earle Lynn; directed by William Claxton.

STORY: Gunman Lee Van Cleef arrives in town ahead of a herd of stolen cattle to confer with saloon owner Tom Brown about where they are to go, Brown having promised him a ranch. Brown has been working on Jim Davis trying to get him off his ranch. Van Cleef decides not to risk a showdown with sheriff Forrest Tucker until a later date. Brown puts up city attorney Lewis Martin to demand Davis' arrest on grounds of having Indian girl Mara Corday in his house while wife Kathleen Crowley is away. Tucker is Davis' friend and has long been in love with Crowley. Tucker and Davis don't realize that Corday was planted there for this reason by Brown. When Martin tries to serve Davis, the latter kills him in self defense. Tucker goes after him and Corday and promises they won't be harmed, but an unofficial posse takes things out of his hands and lynches Davis. He goes after the posse and jails them after deputizing the town council and forcing them to help him. Brown and Van Cleef go to the ranch, and Brown whips Corday to death. The judge convicts the lynch mob and castigates the townspeople. Crowley hears Corday confess the whole thing before she dies and informs Tucker, who kills both baddies.

X-RAY: Western fans should approve most of what goes on here despite a yarn that tends to become melodramatic. Otherwise, there is enough gunplay, intrigue, dirty work, etc., so that it conforms to the set western pattern. The cast is adequate, and the direction and production are okay. The title should be of assistance. The screenplay is by Eric Norden. This bears a Legion of Decency B rating.

AD LINES: "When The Quiet Breaks The Excitement Explodes"; "He Didn't Start The Fight But He Was Going To Finish It"; "He Brought A Whole Town To Justice."



**Smiley (703)**

DRAMA  
97M.

(Australian-made)

(CinemaScope)

(Color by Technicolor)

ESTIMATE: Import for the program.

CAST: Sir Ralph Richardson, John McCallum, "Chips" Rafferty, Colin Petersen, Jocelyn Hernfield, Bruce Archer, Margaret Christensen, Reg Lye, Charles Tingwell. Produced and directed by Anthony Kimmins.

STORY: Colin (Smiley) Petersen lives in a small town in the Australian bush with mother Margaret Christensen, who takes in wash while dad Reg Lye is out in the bush with cattle. The latter also likes to drink, which doesn't help economically. Petersen's aim is to save enough money to get a bicycle. Some of the grown-ups cooperate by giving him odd jobs. These include the local police officer, "Chips" Rafferty; the local reverend, Sir Ralph Richardson; and local saloon keeper John McCallum. The latter is involved in smuggling opium to the aborigines and uses Petersen after swearing him to secrecy. There is rivalry between Rafferty and McCallum over the hand of Jocelyn Hernfield, the new and attractive school teacher. The lad has enough saved, but before he can send it away for the bike, his father takes the money and squanders it. Petersen accidentally knocks Lye out and runs away, fearing he has killed him. He is found by a boundary rider, who is at hand when Petersen is bitten by a snake. The boy is rushed to town and recovers. McCallum tries to run away but is stopped by Richardson. Petersen is acclaimed a hero and at a dance is given the much-wanted bike.

X-RAY: If audiences will overlook the Australian accent, or if they become accustomed to it, they'll find a film that has some warmth, humor, a bit of melodrama, and the highjinks of youngsters growing up. The Australian locale is different and therefore of interest. The cast turns in an adequate job, and the direction and production are okay. It's for the program as a supporting feature or for the younger trade as a prime feature. The screenplay is by Moore Raymond and Anthony Kimmins based on an original story by Raymond. There is a song, "Smiley."

TIP ON BIDDING: "The Greatest Adventures Since Tom Sawyer"; "A Smile For Every Freckle On His Face"; "Smiley Is Fun For Everybody."

**The True Story Of Jesse James (704)**

MELODRAMA  
92M.

(CinemaScope)

(Color by DeLuxe)

ESTIMATE: The James boys ride again in satisfactory programmer.

CAST: Robert Wagner, Jeffrey Hunter, Hope Lange, Agnes Moorehead, Alan Hale, Alan Baxter, John Carradine, Rachel Stephens, Barney Phillips, Biff Elliot, Frank Overton, Barry Atwater, Marian Seldes, Chubby Johnson, John Doucette. Produced by Herbert B. Swope, Jr.; directed by Nicholas Ray.

STORY: The James brothers, Robert Wagner and Jeffrey Hunter, and their gang raid a bank in Minnesota, but the townspeople kill several and wound some others in the getaway. The story of the James boys is then told in flashback form. The boys fought on the side of the South with Quantrill's raiders, and their neighbors resented it actively. Wagner is wounded and recuperates at a house where Hope Lange is staying. They fall in love and plan to wed when the crop is in but northern sympathizers burn and pillage the farm. Wagner decides to get even by robbing banks owned by north-

erners and persuades Hunter and others to go along. They are successful and Wagner and Lange get married and rent a home under an assumed name. Other incidents are recalled and it is obvious that Wagner is enjoying his role as leader as well as his killings. They decide to try for the big job in Minnesota, and that is where the gang is routed. The James brothers get home eventually and Wagner decides to give it up and settle down when a cousin kills him as he packs to leave and while unarmed for the reward of \$30,000. Hunter implies that he's going to give himself up.

X-RAY: Lots of shootin', ridin', planin' etc., are to be found in this latest version of the James boys in action. It's a bit of a different type of western with lots of attention paid to detail, and with praise due CinemaScope and the color for improving things. The cast is good and the direction and production are efficient, taking advantage of all the angles. It should make up okay as part of the program and western fans should be satisfied in the main. The screenplay is by Walter Newman, based on a screenplay by Nunnally Johnson.

TIP ON BIDDING: Fair program rates.

AD LINES: "The Story That Packs A Wallop"; "They Didn't Dare Tell This Story Before"; "Action And Adventure Rides The Range With The James Boys."

**UNITED ARTISTS****Pharaoh's Curse**

MELODRAMA  
66M.

(Bel-Air)

ESTIMATE: Lower half entry.

CAST: Mark Dana, Ziva Rodann, Diane Brewster, George Neise, Alvaro Guillot, Ben Wright, Guy Prescott, Terence DeMarney, Richard Peel, Kurt Katch. Executive producer Aubrey Schenck; produced by Howard W. Koch; directed by Lee Sholem.

STORY: After the turn of the century, when there is political unrest in Egypt, a British patrol consisting of Captain Mark Dana and two enlisted men is sent into the desert to bring back an archaeological expedition operating without official sanction. They are forced to escort Diane Brewster, who is on her way to see her husband, George Neise, who heads the expedition. En route, native girl Ziva Rodann joins them telling them she wants to find her brother with the expedition before it's too late. When Brewster is bitten by a scorpion, they are forced to take a short cut following Rodann. They arrive as a tomb is entered and a mummy removed. Rodann's brother collapses at this point, and some fear that a curse is being worked on the group. The ill man, Alvaro Guillot, undergoes changes and he slowly seems to turn into a corpse that disappears but turns up in various places in the tomb, killing several and taking their blood. Neise refuses to give up his search for the king's tomb and is killed. The others are convinced that they should let well enough alone, and Dana orders everything sealed and official word would be given out that the tomb was never found and that the deaths were accidental. He looks forward to a future with Brewster.

X-RAY: Lots of mumbo jumbo and sequences that should scare the kiddies and the more impressionable adults are to be found in this entry for the lower half. The story is interesting and sort of confusing, but the monsters are more or less real. The cast, direction, and production are average. The original story and screenplay are by Richard Landau.

AD LINES: "They Braved The Curse Of The Desert"; "Fear Strikes In The Desert"; "Strangest Horror Story Ever Told!"

**Voodoo Island**

MELODRAMA  
76M.

(Bel-Air)

ESTIMATE: Lower half horror entry.

CAST: Boris Karloff, Beverly Tyler, Murvyn Vye, Elisha Cook, Rhodes Reason, Jean Engstrom, Frederick Ledebur, Glenn Dixon, Owen Cunningham, Herbert Patterson, Jerome Frank. Executive producer, Aubrey Schenck; produced by Howard W. Koch; directed by Reginald Le Borg.

STORY: Famous writer and exposé of hoaxes Boris Karloff is called upon by hotel magnate Owen Cunningham to investigate a mysterious island he has acquired, on which he considers erecting a hotel. The sole survivor of a survey team has returned in a mysterious trance. Karloff agrees to go and takes along secretary Beverly Tyler, designer-decorator Jean Engstrom, and several others. Their plane encounters some difficulties, but they finally arrive on an island nearby. They proceed by boat the rest of the way, with ex-Navy officer Rhodes Reason at the helm. They run into mysterious symbols that would scare a less hardy individual than Karloff. On the island, they come up against clues left by the survey team, man-eating plants, giant crabs, etc. Engstrom goes swimming and is killed by a mysterious plant with feelers. Karloff convinces them to go on, and eventually they are taken prisoner by natives headed by Frederick Ledebur, who tells them the story of his tribe and warns that they will not be driven from their island. Elisha Cook dies when he defies the natives. The others are permitted to go when Karloff promises that the island will remain undefiled. They proceed back through the ominous jungle.

X-RAY: The unknown becomes involved with the unexplained, which becomes entangled with the over-imaginative, and the first thing you know, you have a programmer with horrific overtones and undertones, one that may scare the kiddies and please the addicts of such entries. Others may find the proceedings just one of those things. The cast is fair, the direction and production average, and the story of medium interest. Richard Landau gets story credit.

AD LINES: "The Eerie Mysteries Of Voodoo"; "A Journey Into The Unknown"; "Dead Men Tell No Tales."

**U-International****The Young Stranger (711)**

DRAMA  
84M.

(RKO)

ESTIMATE: Interesting, well-made entry.

CAST: James MacArthur, Kim Hunter, James Daly, James Gregory, Whit Bissell, Jeff Silver, Jack Mullaney, Eddie Ryder, Jean Corbett, Charles Davis, Mariahn Seldes, Terry Kelman, Edith Evanson. Produced by Stuart Millar; directed by John Frankenheimer.

STORY: James MacArthur is a bright 16-year-old with a flip repartee and a weak relationship with his father, busy movie producer James Daly. He gets along well with his mother Kim Hunter. At the movies, he and friend Jeff Silver get into a hassle with the manager, Whit Bissell, who orders them into his office while the police are called. MacArthur refuses and starts to walk out. When the manager and the doorman get physical, the boy hits Bissell. The police take them to the station house, and Bissell promises to come down and swear out an assault



warrant. Sergeant James Gregory refuses to believe the youngsters' claim of self-defense, as does his father who comes to take him home. Through Daly's connections Bissell is pressured to drop the charges. When Daly continually harps on his guilt, MacArthur blows his top and gives Daly a piece of his mind, noting that he hasn't cared what has happened to him. Hunter also tells Daly that he has become a stranger to his son. MacArthur, determined to prove his innocence, goes to see Bissell again to try and get him to phone his father with the truth, but Bissell tries to throw him out again and is smacked in the eye. At the police station, he tells Gregory the whole story, not expecting to be believed especially since his own father doesn't believe him. Gregory investigates and gets Bissell to admit the truth in front of Daly. Daly apologizes and mentally vows to get to know his boy better as they go home together.

**X-RAY:** This may give theatre managers a bad name if the proceedings on screen are to be believed, but otherwise it's pretty good entertainment. One of the fine points of the film is the naturalness of James MacArthur, and many will never know whether the boy can act well or was just being himself. As for story interest, there's quite a bit of substance to be found here including drama, heartfelt emotion, some comedy, and true-to-life incidents which could happen to any teen-ager. It's not a juvenile delinquency story but rather a yarn of how a boy and his father found each other, the hard way. The direction and production are good. Teen-agers as well as adults should be interested. The screenplay is by Robert Dzier.

**TIP ON BIDDING:** Fair program rates.

**AD LINES:** "He Was A Stranger To His Mother And Father"; "When Does A Boy Ever Get To Know His Father?" "Seventeen Isn't An Age, It's An Eternity."

## ENGLISH FILMS

### The Love Lottery

COMEDY  
89M.

(Continental)  
(Technicolor)  
(English-made)

**ESTIMATE:** Lightweight English fare.

**CAST:** David Niven, Peggy Cummins, Anne Vernon, Herbert Lom, Charles Victor, Gordon Jackson, Felix Aylmer, Hugh McDermott, Stanley Mexted, June Clyde, John Chandos, Theodore Bikel, Sebastian Cabot, Eugene Deckers, Andrea Malandrinos, Nicholas Stuart, Michael Ward, Helena Pickard, Marcel Poncin, Alexis Chesnakov, Nellie Arno, Gabrielle Blunt, Mark Baker, Boscoe Holder, John Glyn-Jones, Hattie Jacques. A Michael Balcon Ealing Studios production, produced by Monja Danischewsky; directed by Charles Crichton.

**STORY:** David Niven is fed up with being a film star idol of a legion of fans. He is haunted by one dream in which they literally tear him to pieces, and cannot forget the face of one girl, the personification of all his fans. He is tricked by Anne Vernon, employed by Herbert Lom, into agreeing to the proposition of a love lottery, the winner to get him in marriage, as the only way to settle his gambling debts. She soon repents and falls in love with him, as film fans all over the world rush to buy tickets, including fan Peggy Cummins, who is much like the fan of his dreams. Niven and Vernon try to get married, but thousands of ticket-holders threaten breach of promise actions and Lom also protests. Niven and Vernon next try to buy all the tickets they can, but in vain. The winner is

Cummins, but Vernon and Cummins' boy friend come up with a scheme to deal with the situation, which brings happiness to all four.

**X-RAY:** This frothy bit of nonsense has been given a handsome production with the Technicolor a big help, but it isn't as funny as it sounds. The idea is good, but somewhere along the line the laugh values became stretched a bit thin. American writer Harry Kurnitz did the screenplay. The cast is adequate and pleasant enough, with Niven the only name of marquee strength.

**AD LINES:** "The Girls Went Wild Over The First Prize In 'The Love Lottery'"; "A Grand Spoof Of Hollywood Idols"; "Win A Handsome Husband—Popular Come On In 'The Love Lottery'."

## FOREIGN

### Don Giovanni

GRAND OPERA  
153M.

(Festival Productions, Inc.)  
(Made in Austria)  
(Sung in Italian)  
(Eastman Color)

**ESTIMATE:** Filmed grand opera for art spots.

**CAST:** Otto Edelmann, Elisabeth Grummer, Cesare Siepi, Deszo Ernster, Anton Dermota, Lisa Della Casa, Erna Berger, Walter Berry, Chorus with Ballet of the Vienna State Opera, with Wilhelm Furtwangler, conductor, with the Vienna Philharmonic Orchestra. Produced and directed by Paul Czinner. A Harmony Films, Ltd., production made at the Salzburg Festival.

**STORY:** This is a picturization of a performance of Wolfgang Amadeus Mozart's opera, "Don Giovanni," at the Salzburg Festival's famed Festspielhaus.

**X-RAY:** For those who want it, this is an interesting picturization of Mozart's beautiful opera with the singers performing excellently in traditional grand opera style. They are, of course, not film actors, but their voices are excellent. It is an artistic and musical treat, though hardly commercial film fare. The color is satisfactory and the attempt laudable. Opera lovers should thrill over it, and it truly is, as some critics have claimed, the best film of an opera ever made. Many will decry its great length, but others will praise it for having no cuts in the score. A short subject, "Salzburg Festival," running 11 minutes and showing some of the life of the composer Mozart and history of the Festival House, where the opera was filmed, serves as a prologue to this feature.

**AD LINES:** "The Greatest Opera Ever Written As The Best Film Ever Screened"; "Beautiful Music . . . Beautiful Arias . . . Thrilling Voices"; "The World's Greatest Lover In The World's Greatest Opera."

### Pantaloons

COMEDY  
93M.

(United Motion Picture Organization)  
(Technicolor)  
(French-made)  
(English titles)

**ESTIMATE:** Amusing import with Fernandel.

**CAST:** Fernandel, Carmen Sevilla, Erno Crisa, Christine Carrere, Simone Paris, Micheline Dax, Robert Lombard, Fernando Rey, Armentel. Directed by John Berry; produced by Roland Girard.

**STORY:** Lover and adventurer Erno Crisa (Don Juan) is a legend as well as a fugitive from a horde of deceived husbands. His friend and confidant is his valet, Fernandel, who is neither distinguished, handsome, a lover, nor daring.

They travel to Toledo where Crisa arranges an assignation with the governor's daughter, Christine Carrere, unwilling fiancée of Duke Robert Lombard. Fernando Rey plans a trap for Crisa using actress Carmen Sevilla as bait. His men capture Crisa while Fernandel, unseen, escapes. Fernandel passes himself off as Don Juan and secures Crisa's freedom by identifying him as his valet. Fernandel is invited to the Governor's ball, and all the women fawn over him. Rey tries to get nearsighted Micheline Dax, who knew Crisa, to identify him, but they conveniently manage to misplace her spectacles. Fernandel is attracted to Sevilla. Husbands take offense at his actions, but wily Fernandel persuades them to duel among themselves until all are dead. Rey takes over as governor, has him arrested, and sentences him to burn at the stake. With Sevilla watching, he refuses to reveal his real identity even if it means saving his life. Sevilla persuades the women to revolt, and they save him. Before he and Sevilla can indulge in romance, he is bade by Crisa to rejoin him on his travels.

**X-RAY:** Bowing a bit more in the direction of American slapstick is this entry from abroad that has its light and witty moments. When things slow up a bit, the Fernandel charm, smile, and expression comes to the rescue and all is right again. Art and specialty audiences will best appreciate this titled bit of fluff. The cast is adequate, the story is obvious and fairly interesting, and the direction and production are okay. The original story is by Maurice Claval, with the screenplay by John Berry, Juan Bardem, and Claval. This bears a Legion of Decency B rating.

**AD LINES:** "The Fabulous Don Juan And His Tales Of Romance And Adventure"; "History Proclaimed Him The Greatest Lover Of All Time"; "A Tale With A Different Slant On Romance."

### Tel Aviv Taxi

COMEDY  
70M.

(Principal)  
(Filmed in Israel)  
(English dialogue)

**ESTIMATE:** Fair comedy.

**CAST:** Shy Ophir, Raphael Katchkin, Miriam Bergstein-Cohen, Nathan Cogan, Azaria Rapoport, Gilda Doorn Van Steyn, Samuel Rodensky, David Vardi, Mina Crudi. Directed by Larry Frisch; produced by Izhak Agadati, Mordhay Navon, and Larry Frisch.

**STORY:** A taxi for Tel Aviv breaks down, and while the driver attempts to fix same, the passengers take shelter and relate yarns to pass the time. One comic relates how he became a hero while out on Army maneuvers. Another tells of her first visit to the big city from the home for the aged where she is quartered. Still another reports how she and her husband invited his boss and his wife home to dinner with an eye towards a raise, and all wound up in the hospital thinking they had food poisoning. Yet another reports how the police nabbed a thief who stole from a bank to give to the poor; but who proved to be demented.

**X-RAY:** The intent was of the highest here, but the result turns out to be only fair. There are a few chuckles, and a few of the sequences are interesting if for no other reason than that they take viewers on a tour of the Israel countryside. The cast is adequate, and the direction and production are okay. It could be sold as a curiosity item from Israel. The screenplay was written by Larry Frisch.

**AD LINES:** "The First Feature Comedy To Be Filmed In Israel"; "A Real Down To Earth Story Of Israel Today"; "Take A Tour Of Modern-Day Israel."



**Tempest In The Flesh**

DRAMA  
92M.

(Pacemaker)

(French-made) (English titles)

ESTIMATE: Highly effective adult import for the art spots.

CAST: Francoise Arnoul, Raymond Pellegrin, Philippe LeMaire, Catherine Gora. Produced by Jacques Gauthier; directed by Ralph Habib.

STORY: Beautiful but troubled Francoise Arnoul can't control her sexual cravings and is looked upon as loose although she will not accept money for her favors. Marriage to successful engineer Raymond Pellegrin offers her a way out, and she accepts. She loves her husband deeply and apparently has conquered her weakness when neighbor Philippe LeMaire guesses her secret and reawakens her passions. Arnoul is reduced to prowling the streets to pick up men. Pellegrin becomes suspicious and they argue. Not wishing to hurt her husband further, she agrees to run away with LeMaire, although she knows he plans to live off her earnings as a prostitute as he has done with his wife, Catherine Gora. Gora likes Arnoul and convinces her to see a psychiatrist, who diagnoses her illness as nymphomania. He assures her that she can be cured with proper treatment and live a normal life. Elated, she plans to return to Pellegrin. LeMaire, angered at the change in plans, threatens to tell Pellegrin of her past, and she seizes a pistol. In the struggle Arnoul is seriously wounded. Pellegrin rushes her to a hospital. He loves her and will wait for her to recover. The future looks bright.

X-RAY: In synopsis, this film sounds sordid, and indeed it is quite a frank portrayal of nymphomania. The whole thing, however, is done with such excellent taste and sympathy for the characters involved that the picture is never lurid or dirty. Acting, without exception is excellent, with Arnoul particularly effective as the sick girl. The problem is simply stated, and the result is fine adult entertainment for art houses everywhere. This was written by Jean-Claude Aurel and Jacques Companeez.

AD LINES: "Desire Burned Within Her Like A Flame"; "Call It Love, Call It Lust, It Consumed Her Endlessly"; "The Poignant Tale Of A Soul In Torment."

**MISCELLANEOUS****Daughter Of Horror**

MELODRAMA  
60M.

(Exploitation Productions, Inc.)

ESTIMATE: Exploitation entry is only suited for particular situations.

CAST: Adrienne Barrett, Bruno Ve Sota, Ben Roseman, Richard Barron, Ed Hinkle, Lucille Howland, Jebbie VeSota, Faith Parker, Gayne Sullivan, Shorty Rogers and his Giants. Produced and directed by John Parker.

X-RAY: When first reviewed in THE SERVICSECTION of January 25, 1956, under the title of "Dementia," it was said: "The New York State censors banned this film for several years and called it 'sadistic,' 'suggestive,' and 'inhuman.' They were not wrong. The entry is composed of one sensational sequence after another. Justification on artistic grounds cannot be made for the film's sordidness. For the people who glory in the repulsive, the offering will prove a delight. For others it will be viewed as a piece of trash. Performances and direction are satisfactory. Production aspects and photography are fair. Music by George Antheil and narration by Ed McMahon help an otherwise silent film. The screenplay was written by John Parker."

AD LINES: "Not A Word Is Spoken—Not One Terror Left Untold!" "Blood On Her Hands—Doom In Her Eyes"; "A Journey Into The Workings Of A Schizophrenic Mind."

**The Shorts Parade****TWO REEL****Comedy**

JIGGERS MY WIFE. Reissue. June, 1946. Columbia—Comedy Favorite Re-Releases. 18m. After a night of poker with the boys, Shemp Howard tries to tell his wife that he was working late at the office, but when she doesn't go for that, he admits he was in a poker session. She is still suspicious. When she hears him phoning a woman using endearing descriptive terms, her suspicions reach a climax, although he was only trying to buy a new car from a serviceman's wife. A neighbor notices him going into a blonde's home down the street, and informs his wife. Howard, whose clothes were soaked by a lawn sprinkler, goes into hiding. Just as things seem about to blow over, the blonde's husband shows up on a surprise leave, and a chase ensues. FAIR. (1432).

MUSCLE UP A LITTLE CLOSER. Columbia—Three Stooge Comedies. 17m. The Three Stooges suspect their plant foreman of stealing a diamond ring belonging to Joe's overweight girl friend, and they try to prove it. He takes on the three stooges and disposes of them, but girl friend Tiny is another matter. She subdues him and recovers her ring. FAIR. (1405).

NERVOUS SHAKEDOWN. Reissue. June, 1947. Columbia—Assorted Favorite Reprints. 15½m. Hugh Herbert, an eccentric millionaire, arrives at a sanitarium for a cure. A couple of ex-convicts are using the place to lay low after escaping from the penitentiary. They try every trick in the book to force Herbert's departure, but the patient refuses to leave. Finally, the convicts decide to wait until dark and then shoot the works. When nightfall arrives, they do everything possible to scare him, but Herbert exposes them, and turns them over to the police. FAIR. (1424).

SHE TOOK A POWDER. Reissue. Nov., 1951. Columbia—Assorted Favorite Reprints. 16m. A mongrel dog tells his tale of woe. In a previous reincarnation, as a human being, he fell in love with Vera Vague, a hypochondriac. He marries her, and one day he and a friend decide to convince her that she is well. They subject her to a series of cures, but until they both pass on she remains an invalid. The dog is happy with his new life until another dog comes up, starts to whine with Vague's voice. Making use of some standard slapstick material, this gets some laughs out of standard situations. GOOD. (1423).

THE SHEEPISH WOLF. Reissue. June, 1948. Columbia—Comedy Favorite Re-Releases. 17½m. Harry Von Zell, married for three and a-half weeks, is ready to return to his wife after a hard day's work when his boss tells him he must entertain a gal in hope of a radio contract. Reluctantly, Von Zell agrees, only to learn that the girl has a husband. When the latter finds Von Zell in the hotel room, havoc breaks out, and is increased when

Von Zell's wife shows up. Everything works out okay. FAIR. (1433).

WHERE THE PEST BEGINS. Reissue. Oct., 1945. Columbia—Comedy Favorite Re-Releases. 17m. Shemp Howard is preparing breakfast for his wife when Tom Kennedy moves in next door. Howard goes out to meet his neighbor, and then tries to help him in a neighborly way. Things aren't going so well for Kennedy, and they get steadily worse as Howard's good intentions direct themselves to an explosive bomb that Kennedy invented. Things meet the obvious end, with everything going up in smoke. BAD. (1434).

**ONE REEL****CinemaScope Color Cartoon**

MAGOO GOES OVERBOARD. Columbia CinemaScope—Magoo Cartoons. 6m. While on a cruise aboard an ocean liner, Magoo accidentally falls into the swimming pool and thinks he has fallen overboard. He climbs aboard a raft, and the passengers and crew ignore him, terming him eccentric. When he tries to rescue another bather, the captain takes a hand and rescues him. He is grateful, promises to inform the captain of the vessel, and winds up heading for the pool once again. GOOD. (1754).

**Color Cartoons**

BONE TROUBLE. Reissue. May, 1940. RKO—Walt Disney Classic Cartoon Reissues. 9m. Pluto swipes a bone from a villainous-looking canine who won't take it sitting down. During the chase which follows the robbery, Pluto winds up in a carnival "Hall of Mirrors." His antics as reflected by the mirrors are the funniest. Animation and sound are excellent. This is available through Buena Vista. EXCELLENT. (74112).

CONCERTO IN B-FLAT MINOR. Reissue. April, 1942. Columbia—Color Favorites. 7m. The symphonic sound track of Tschaikowsky's music, the Technicolor, and drawing in this are so good that the mild, somewhat stale humor seems to get in the way of things. It's a rib on long hair, temperamental orchestra conductors and concert pianists. Latter has a new hair-do every scene so that he can see to play. One fat musician nonchalantly arrives in the midst of the concerto, takes off hat, coat, muffler, gloves, unpacks his instrument, a triangle, hits one note, packs up, puts on his things again, and goes home early. A meek peanut-cracking patron annoys the maestro, who finally throws him out personally. GOOD. (1605).

COO-COO BIRD DOG. Reissue. March, 1949. Columbia—Color Favorites. 6m. While attempting to prove his self-imposed status of bird dog to a doubting parrot, a mongrel swallows a cuckoo from a clock. Frustrating all efforts of the now-friendly parrot to extricate him from the dog, the cuckoo finally engages the parrot in combat inside the mongrel, and emerges at the end from the parrot's mouth at regular intervals. FAIR. (1604).

DUMBELL OF THE YUKON. Reissue. May, 1946. RKO—Walt Disney Classic Cartoon Reissues. 7m. Donald Duck is traveling the Yukon as a trapper, looking for a fur coat for his girl. He stumbles upon a mother bear and her cub hibernating in a cave, and steals the cub. He takes it to his cabin, and is trying to figure out a way to turn it into a fur coat when the mother bear arrives, gnashing her teeth. Donald outwits the bear by dressing in an old bear skin rug, but the cub foils the deception. The bears



are about to have a duck dinner, when they smell honey, and the fade out comes with their eating this instead. GOOD. This is available through Buena Vista. (74111).

**A HAUL IN ONE.** Paramount—Popeye Cartoons. 6m. When Olive Oyl decides to move, she hires Popeye and Bluto as movers. They both are crazy about her. They try to outdo each other in getting her moved, and Popeye has the upper hand and Olive's admiration until Bluto tries some dirty work. The every-ready can of spinach is at hand, and Popeye comes out ahead. GOOD. (E16-3).

**HIDE AND PEAK.** Paramount—Herman and Katnip. 6m. Herman and mice decide to climb the Swiss Alps, as does Katnip. The latter tries in a number of ways to make meals out of the mice, but Herman is always on hand to thwart him. A final effort by Katnip and a final push by Herman sends the cat out of this world. FAIR. (H16-1).

**I DON'T SCARE.** Paramount—Popeye Cartoons. 6m. Popeye and Bluto both try to date Olive Oyl, with Popeye winning out. Olive is superstitious, and Bluto plays on this until she cancels her date, thinking it's the 13th of the month. Later, Bluto convinces her everything is alright as it's only the 12th. Popeye fixes things in the end so Bluto gets his just deserts. FAIR. (E16-2).

**LION IN THE ROAR.** Paramount—Noveltoon. 6m. Louis, a baby lion, is told by his father that one day he will inherit the throne of the king of the jungle and he must act accordingly. He tries to impress the others in the jungle with his roar and stature, but they all laugh at him until a huge gorilla sends all running. When the monster attacks his father, Louis turns on him and manages an ear shattering roar which sends him on his way. Dad crowns Louis king. FAIR (P16-2).

**PEST PUPIL.** Paramount—Noveltoon. 6m. Baby Huey, the oversized duck, goes to kindergarten but makes such a mess that he is expelled. His mother gets him a private tutor who leads a life of misery due to Huey's unintentional efforts to do good which backfire. The tutor winds up as shark bait in the ocean, and Huey saves his life, getting a diploma. FAIR. (P16-3).

**ROBIN HOODLUM.** Reissue. Feb., 1949. Columbia—Color Favorites. 7m. The Fox and the Crow turn up as Robin Hood and the pursuing sheriff in Sherwood Forest. The Fox escapes one trap after another, but is finally lured into an archery contest, and caught. He barely escapes death in prison through the efforts of his fearless followers, and they kidnap the Crow and the king to act as their servants. GOOD. (1606).

**SILENT TWEETMENT.** Reissue. Oct., 1946. Columbia—Color Favorites. 6½m.

Flippy, the canary, is singing until the cat, who cannot sleep, tells him to stop. The cat suddenly realizes that if Flippy doesn't sing, the household may throw the cat out. He tries desperately to make the canary sing, but Flippy won't sound a note. All ends happily, however, as Flippy gains the upper hand, and once again is singing. FAIR. (1603).

**SPOOKING ABOUT AFRICA.** Paramount—Caspar Cartoons. 6m. An elephant who sneezes continually is ridiculed by the other animals and is lonesome until Caspar comes along. He finds that a small feather has been causing the sneezing and removes it. Suddenly, there is a fire and the elephant's sneezes are needed so another feather is inserted. His sneezes put the fire out, and the elephant is a hero. FAIR. (B16-2).

**WINDOW CLEANERS.** Reissue. Oct., 1940. RKO—Walt Disney Classic Cartoon Reissues. 8½m. Pluto and Donald Duck start out to clean the windows of a skyscraper and, naturally, all sorts of difficulties beset them. Pluto falls asleep and neglects to send Donald the proper equipment, and, finally, a bee attacks Donald on the ledge of an upper story. This is available through Buena Vista. GOOD. (74113).

### Musical

**LAWRENCE WELK AND HIS CHAMPAGNE MUSIC.** Reissue. January, 1950. 20th Century-Fox Movietone Melody. 9m. The orchestra of Lawrence Welk is featured in this, and some annoying use is made of a stage-struck waiter who, after dropping things in customers' laps, gets a chance to whistle a tune and mug at the camera. Helen Ramsay and Roy Woldum sing some of the songs, which include "Friendly Tavern Polka," "Have A Heart," "Bubbles In The Wine" and "Far-away Places." FAIR. (7201).

### CinemaScope Color Novelties

**CATCHING SEA CREATURES.** 20th-Fox—CinemaScope Novelty. Color by DeLuxe. 9m. A small boat specializes in catching sharks and other creatures of the deep alive to supply aquariums. They are brought aboard via a special trap door in the side of the vessel. At Marineland, Florida, visitors see all kinds of ocean inhabitants including a trick porpoise which astounds audiences with some of its feats. GOOD. (7612).

**HUNTING THE NETCHIK.** 20th-Fox—CinemaScope Novelty. Color by DeLuxe. 9m. At Port Harrison to the far north in Canada, the camera captures how an Eskimo family works and lives showing an igloo being erected, hunting of the Netchik, or seal, to the trading at the trading post where furs are exchanged for the necessities of life. GOOD. (7610).

**OUTPOST KOREA.** 20th-Fox CinemaScope Novelty. Color by DeLuxe. 7m. General James Van Fleet narrates and

appears in this short which shows the military progress that the Republic of Korea has made in recent years, with soldiers, sailors, and marines receiving the best of training. They are shown in graduation ceremonies, marching, etc. FAIR. (7613).

**SPIRIT OF THE RACE.** 20th-Fox—CinemaScope Novelty. Color by DeLuxe. 9m. The cameras dwell on the beauties as well as the more practical aspects of one of the oldest universities, the University of Mexico. Its unusual architecture, buildings, campus, and equipment are shown, as are the students receiving instruction in their subjects by outstanding educators. GOOD. (7611).

### Novelties

**BLUE ANGEL.** Reissue. March, 1950. Columbia — Cavalcade of Broadway. 10½m. Columnist Earl Wilson visits the Blue Angel night club in his tour of Broadway. The Herman Chitterson Trio provides music for Bill Gordon, who sings "I Hope I Fall Again" plus a piano routine. Comedienne Connie Sawyer sings "It's The Good Old U.S.A." GOOD. (1952).

**CANDID MICROPHONE.** Series 3, Number 4. Reissue. March, 1951. Columbia. 11m. Alan Funt plants a microphone in a hardware store to catch the mildly amusing reactions of two customers to some confusing business concerning keys and drain cleaner, then moves his mike to a candy store in Atlantic City, again posing as a clerk. He belabors a pair of customers with an elaborately exasperating procedure of filling out order forms. FAIR. (1552).

**CANDID MICROPHONE.** Series 3, Number 5. Reissue. May, 1951. Columbia. 10m. Alan Funt interviews a tailor regarding a full dress suit for a monkey, and in a photoshoot, he confuses a couple of women whose prints are missing. This is in the usual series pattern, with lots of laughs. GOOD. (1553).

**VILLAGE BARN.** Reissue. June, 1950. Columbia—Cavalcade Of Broadway. 9m. New York columnist Earl Wilson takes his audience on a tour of night club Village Barn, where Dick Thomas sings "San Antonio Rose"; Rosalie Allen sings "Those Ding Dong Bells,"; and a square dance winds things up. FAIR. (1953).

### Sports

**SHARPSHOOTIN' SPORTSMEN.** Columbia—World Of Sports. 9m. One group shows what can be done with a gun on the target range while another brings down a number of ducks and geese while hiding at the side of a lake. FAIR. (1804).

**TEE TOPNOTCHERS.** Columbia — World Of Sports. 10m. Trick golf artist hits the ball with everything but the kitchen sink and it looks at times like he may try that as well. FAIR. (1803).



# ALPHABETICAL GUIDE

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STORM CENTER—85m.—Columbia	4214
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TEENAGE REBEL—94m.—20th-Fox	4251
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TEMPEST IN THE FLESH—92m.—Pacemaker	4294
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THUNDERSTORM—81m.—Allied Artists	4213
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<b>Z</b>	
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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange.—Ed.)



NOW IN GENERAL RELEASE										
A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
Yaqui Drums Rod Cameron, Mury Castle	Rumble On The Docks James Darren	The Tale Of Two Cities (RE)	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	(Now available through Universal)	Lisbon (Naturama- Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara	Oklahoma! (CS-TC) Gordon MacRae, Shirley Jones, Gene Nelson	Drango Jeff Chandler, Joanne Dru (Earlmar)	Everything But The Truth (EC) Maureen O'Hara, John Forsythe, Tim Hovey	A Cry In The Night Edmond O'Brien, Natalie Wood	The She Creature (American-Int.) Chester Morris, Marla English
Friendly Persuasion (TC) Gary Cooper, Dorothy McGuire, Marjorie Main	The Seventh Calvary (TC) Randolph Scott	Marie Antoinette (RE)	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer	Reasonable Doubt Dana Andrews, Joan Fontaine	(Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner	Anastasia (CS-DC) (Made in Europe) Errol Flynn, Rosanna Rary (Made in Cuba) (Blumberg)	The Big Bad Wolf Errol Flynn, Rosanna Rary (Made in Cuba) (Blumberg)	The Amazon Trader (WC) John Sutton, Marie Fernanda	The Bad Seed Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckart	La Strada (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made)
Fighting Trouble The Bowery Boys	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Teahouse Of The August Moon (CS-Color) Marlon Brando, Glenn Ford, Eddie Albert (Made in Japan)	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Back From Eternity Anita Ekberg, Robert Ryan	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	The Halliday Brand Joseph Cotten, Vivica Lindfors (Collier Young)	The Wind (TC) Rock Hudson, Lauren Bacall, Robert Stack	Toward The Unknown (WC) William Holden, Lloyd Nolan, Virginia Leith		Westward Ho, The Wagons (CS-TC) (Buena Vista) (Disney) Fess Parker
Calling Homicide Bill Elliott	Ride The High Iron Don Taylor Sally Forrest	The Great American Pastime Tom Ewell, Anne Francis, Ann Miller	The Search For Bridget Murphy (VV) Teresa Wright, Louis Hayward	Tension At Table Rock (TC) Cameron Mitchell, Richard Egan, Dorothy Malone	The Girl Can't Help It (CS-DC) Tom Ewell, Jayne Mansfield	Tamahawk Trail Chuck Connors, John Smith (Bel-Air)	Written On The Wind (TC) Rock Hudson, Lauren Bacall, Robert Stack	Four Girls In Town (CS-TC) George Nader, Julie Adams	Giant (WC) Elizabeth Taylor, Rock Hudson, James Dean	Rock, Rock, Rock (DCA) Alan Freed, LaVern Baker, Frankie Lymon and Teenagers
The Cruel Tower John Ericson, Mari Blanchard	The Silent World (TC) (French-made) Documentary	Mutiny On The Bounty (RE)	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	The Brave One (CS-TC) Michel Ray	Oasis (CS) (Made in Europe) Michele Morgan, Cornell Borchers	Crime Of Passion Barbara Stanwyck, Sterling Hayden (Herman Cohen)	Rock Pretty Baby John Saxon, Sal Mineo, Luana Patten	The Girl He Left Behind Tab Hunter, Natalie Wood	Runaway Daughters (American-Int.) Marla English, John Littel	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye
High Terrace Dale Robertson, Lois Maxwell, Derek Bond	Don't Knock The Rack Bill Haley and his Comets	Edge Of The City John Cassavetes, Sidney Poitier, Kathleen McGuire	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made in Egypt) (Special Engagements)	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	The Man Is Armed Dane Clark, May Wynn	Voodoo Island Boris Karloff, Beverly Tyler (Bel-Air)	The Great Man Jose Ferrer, Dean Jagger, Keenan Wynn, Julie London	Baby Doll Karl Malden, Carroll Baker, Eli Wallach	The Wrong Man Henry Fonda, Vera Miles	
Blonde Sinner Diana Dors (English-made)	Nightfall Aldo Ray, Anne Bancroft	Slander Van Johnson, Ann Blyth, Steve Cochran	Green Dolphin Street (RE)	Mon In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	Pharaoh's Curse Mark Dana, Ziva Rodann (Bel-Air)	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers		
The Rose Bowl Story (Color) (RE)	Wicked As They Came Arlene Dahl, Herbert Marshall					Three Brave Men (CS) Ray Milland, Ernest Borgnine Diane Jergens	Men In War Robert Ryan, Aldo Ray (Security)			
Hot Shots, The Bowery Boys										
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett										

Gun For A Town Dale Robertson, Lois Maxwell, Derek Bond	Urah Blaine Roy Calhoun, Susan Cummings	Boys Town (RE)	Three Violent People (VV-TC) Charlton Heston, Anne Baxter	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Tears For Simon (Trucolor) David Farrar, Julie Arnall	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter	The Monte Carla Story (TC-Technirama) Marlene Dietrich, Vittorio De Sica (Made in Morocco) (Titanus)	The Night Runner Ray Danton, Colleen Miller	Top Secret Affair Kirk Douglas, Susan Hayward	Cinderella (RE) (TC) (Buena Vista) (Disney)
Not Of This Earth Paul Birch, Beverly Garland	Full Of Life Judy Holliday, Richard Conte	The Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Travers	The Rainmaker (VV-TC) Burt Lancaster, Katherine Hepburn	The Young Stranger James MacArthur, Kim Hunter	Above Us The Waves John Mills	The Quiet Gun Forrest Tucker, Mara Corday (RegalScope)	The Delinquents Tommy Laughlin, Peter Miller (Imperial)	Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	Flesh and The Spur (Eastman Color) John Alagar, Marla English (American-Int.)
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.	Hot Summer Night Leslie Nielsen, Coleen Miller	Fear Strikes Out (VV) Anthony Perkins, Norma Moore	Cyclops James Craig, Gloria Talbot, Lon Chaney	The Congress Dances (Trucolor-CS) (German-made)	Oh, Men! Oh, Women! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Hit And Run Cleo Moore, Hugo Haas (Haas)	Bottle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Duryea	The Night Runner Ray Danton, Colleen Miller	Naked Paradise (Pathe Color) Richard Denning, Beverly Garland (American-Int.)
Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	The Man Who Turned To Stone Victory Jory, Ann Doran	The Wings Of Eagles (Metrocolor) John Payne, Dan Dailey, Maureen O'Hara	Omar Khayyam (VV-TC) Carmel Wilde, Debra Paget	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	Accused Of Murder (Trucolor- Naturama) David Brian, Vera Ralston	The Storm Rider Scott Brady, Mala Powers	Spring Reunion Betty Hutton, Dana Andrews (Bryna)	Mister Cory (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford	The Night Runner Ray Danton, Colleen Miller	
	Zombies Of Mora-Tou Allison Hayes, Maureen Eaton	Invitation To The Dance (TC) Gene Kelly	Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	Heaven Knows Mr. Allison (CS-DC) Deborah Kerr, Robert Mitchum	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)			
	Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant	Lizzie Eleanor Parker, Richard Boone, Joan Blondell	The Buster Keaton Story (VV) Donald O'Connor, Ann Blyth, Rhonda Fleming		Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	Two Grooms Far A Bride Virginia Bruce, John Carroll			
	Fire Down Below (CS-Color) (Made in Trinidad) Rita Hayworth, Robert Mitchum, Jack Lemmon	Ten Thousand Bedrooms (CS-MC) Dean Martin, Anna Marie Alberghetti, Eva Bartok								

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of the  
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1957

IS 20th CENTURY-FOX YEAR!



# MOTION PICTURE EXHIBITOR

FEBRUARY 27, 1957

VOLUME 57

NUMBER 18

IN TWO SECTIONS • THIS IS SECTION ONE

## ***Arbitration Is The Answer***

editorial

## **Bidding In 376 Theatres**

(page 7)

## **Toll-TV Trial Seen Possible**

(page 14)

AND FEATURING: PHYSICAL THEATRE

Thomas F. Friday was recently elected president, Meco Realty Company, Scranton, Pa., which includes the extensive Comerford theatre holdings in that area.





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GET SET!"**

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**GREGORY PECK  
LAUREN BACALL**

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WOMAN"**

Co-Starring  
**DOLORES GRAY**

Written by **GEORGE WELLS**, Associate Producer

In **CINEMASCOPE** and **METROCOLOR**

Directed by **VINCENTE MINNELLI**

Produced by **DORE SCHARY**



*(Available in Magnetic Stereophonic, Perspecta Stereophonic or 1-Channel Sound)*





A man in a dark suit and fedora hat is carrying a woman in a dark dress. They are walking towards the left. The man is holding the woman's arm. At the bottom of the page, there is a collage of various images, including a woman lying down, a man in a suit, and other figures. A red arrow points from the text 'Comedy of the Year' to one of the images in the collage.

# BIG PLANS!

"DESIGNING WOMAN" is in the BIG MONEY class of "High Society" and "Teahouse of the August Moon." Until you see it for yourself, you simply can't know the box-office dynamite in its explosive fun, its high-voltage entertainment. We've seen it! We know and we're telling America! We're spending a young fortune for you as follows:

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FAN MAGAZINES!  
The entire field!

M-G-M's COLUMNS!  
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Advance teasers. Special ads. A big campaign.

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A sparkling campaign for the air-waves.

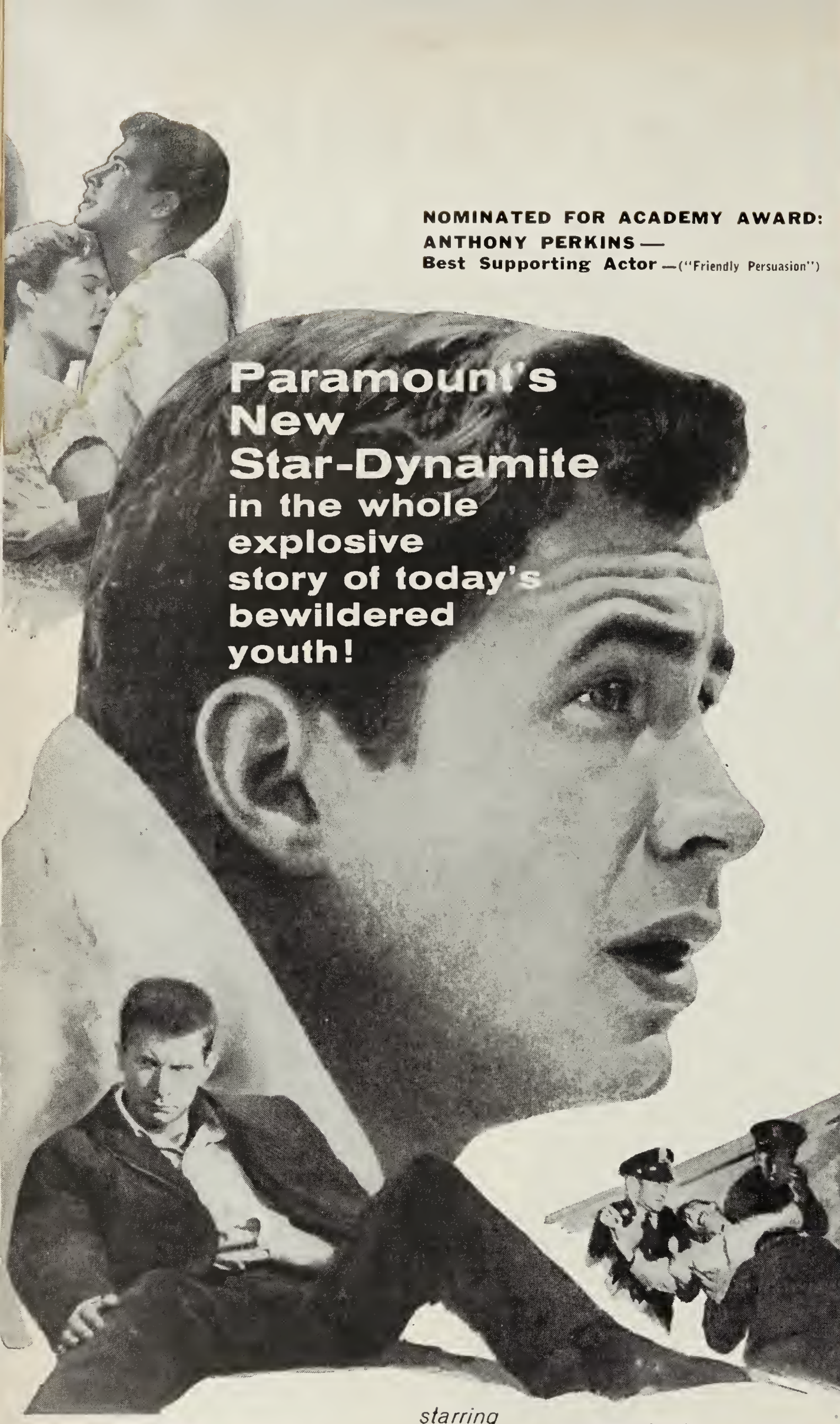
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Watch the Trade Press for details.

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A de luxe doll steals a two-fisted newspaper guy from a shapely show-girl in the

Comedy of the Year—  
with songs!





NOMINATED FOR ACADEMY AWARD:  
**ANTHONY PERKINS** —  
Best Supporting Actor — ("Friendly Persuasion")

Paramount's  
New  
Star-Dynamite  
in the whole  
explosive  
story of today's  
bewildered  
youth!

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**"ANTHONY PERKINS** is the new sensation. Every recent young star has been compared to James Dean. From now on the standard is Tony Perkins."

—HOLLYWOOD REPORTER

**"ANTHONY PERKINS** is wonderful — an award contending performance."

—FILM DAILY

**"ANTHONY PERKINS** seems certain to enhance the personal following he won in 'Friendly Persuasion'."

—MOTION PICTURE DAILY

**"ANTHONY PERKINS** delivers an exceptional job."

—VARIETY

**"ANTHONY PERKINS** reveals himself as a talented performer in a demanding role!"

—MOTION PICTURE HERALD

ANTHONY

*starring*

KARL

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Directed by

Screenplay by

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**FEBRUARY 27, 1957**  
VOLUME 57 NUMBER 18

## ARBITRATION IS THE ANSWER

CLOSE ATTENTION to the suspicions, objections, and recommendations that thread through the national survey on Competitive Bidding (found elsewhere in this issue) points without question to the fact that Arbitration, as an instrument of industry supervision and industry harmony, is long overdue. Some of the suspicions, and some of the objections, may have merit. Some others may have none. And most of the recommendations, because they are proposed in all good faith, by men who know their business, must have merit. But isn't it the very objective of Arbitration to realistically sift such good from the bad in a knowledgeable way based on fairness?

Isn't there many an exhibitor, and many a distributor, who would be willing to face a judge and/or a jury with a particular complaint, but who would shy away from placing the same complaint before an Arbitration Board made up of experienced industry executives, who would be sure to recognize his "gimmick" for the cheater that it was, or to notice his "unclean hands?"

Little, if any, of the suspicions, objections, and recommendations in this survey have anything to do with actual film prices. And film prices, which many believe

to be unarbitrable, have been the stumbling block that stopped Arbitration in the past. Doesn't it seem that we have so much to face up to, and to amicably settle, that Arbitration can be a very busy, and very valuable instrument, without ever needing to touch on the prices of films?

And, who knows? Arbitration is liable to work out so well, and to prove to be so well liked, that we can eventually dare an experiment or two, even in film prices.

Reading the "QUOTES" on the several subjects assembled in this survey, one must conclude that while this industry may not currently be in the throes of a civil war, it most certainly embraces hundreds of guerrilla actions. These are the minor contests that often grow into big lawsuits. And lawsuits must always be paid for out of this industry's profits.

Right now we don't believe that this industry can afford the lawsuits. Just so, we also do believe that never was a field more ready for the soothing influence of Arbitration.

Anything that Arbitration can accomplish is certain to look twice as big. So here is a big chance for a big success.

## THE T-V PROBLEM . . . AND RESTAURANTS

DURING THE SEVERAL WEEKS since the publication on this page of "TO 'EAT OUT' THEY MUST 'GO' OUT" (Jan. 30 issue), we have received a gratifying number of reminders from theatremen that they are already co-operating in various tieups with local restaurateurs. A good number of these tieups have been running for periods of months or years, so there is no questioning of their mutual advantages to both the theatre and the restaurant.

Apropos of this idea, and further verifying the common interest that must exist, was a recent speech delivered by Jess M. Kemberling, president of the Pennsylvania Restaurant Association, before the 10,000 delegates who attended the sixth biennial convention of the Eastern Regional Restaurant Association, in Philadelphia. After pointing out that restaurants now feed a record 22 per cent of the total U. S. population, Mr. Kemberling admitted that his industry was afflicted by a variety of headaches, and that "one of the biggest" was TV.

Elaborating on this point he said that: "TV is a very strong competitor. People just don't want to leave their sets. Not even to eat." That, as a result, some restaurant

owners were featuring "take-home service," or "if the people won't come to us, we'll go to them."

Relaxation of the rules of attire is another effort. "A few years ago, 75 per cent of the restaurants in this country insisted that gentlemen wear jackets and ties while dining. Now, only a small minority follow this policy. In order to have people use our restaurants, we need to make it as easy and as comfortable for them as possible."

To this last sentence all U. S. theatres can add a fervent "Amen!" But we should add "as entertaining," too!

So restaurants can be partners in interest. As also should be drug stores, candy stores, taprooms, and any other neighboring business enterprise that depends on some revenue from their evening and nighttime operation. Even radio and TV stores. They—and we—can't sell a nickel's worth to a man or woman sitting in front of the TV set in his living room. Pool our resources, and get together interesting promotional tieups, and we can move them out where they become potential customers.

Let's start a "moving day"!

**Paul J. Greenhalgh**

(pinch hitting for the vacationing Jay Emanuel)



# YOU'RE \$N WITH FLYNN

He's  
red-hot  
in  
hell-hot  
Havana

IN TROUBLE WITH  
THE BAD GUYS...  
AND THE BAD GALS..  
JUST THE WAY  
THE FANS LOVE 'IM!

ERROL FLYNN  
in

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CARLOS  
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LEWIS F. BLUMBERG

Director of Photography  
LEE GARMES

Screenplay by

JO EISINGER • From the novel by  
ROBERT SYLVESTER

THRU  
UA



# COMPETITIVE BIDDING . . . in 376 Theatres that Bid!

**A Current NATIONAL SURVEY of the Experiences, Suspicions, Preferences, and Recommendations, of the Exhibitors who have been Actively Bidding**

**By Paul J. Greenhalgh**

From reliable industry data, it now seems evident that "bidding" currently applies to nearly 10% of all full-time operating theatres. And, as this 10% is preponderantly in the high film rental class, it is safe to assume that it represents an even larger percentage of all weekly and annual national gross film rentals. This is too important a segment of our economy to be overlooked, and anything that affects it either favorably, or unfavorably, merits attention.

In the course of any particular week or month, MOTION PICTURE EXHIBITOR receives a sizeable quantity of letters from theatremen. From these letters, it seems evident that we are credited with just a little more theatre knowledge, and just a little more canny theatre judgment, than the normal theatre trade paper. So, during the past year, when more and more letters complained about Competitive Bidding, and about the ruthless competitive pressure that such bidding applied against ordinarily fair and honorable theatremen, who have invested their lifetimes, and have reinvested their incomes, in this industry, we decided to assemble what first-hand data we could, and to present it for the best thinking of the industry as a whole.

This current survey is the result.

It is a report of the views, suspicions and conclusions of the management and/or ownership of 376 of the theatres that are now bidding. And it includes the opinions of these men, situated in 39 different states and the District of Columbia, on the manner in which Competitive Bidding could be operated fairly, honestly, and stripped of its current un-American despotism, potential or actual.

A great deal of time, effort, knowledge, and expense has gone into the initial establishment of a current list of bidding situations and into the theatres that compete in each; into the questionnaire form that MOTION PICTURE EXHIBITOR directed to each of the latter; and into the tabulation of the returns to this questionnaire which represent about 25% of all theatres involved in bidding. We submit it as a modern trade paper's effort to serve the continuing best interests of its industry.

## EXHIBITOR REASONS FOR BIDDING REQUESTS

Competitive Bidding, much as it is supposedly hated by both buyer and seller, actually seems to be on the increase as an industry practice. Some of this can be attributed to the declining "boxoffice," that can possibly be again attributed to a continuing shortage of first-rate playable product. The theatreman, who finds himself stretching playing time to the red ink line in an effort to stay alive with the diminished supplies from his normal sources, can be understood if he eyes his competitor's supplies; and, forgetting that there is no patent or exclusive right to such a procedure, decides to try to "bid" some of it away.

Current "frozen" film pricing methods are possibly another contributing factor. In any number of situations, if distributors would recognize that time (i.e. freshness) has always been important to the value of entertainment, and if they would therefore decrease their price demands in direct relation to the number of days (i.e. staleness) that have elapsed behind first run, and to the lower admission scale and lower ultimate gross that this staleness makes necessary in following theatres, it would seem certain that there would be less demands "to bid." Right or wrong, the theatreman in an adjacent town, in a suburb, or in a subsequent run, who finds himself paying 40% or 50% for feature pictures 21 days, 28 days, or even 70 days behind first run, when he knows that the first run, with its free share in the benefits of a national advertising campaign, and with its higher admission price, only paid the same 40% or 50% (or less), can't be censured when he decides to legally try his luck as a first run. Refuse to let him bid, and distributors have a lawsuit on their hands that they stand a good chance of losing. But, permit him to bid, have him "win" some top product and experience even a relatively successful engagement with his lower overhead, and the entire clearance structure of the particular area collapses. Every contemporary, in however dissimilar a location or with whatever contrasting type of patron accommodations, faced with the same film price demands of 40% and 50%, will also clamor for the same day-and-date with first run.

An admitted evil, constantly voiced by the paying patrons themselves, is the current tendency for all theatres in any given area to play the same feature on the

same available dates. The paying patrons, on a night out, and faced with one picture in most neighboring theatres, have little if any choice of what they may see, so those who don't want to see that one feature will stay home. The day-and-date availability theatres are therefore left to split among themselves whatever patronage for that feature remains. But who is to be the self sacrificing "clown" who steps back and plays the particular feature next week when the majority of its potential patronage has seen it? The answer to that is, the theatreman who is given a price concession of as little as 5% or 10% for waiting, and for taking his chances on the later reduced potential. This same evil, and this same possible alternative, can be applied to bidding for early runs. If no price concession is made, based on the days or weeks between first run and availability, the national "playoff" on any particular picture must become shorter and shorter, with a greater and greater demand for more and more dates in just a few days; and with the ruination of the high admissioned, deluxe operationed, high taxed and high overheaded downtown first runs, that must suffer from more and more theatres playing day-and-date with them. With the loss of these high admissioned downtown first runs will go any possibility that this industry's producers have to recoup big investments, and to reinvest in more big important pictures. And a resultant "drying-up" of supply sources commences. But, who can expect the individual theatreman to be so "long headed," or to realize any of this, if he can get first run for his secondary theatre by bidding? This is an eventuality that the lawyers, and the court decisions, have never seemed to realize. On it seems to hang our entire future as an admissions supported industry. And it would seem that it is in the power of film prices to slow it—if not to stop it altogether—by merely relating prices to the "freshness of the bread," and therefore to the grossing potential of the theatre.

Another contributing factor has been the normally seasonal drive-in. In whole sections of the north-east, and north-central states, drive-ins must do a good 80% of their annual gross during a 10 or 12 week summer season. During that season, every patron in every car is important. During the remaining 40 weeks they operate week-ends, if at all; and, when operating, must pinch both overhead and film rentals to the barest minimum. But during the 10 to 12 week season they want the freshest and strongest entertainment available, and are willing to pay for it. With virtually elastic capacities, drive-ins can usually outgross any neighborhood roofed theatre, and can therefore afford to outbid it. So drive-ins ask for bidding. And the bidding they start doesn't end with their season.

The economic weakness in allowing seasonal drive-ins to bid during their short

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**THE AUTHOR** • Almost coincident with the publication of this survey, PAUL GREENHALGH will celebrate 35 years of association with MOTION PICTURE EXHIBITOR (Feb. 22, 1922). During most of that time he has been more prominently identified with its business and advertising activities, but on occasion has undertaken a writing stint, in collaboration with Publisher Jay Emanuel, or with the late Herbert Miller. Known as a keen analyst, his last major contribution was: "THE SLIDING SCALE METHOD . . . of arriving at A FAIR FILM PRICING FORMULA," published in two installments in the issues of November 9 and November 16, 1955. This latter was subsequently published as a 20-page booklet, that is widely sought after as the only complete presentation ever written on the subject.

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## TABULATION No. 1 (Question A)

	No.	Executives	Yes	Theatres Represented	Not Answering
1. <i>Are you convinced that "BIDDING" is an equitable method for the purchasing of films for your theatre(s), that can be operated without doubts of fairness, actual unfairness, or other abuses?</i>	106 (90.6%)	11 ( 9.4%)	373	7	
2. <i>In your situation, is it possible to operate at a profit while "BIDDING" for pictures?</i>	83 (70.3%)	35 (29.7%)	360	6	
3. <i>Are you satisfied with "BIDDING", as now administered at the whim of film distributors?</i>	115 (96.6%)	4 ( 3.4%)	376	5	

season, to the detriment of the neighboring 52-week roofed customers, who usually return a larger share of any distributor's total annual gross, is obvious. But the courts have ruled that theatres don't need roofs, that drive-ins are theatres in every acceptable term, and that each picture purchase must be a separate and distinct transaction. So distributors may drag their feet in the face of drive-in bidding requests—but they can't refuse them the opportunity.

Serving as another contributing factor, and helping to spread the requests for, and the insistence on, bidding, can be one theatre's use of bidding to tie up all available "A" pictures, and to leave competitors with only the "B's" and "C's." Without regard for the available play dates, one theatre may simultaneously bid four weeks for some big blockbuster, and one or two weeks each for four or five other hits, playing them end-on-end over the following 10 weeks. As the best that the market has to offer, such a procedure may stamp that theatre as "the house of hits," and may enable it to pay consistently high film prices; but it has two other by-products. It beggars its competitors by forcing them to play "junk" and reissues; and it also forces the patrons of that area to wait weeks or months, after neighboring areas or towns, to have the opportunity to see the same pictures.

Film companies can control such tactics if they are alert, for anything that affects the public is normally covered by Federal Law, and will get the quick attention of the Justice Department. But, in actual practice, film company delays in the bidding procedure, in asking for re-negotiation, and in the awarding of bid pictures, have most theatres bidding on more pictures than they need, and aggravate such shortages in most situations. And when film companies fail to control such tactics, the economic squeeze of a string of "B's" and "C's" is usually enough to force both competitors, and subsequent runs that take their clearances off such situations, to bid their heads off.

Last, but not least, of the theatre factors that contribute to the growth of bidding, is the slowness just mentioned in the bidding machinery itself. Not satisfied with the top dollar that competitive bidding seems to guarantee, there are

often cases: (1) where all bids are rejected and new bids are asked for by the distributor; (2) where all bids are rejected and individual negotiations are asked for by the distributor; or (3) where all bids are supposedly sent "into New York" for a decision, but no decision is announced by the distributor for periods of days or weeks. In the meantime, the clock keeps running, and not only do the competing bidders feel the pressure of the passing hours and days, as the eventual playdates approach, without a definite alternate fill-in picture; but the theatres that follow their availabilities, seven, 14, or even 28 days later, experience a chain reaction, and find their position, with open dates and no availabilities, completely untenable. So these latter theatres join the clamor for bidding, and bidding grows.

## DISTRIBUTOR REASONS FOR ENCOURAGING BIDDING

Far easier to understand is the average distributor's liking for bidding, lip-service to the contrary notwithstanding.

No one wants to fight, however noble the objectives, if the battle can be won while he takes a vacation, or rests under a tree. In a bidding situation, the film salesman, or branch manager, has no selling to do. Through competition alone, his potential customers are pitted against one

another, each and every one bent on keeping his particular theatre open under an actual shortage of playable "A" product. Even when bidding is conducted with complete honesty and impartiality, one or another bidder will, on occasion, stretch beyond his ability to operate at a profit. When he does, his "mistakes," whether calculated or accidental, rebound in favor of the distributor alone, and not to the benefit of the bidder, or of his competitors. So a canny "salesman" can find more success by staying alert to all contemporary supplies, and by carefully gauging the weeks when shortages are certain to develop, than by any sales effort of his own, or strength of his company's pictures. It is to fill these weeks of shortages when customers most commonly make their "mistakes." And these exorbitant "mistake" dollars, added to the top dollars of all other weeks, make bidding situations lush green pastures for film "selling" at peak prices.

Human nature being what it is, and most humans following the easiest way to success, can you blame film distributors for giving bidding an occasional boost through a hint dropped here, or a suggestion carried there? And, on occasion, with the less honorable distributors, there have been situations that seem more than boosts. There have been situations where competition was healthy but peaceful, and into which salesmen and branch managers have been known to actively solicit bidding. There have been others where bidding has been proposed as the solution to all competitive differences. It is believed, however, that none of these incidents reflect company policy. Smart executives, at the district, division and general levels, usually want to keep their customers financially healthy, and recognize the distress that is most frequently occasioned by bidding. They also want to see their sales forces sell, and earn their salaries and expense accounts. But there will seemingly always be the "bully boys" in some branches, who, whether through laziness or ineptness, would apparently prefer to have bidding do their sales job for them and serve as their personal club in all negotiations. When such men turn up, and are not repudiated by their superiors, then distributors can be considered as encouraging bidding.

## TABULATION No. 2 (Question B)

	No.	Executives	Yes	Theatres Represented	Not Answering
1. <i>Would you prefer "closed" bids opened "in New York", with no competitive price knowledge, but only with notification that you did, or did not, get the picture?</i>	95 (90.5%)	10 ( 9.5%)	336	19	
2. <i>Would you prefer "open" bids (a la 20th Century Fox Film Corp.) where you know immediately what prices and terms compete with yours, but not the final winner?</i>	43 (46.2%)	50 (53.8%)	352	31	
3. <i>Would you prefer "face-up" bids, where you know immediately all competing bids, and the final winner within 24 hours?</i>	13 (12% )	93 (88% )	343	18	



## THE CURRENT BIDDING SURVEY

The questionnaire forwarded to the ownership and/or management of each bidding theatre was carefully prepared, with three series of interrelating questions, and numerous requests for comments or recommendations. Complete anonymity, or protection of identity, was guaranteed each replier. The survey's whole purpose was to gather data that might serve to minimize bickering, and fighting among industry factions; so, rather than to act as a sounding board for complaints, every effort was made to ferret out the methods or inequities that caused any troubles, and to promote suggestions for improvement from the men who actually experienced them. Possibly not an academic approach—but a practical one.

As stated earlier, replies to our survey were received from 39 different states and the District of Columbia. All but five were signed by the theatre executives who replied. In addition to the 376 theatres filled in on the replies, there are nine executives who did not report the number of their theatre holdings, so on a straight proportion basis it is fair to assume that 405 theatres are actually represented.

We also know that only 92 executives, representing 324 theatres, answered the question: "How much average weekly film rental is represented by this reply?" Their cumulative reply showed gross weekly film rentals of \$234,914, or an average of \$725 per theatre. It is therefore fair to assume that the 405 theatres, represented by this survey, would actually represent approximately \$300,000 weekly. And, if this is true, then our original assumption that bidding theatres were "preponderantly in the high film rental class" would be borne out; and the 1500 bidding theatres would represent more than \$1,000,000 of film rental rental per week, or \$52,000,000 per year.

In the replies, 322 theatres represented 766 changes per week, or an average of 2½ different film programs per theatre. And this in turn would indicate an average film rental per change of \$315 each.

All of this is deduction. But it seems to be based on pretty sound principles.

## CONFIDENCES AND PREFERENCES

Question "A" was split into three parts (TABULATION No. 1), all dealing with the convictions, or confidences, of the replier: (1) relative to the equitable nature of bidding, (2) to the possibilities bidding presented to operate at a profit, and (3) to his satisfaction with bidding as now administered. In actual wording, Question A No. 1 read: "Are you convinced that 'BIDDING' is an equitable method for the purchasing of films for your theatre, that can be operated without doubts of fairness, actual unfairness, or other abuses?" 117 executives, representing 373 theatres, actually replied; and of this total, 90.6% voiced an emphatic "NO!"

Question A No. 2 read: "In your situation, is it possible to operate at a profit, while 'BIDDING' for pictures?" 118 executives, representing 360 theatres, actually replied; and of this total, 70.3% voiced their opinion that it was impossible.

Question A No. 3 read: "Are you satisfied with 'BIDDING,' as now administered at the whim of film distributors?" 119

executives, representing 376 theatres, actually stated this opinion, with almost complete unanimity in dissatisfaction, by 96.6%.

Question "B" was also split into three parts (TABULATION No. 2), all dealing with the preferences of the replier for: "closed" bids, "open" bids, or "face-up" bids. In actual wording, Question B No. 1 read: "Would you prefer 'closed' bids, opened 'in New York,' with no competi-

tive price knowledge, but only with notification that you did, or did not, get the picture?" 105 executives, representing 336 theatres, gave their views; and of this total, 90.5% voiced their opposition to this type of business practice.

Question B No. 2 read: "Would you prefer 'open' bids (a la 20th Century-Fox Film Corp.) where you know immediately what prices and terms compete with yours—but not the final winner?" Here was

## QUOTES No. 1

## (Comments on REASONS for preferring a specific Bidding Method.)

- CALIFORNIA: "B-3 is the best method to insure fairness, and instill confidence in the bidders. Also, in order to properly advertise and exploit a film, the exhibitor must have all of the time available." ● COLORADO: "B-3 because I know that my bids are now opened ahead of the dates on which bids are due." ● CONNECTICUT: "B-3 because we must know the winner as soon as possible, due to the abundance of product at one time, and the scarcity at another. Now we must bid on more pictures than we need, because of the time element." ● DISTRICT OF COLUMBIA: "B-3, if just from the question of bidding on different pictures for the same availability. Now we must hold off one company, while we await the results of a previous bid." ● FLORIDA: "At present, bids are rejected, and then open negotiations take place by calling on the phone and playing one theatre against another for higher bids. We prefer B-3 and a quick decision." ● FLORIDA: "B-1 because I would not want my competitors to know the terms of my bid." ● FLORIDA: "We have reason to believe that some of the companies are not fairly considering bids, so we would prefer B-3." ● FLORIDA: "The exhibitor would get better consideration from a qualified man in New York (B-1), than from exchange and regional offices, where personalities and not good business prevail." ● GEORGIA: "Prefer B-3, but feel that top bid does not always get the picture. Too many personal ties, friendships, and 'customers for 20 years', now enter the awarding of bids." ● ILLINOIS: "B-3, for now my competitor is given preference. I have on many occasions outbid him, but I did not get the picture." ● INDIANA: "The fairness of B-3 is obvious." ● KANSAS: "'Face-up' bids. I have a bid form dated 9/21 and mailed 9/24 asking for a bid. That picture was advertised in my local paper on 9/22, as going to play my opposition on 10/19. And it did. Who was I bidding against?" ● KENTUCKY: "B-3. With this policy there is less room for film companies to squeeze increased rentals. You know what everyone is bidding, and can act accordingly." ● LOUISIANA: "Companies rarely notify us about our wins or losses, under 10 to 15 days. This causes an uneven flow of pictures and makes booking very difficult." ● MAINE: "B-2 or B-3 would tell me how high I must go to meet the competition. And would give me a chance to buy replacement film without rushing." ● MASSACHUSETTS: "B-2 because we would know the pattern of opposing bids. B-3 because time is an important element, and in some instances bid requests are sent out late." ● MICHIGAN: "I follow a large city first run by seven days, so I prefer B-3 so I could play on the availability date. This is a fast business where I want to know when I have the picture, for exploitation, etc." ● MISSISSIPPI: "B-3, because anyone who bids wants to know just what is taking place, and know that bids are tabulated." ● MISSOURI: "B-3 would help to stop false tips and you would know whether the winning bid was reasonable for your theatre. Also better judgment for next time." ● NEW JERSEY: "Let everyone bid, let the bids be opened, and let the high bid win. And not manipulated to favor some one bidder." ● NEW MEXICO: "Fox won't go for 'open' bidding here. But to avoid feast or famine of pictures B-3 is best." ● NEW YORK: "I like 'open' (B-2) or 'face up' (B-3) bidding because in my situation sometimes I am never notified that I have lost a picture." ● OKLAHOMA: "We prefer B-1. When a pattern of bidding is made public, advantages as a result of this pattern no longer exist." ● OREGON: "B-3 would reduce the opportunity to finagle. Also would give the loser time to cover his open playdates. Further it would stop rejection of fair bids so that subsequent negotiation can play one bidder against another for still higher terms." ● PENNSYLVANIA: "We have frequently waited many days for an answer, during which time other bids were due and it was difficult to move properly. Most of all there seems to be no valid reason for such delays." ● PENNSYLVANIA: "B-2 or B-3. Right now I can't win a Warner Bros. picture. My Stanley-Warner opposition gets them." ● PENNSYLVANIA: "Advertising is important in advance, and usually I don't know until 7 to 10 days before availability whether or not I was awarded the picture. Under B-3 the exhibitor would have time to arrange his bookings." ● RHODE ISLAND: "I believe that bidding should be handled in much the same manner as Government agencies handle contracts that are submitted for bid." ● TENNESSEE: "Either B-2 or B-3. The current ways of bidding are only good for the big national circuits that can control bidding in New York. I have experienced enough of this." ● TENNESSEE: "Either B-2 or B-3. Right now if I bid 70% of the gross there is some doubt in my mind when my circuit opposition is awarded the picture." ● TENNESSEE: "By the time the bids go 'to New York' and are processed sometimes the picture is past availability when it is awarded, and still older when played. If the branch manager isn't capable of awarding bids to customers he has dealt with for years, then they should replace him. New York can't possibly determine the winner." ● TEXAS: "I believe that some local exchanges let out information prior to bid deadline. I would therefore prefer B-1." ● TEXAS: "Open bidding (B-2 or B-3). My opposition places 'token' bids but only tries to win the big pictures. Therefore I pay more for all pictures." ● UTAH: "Our choice is B-3, for it will assure greater honesty all around." ● VERMONT: "B-3 because it would prevent film companies from guaranteeing pictures to one theatre by requesting more money after bids have been submitted and opened." ● VIRGINIA: "There is less chance of favoritism and no waiting under B-3." ● WASHINGTON: "Now it takes too long to get a decision on a bid. I want to book pictures as soon as possible after our key run." ● WEST VIRGINIA: "There is less chance of the local branch making deals with opposition theatres under B-3." ● WISCONSIN: "We are made to put up front money, and if we only knew the other bids I am sure we could sue the film companies."



## QUOTES No. 2

### (Actual SUGGESTIONS on how Competitive Bidding can be made to operate fairly)

- **ARKANSAS:** "Perhaps open bidding would be a good solution with a law forcing the film company to sell to the highest bidder. I only have one competitor and we are both operating at a loss. Two film companies favor him and one favors me. I think I get an even break on the rest of the companies."
- **CALIFORNIA:** "We think the best bidding system would be the same as a contractor faces on a government bid, with each party to the bidding being present, as well as the distributor, and possibly a Federal representative. Then the best terms per bid should be final, with no if's or but's."
- **CALIFORNIA:** "Rigid rules for qualifying to bid should be a major consideration—and should prevent experienced promoters (buying and booking agencies) from destroying healthy situations, by putting gullible people into show business, on the promise they can get first run pictures. Most self-termed 'buyers and bookers', who own no theatres, are quick to promote their own income opportunities, at no risk to themselves. I still favor the good old days, of Board of Trade clearance and of the safeguarding of runs to established professional theatremen."
- **CONNECTICUT:** "Bidding is for film companies only. If a solution could be worked out for a split of product, an agreement of some kind should be reached. In the long run no one gains, and even the people who force bidding eventually change their tactics if they do not have the theatre."
- **DISTRICT OF COLUMBIA:** "All bidding to be sealed—all pictures to be trade screened—and all bids to be opened in the local exchange, in the presence of bidders. A copy of the bid transmission sheet as sent to New York, could then be given to each bidder, and an award could be made by New York within 48 hours."
- **FLORIDA:** "I have no suggestions on how bidding can be made to operate fairly until such time as the U. S. Department of Justice sets up rules and regulations for bidding that both the distributor and exhibitor would go by. At present, the distributors are making all the rules, and with their terrific legal departments which seem to be the nucleus of present day film business, are getting away with murder, and ruining the motion picture business."
- **FLORIDA:** "Impartial supervision such as A.A.A. (American Arbitration Assn.) etc.—plus 'open bidding'."
- **FLORIDA:** "I believe an equitable split of product on a scale percentage basis is possible also. One chain operation in our city is allowed to bid two theatres for first run. This should not be allowed under the Consent Decree."
- **GEORGIA:** "Feel there should be something done whereby exchanges could not force you to bid against a theatre that in a two-year period cannot in any way compete with you. An alternative would be, to put such theatres on a trial basis and, when their inadequacy is proven, knock them off the bidding lists. Stock answer now is that distributors can't stop such annoyance bidding, that exhibitors must do this."
- **ILLINOIS:** "1. All bid invitations in a given area to be sent at the same time. 2. All bids to be open to examination by all bidding parties. 3. If all bids are rejected, let a second bid be made on that same day, or a third bid if necessary, but always award the picture on that date."
- **KENTUCKY:** "1. Face up Bids. 2. A ceiling put on the picture as to price—(i.e. what that picture would be sold for in a comparative situation that is not bidding for product, plus 10% or 20%) just like the O.P.A. did during the war. 3. All contracts on bidding to be sent to a 'Watchdog Committee', to police and enforce this."
- **MAINE:** "Open bids, with possibly a district board hired by funds supplied by all theatres wishing to participate."
- **MARYLAND:** "I doubt that anyone has really profited from bidding other than the film companies. Most theatres have demanded bidding to step up their availabilities. I have always been a first sub run. I have now been able to work out a deal with some film companies where I permit my opposition (a drive-in) to play day and date. In this way I get a 5% differential in film price, the film companies get more money, and my opposition is satisfied. In this way there is never any doubt about my theatre playing all of the pictures that I consider desirable."
- **MASSACHUSETTS:** "In most cases the distributors who now evaluate the bids do not know what type of theatres are competing against each other, for they have never been there. It would be a good idea if such men would visit each situation in person."
- **MISSISSIPPI:** "Allow time for the men who are remote from exchanges to evaluate a picture from the reviews in the trade press. I like the reviews in MOTION PICTURE EXHIBITOR, but they are often too late to help."
- **PENNSYLVANIA:** "We would like to suggest that every film company institute opening bids as 20th Century-Fox now has in practice, and we are sure that if Fox can do this, so can the other companies. I am sure that no one could dispute that this method would give equal opportunity and fair treatment to all the theatres involved."
- **TENNESSEE:** "Naturally bidding is always avoidable—just don't bid! Maybe you can stop eating too! I think it would be a great thing if a committee could step into bidding situations and after study dictate 'splits' to exhibitors involved, subject to change every 3 months, upon application of one exhibitor. And an automatic review for change once a year. Or any plan that gets experienced, honorable men from outside the local situation to study, recommend, and oversee the film practices. Of course, the exhibitors must accept fully, and they will not do that."
- **TEXAS:** "Pictures to be offered on a basis that is competitive to all theatres. Not showing a preference to smaller indoor houses because they belong to large chains or because it 'always has been that way'."
- **UTAH:** "We want bidding granted among all theatres that are in substantial competition. This the distributors are not doing. If arbitrary zones are established, then we want simultaneous availabilities established in all runs. This the distributors are not doing. We want availability dates set forth in first-run invitations to bid. This some distributors are not doing. We want second and third run availabilities keyed off the first-run availability. This distributors are not granting."
- **VERMONT:** "1. Bids should be opened at the branch office. 2. All parties concerned should be present. 3. If a bid is rejected for other than money reasons, then the losers should be notified of the reason."
- **WASHINGTON:** "Acceptance of bids should be in arbitrator's hands. As it is now, distributors accept 50%-60% bids especially with big guarantees, but reject most flat bids on pictures that have to be double billed. Or they stall until the value of a picture is reduced, thereby in effect setting back our run 30 to 60 days."

the first swing to the "YES" column. 93 executives, representing 352 bidding theatres, actually replied; and nearly 54% agreed that this was a much fairer method.

Question B No. 3 read: "Would you prefer 'face-up' bids, where you know immediately all competing bids, and the final winner within 24 hours?" This latter question swung to the "YES" column by a still wider margin of 88%. The 106 executives who replied, represented 343 bidding theatres, and obviously the percentage voting for this method would have been bigger if some had not passed it in order to vote for the earlier B No. 2.

So it seems pretty certain that theatre executives do not like bidding, but if there is no alternative, want to be sure of quick, honest, and fair bidding, such as is possible under B No. 2 and B No. 3—with the emphasis on B No. 3. Elsewhere in this report are some actual write-in opinions (QUOTES No. 1) that are on file, and that further verify this conclusion. It is certainly evident that theatremen are not looking for "an edge"—but only for "a break."

### TABULATION No. 3 (Question C)

(105 executives, representing 363 theatres, replied. Tally represents number of check marks on each of five specified "abuses")

- |   |            |
|---|------------|
| D. Favoritism to a particular buyer?                    | 84 (80% )  |
| E. Working one theatre against another with false tips? | 68 (64.8%) |
| A. Violation of supposed secrecy?                       | 64 (61% )  |
| C. Changing of bidding terms?                           | 35 (33% )  |
| B. Changing of dating requirements?                     | 23 (21.9%) |

NOTE: In addition to the above, 13 write-ins referred to seven other "abuses", some of which relate pretty closely to the above.

### SUSPICIONS, AND SUPERVISION BELIEFS

Question C was divided into two parts, with the first being subdivided into the five claimed "abuses," or suspicions of "abuses," most commonly found in the mail received from theatremen in recent months.

The attached TABULATION No. 3 lists all replies on all five points, with 105 executives, representing 363 theatres actually replying. No. D (the suspicion that film distributors showed favoritism to a particular buyer) was singled out by 80% of all replying executives. No. E (the belief that false tips are used by film distributors in order to work one theatre against another to increase film prices) was next most common, singled out by 64.8%. And No. A (the belief that secrecy was violated) was the next most common, with 61%. No. C and No. B were less important, with 33% and 21.9% respectively.

Some of the write-ins also were interesting.

A California theatremen believed that a serious abuse was the asking for bids



"before pictures have been reviewed by the trade press"; and this was also specified by a Mississippi theatremen, by one from Tennessee, and by one from Virginia. One in Florida believed that a serious abuse was "distributors specifying the minimum terms that they will accept." Another in Florida specified "adjustments in open bidding situations, to offset losses experienced by the winning bidder"; and a Pennsylvanian also complained of "hidden kickbacks." Still another Florida theatremen objected to "disregard of bidding requirements."

A Louisiana executive felt a major abuse to be "the rejection of all bids, and negotiations with one of the bidders, with the others given no chance"; and another from New Mexico concurred wholeheartedly. A third executive from Pennsylvania also mentioned this. A New York exhibitor felt that "building up the worth of a picture (false tip) in order to get an unwarranted high bid" was important. Out of Oregon came the often claimed "setting availabilities to fit the needs of a favored theatre, or a period of film scarcities."

Such is the write-in comment under the first part of Question C.

The second part of Question C asked: "What types of BIDDING supervision do you believe are necessary in order to avoid abuses?" Naturally, this had to be a write-in, and because it required constructive commitments, many theatremen ducked it completely. However, there was a noticeable preference for open or face-up bidding. Most common supervision belief specified that "all parties should be present when the bids are opened." Variations on this same theme believed that "a representative of a rival film company" should be present, too. And that, in addition to all parties being present, "the particular picture to go to the highest bidder regardless of grossing potentials."

Second most common supervision belief recommended "an impartial judge or arbitrator." Prominent among the latter were: the A.A.A. (American Arbitration Association), a paid reputable executive, and even the Federal and State governments and their Departments of Justice.

Among other beliefs were: "Publish the winning bids and conditions in the trade papers"; "all bidding in all exchanges to follow the same system and routines"; "bids to be sent to all bidders at the same time, as well as opened at the same time"; and "no circuit buying."

By and large there seemed more confusion in arriving at some plan that would avoid abuses than there was in labeling the abuses themselves. A good bit of this may stem from the very small amount of knowledge that theatremen have about their rights or prerogatives under bidding; and from the fact that, as small individuals, many can't afford the big time lawyers who jockey the normal big distributors into their maximum "edge," short of suit.

#### SUGGESTIONS AND COMMENTS

Final question in the Competitive Bidding questionnaire read: "If bidding is unavoidable in your territory . . . and there seems to be no other alternative . . . do you have any suggestions on how it can be made to operate fairly, and 'with equal opportunity for all' as required by the U. S. Department of Justice?"

#### QUOTES No. 3

#### GRIPES, often completely local or personal, but always about Competitive Bidding)

● ARKANSAS: "Population 2655 with one hardtop theatre, and one drive-in near by, so bidding has closed my theatre after 40 years. Film companies actually bid for you when they tell you no bids will be accepted under 50% of the gross. The only way to get even with them is to close. I did."

● CALIFORNIA: "The distributors have a bad policy of 'rejecting all bids', with the hope of squeezing more out of the exhibitors, even though some bids are adequate."

● FLORIDA: "My opposition runs a first run house all of the time, which is OK. But they also have another run-down, no-good house in which they often put a big picture and run it for a month or more, just to keep anyone else from getting it. The rest of the time this latter house plays second run. This practice is illegal."

● MAINE: "Bidding benefits only the distributor and not the exhibitor. There is no question in my mind, that in many cases bids are disclosed to opposition bidders."

● MISSOURI: "How can anyone justify a second class building, with 500 used seats, and used equipment, bidding against a modern 1100-seat house?"

● NEW MEXICO: "A referee is necessary. Circuits over-bidding, and deliberately losing money to break a competitor; and very wealthy exhibitors using other theatres to hold up those that are on bid is not really competition, but it has been allowed."

● NEW YORK: "In my situation I have direct competition, with my availability behind two indoor houses, in straight buying. Being held behind these two situations that are booked by a booking combine, in most instances puts me behind other drive-ins and big circuit theatres in the same area. For me to survive, with any degree of success, I had to go into bidding even though it did cost me a few dollars more on product."

● NEW YORK: "It seems to me that the exhibitor with the 'long purse' wins the important pictures. And this is just what the Supreme Court was afraid of in its decision."

● NORTH CAROLINA: "As the owner and manager of only one theatre, I do not have a chance to win any first run good pictures, against a man with three or four theatres in the same town. If the film companies would divide the first run shows equally between each theatre, on straight per cent (30% to 40%), then we all would fare alike."

● OREGON: "I cannot see where bidding is, or can be, fair under the present system of controlled product shortages."

● OREGON: "Portland territory bidders have suffered every conceivable bidding abuse. Distributors conspire to juggle availabilities to favor the needs of particular theatres. Via bidding, distributors auction the limited prints, among theatres that are not competitive. And distributors keep each other constantly informed as to the bids and the awards made. Portland sub-runs bid for 2nd, 3rd and even 4th run availability."

● PENNSYLVANIA: "How can it operate fairly. The man or firm that has the most money will always win."

● PENNSYLVANIA: "We represent 15 bidding situations, and, in some of these, a solution could be reached, but we find that the film companies do not want to insist that a fair and equitable split be made. Therefore, we are of the opinion that they encourage bidding, in order to secure higher film rentals from these situations. We know that in bidding, there are those who have favorable contacts, and therefore have an advantage over the other situations. With some of these distributors, we are the ones with the favorable contacts, but we do not feel honorable in accepting such favors."

● SOUTH DAKOTA: "For the most part, I do not have much trouble with the film companies on the manner in which they handle the bidding. My problem is with my competition. I have the best downtown house plus a drive-in, to his single downtown theatre. I have offered him half of all the product released, but he still insists upon bidding."

● TENNESSEE: "I am being forced to bid on pictures that are not reviewed until sometimes two weeks after our bids are due; and on some of these pictures, we are being told we will have to advance prices and extend playing time."

● TENNESSEE: "It should constitute an 'unfair situation', and bidding should be thrown out, when an exhibitor has operated a theatre 25 years and a competing drive-in throws the town on bid simply to force the established theatre owner to buy him out. This is especially bad when the competitor has a buying and booking service in the exchange center, that can see every film, and get valuable information, 'one way or another', from personnel in the exchanges. It is physically and financially impossible for me to go to Memphis to see every film, and to obtain similar information. The buying power of the buying service becomes a factor. I bid my house against a competing drive-in, five miles away—and this town has less than 3500 population."

● TENNESSEE: "The small independent should be allowed some product without bidding. One district manager suggested I 'get together', with my circuit opposition, of course. The circuit can take a loss longer than I can, and apparently prefers to bid on everything."

● TENNESSEE: "In our situation (two closed theatres) we must bid against two drive-ins while two circuit houses on our same 30-day availability are not required to bid. We do not feel conventional houses should be required to bid against drive-ins, but that each type of operation should be allowed to serve the patronage which prefers it. We haven't enough buying power to buck the circuit, and the film distributors claim the drive-ins deliver more film rental; but they take too short an experience time to judge. We must pass up many pictures because we can't compete in bids with front money guarantees."

● TEXAS: "Bidding is, in my opinion, legal cheating. The exhibitor has absolutely no chance to bid intelligently on a picture. Bids are requested before the picture is trade screened or reviewed, and we have no way of knowing what the picture would be worth. Distributors know very well what a picture is worth in every town."

● TEXAS: "There is no reason for bidding here, because my competitor and I have agreed to stop and to split the product. But the film companies will not even talk about this, and have told us that they want bidding, because it makes them more money, and they want to keep the competitive conditions. We have also discussed this with the Justice Department, but they will not enter into the question. I believe the film companies have bought off the Justice Department with gifts, and New York entertainment."

● VERMONT: "Distributors won't give pictures to us, even when no one else bids on them. If they don't like our bid, they refuse to sell us, even though no one else wants the pictures. They don't care what we can afford."

● VIRGINIA: "Bidding can never be made fair for the small rural theatre such as ours. Lately a drive-in opened with a Washington buyer and booker, and since then he has demanded bidding in most exchanges. I am enclosing a sample of a bidding demand (\$200 guarantee against 50%—5 days including Sunday)."



Replies were many and varied, with nearly all of the 124 theatre executives "taking his cut" at the bidding "ball." Space does not permit publication in their entirety, but following close study, we were able to divide the more interesting ones into what could be truly considered "suggestions" (QUOTES No. 2), and into what could be better termed personal or localized "gripes" (QUOTES No. 3). In any event, we feel that both are germane

### "Negotiated" Bidding

Legal opinion has been obtained, that the basic tenet of "Equal Opportunity for All" would only be violated if a distributor should reject all bids, and should then start to negotiate an "improved deal" with some one bidder other than the original high one, or with some "outsider" who previously had the right to bid but did not exercise it. After all bids have been rejected, negotiations for an "improved deal" can be conducted, without question, with the original high bidder, or completely new bids can be invited from all bidders, including the "outsiders." But the whole purpose of Competitive Bidding would be obviated, if a distributor should use it as a trial balloon to judge the maximum price he can obtain, and then should use that maximum price as a negotiating wedge on others. Equally wrong would be the rejecting of all bids, and the negotiating with anyone of a deal that is lesser than that of the original high bidder.

The safest procedure for a distributor, after the rejection of all bids, would be to negotiate with all bidders, and he may have to do this if he negotiates with anyone other than the highest previous bidder.

to the issue, and are important to any real study of Competitive Bidding. Effort has been made to edit out personalities, and charges against specific individuals or companies, as occasionally contained in the "gripes"; but otherwise they are substantially as the cooperating theatre executives stated.

The comments in both of these latter quotes seem to further verify the more pin-pointed opinions found earlier in this survey: (1) Theatre men as a class don't like bidding, and some even view it as the eventual ruination of the motion picture theatre business. (2) Theatre men as a class believe that, where bidding is unavoidable, it should be conducted in a fair, honest, and above-board open or face-up fashion, and not be manipulated to become a film selling or pricing gimmick. (3) Theatre men as a class believe that, at the exchange level, there is much favoritism, unfairness, actual dishonesty, and possibly collusion, being worked under the cloak of the supposed secrecy now surrounding bidding. And, (4) theatre men as a class are obviously thoroughly confused as to what is, or is not, required of them under bidding, and as to what rights and prerogatives they possess in the bidding method.

As a trade paper, we don't feel that our obligations or duties go beyond an honest and thorough analysis and appraisal of the conditions which exist, and some realistic suggestions that might serve to improve them. We have no desire to become either an industry lawyer—or a cop to pursue any lawbreakers. We may feel that the exhibition side of our industry is working at a distinct disadvantage because of the fragmented nature of its ownership, and of its many theatre owner associations. The resultant lack of single leadership, and of strong legal advice and defense, in a field that is litigation conscious, is obviously a handicap.

We may feel that the often clumsy, and sometimes conflicting, testimony of different theatre associations before the recent Senate Small Business Subcommittee hearings furnished proof of that. But all of this is a theatreman's problem that requires a theatreman's solution.

As a trade paper, we neither feel that all distributors are inherently wrong or that all exhibitors are inherently right. Both factions probably have their share of both rogues and angels. But we are fresh out of both horns and halos. So we are pursuing a policy of turning the bright light of publicity and research on what many believe to be a serious cancer in our intra-industry relations.

Because all factions of this industry ultimately depend on one another for success, we leave it to all men-of-good-will to right any wrongs which exist.

We hope they will take it from here!

### A Point To Remember:

We understand on good authority that it is the attitude of the Department of Justice that:

1. A DISTRIBUTOR DOES NOT HAVE TO SELL CLEARANCE.

2. A DISTRIBUTOR DOES NOT HAVE TO SELL EXCLUSIVELY.

He MAY . . . but he does not HAVE to!

Many "old timers," who are still thinking of their film buying relationships in terms of the pre-Paramount case, and of the clearances and "protection" that were considered their right, should pay close attention to the above. No theatre today owns the title of "first run." Particularly under Competitive Bidding, anyone with a suitable theatre, who wants the title, has the right to bid for it.

## Oscar Derby Starts As Hollywood Nominates Its Best For '56 Year

HOLLYWOOD—Academy Award nominations were revealed last fortnight and aroused their usual nation-wide interest.

Nominees for the best performance by an actress are Ingrid Bergman for 20th-Fox's "Anastasia"; Carroll Baker for Warners' "Baby Doll"; Katharine Hepburn for Paramount's "The Rainmaker"; Nancy Kelly for Warners' "The Bad Seed"; and Deborah Kerr for 20th-Fox's "The King And I."

Nominees for the best performance by an actor are Yul Brynner for 20th-Fox's "The King And I"; the late James Dean for Warners' "Giant"; Kirk Douglas for MGM's "Lust For Life"; Rock Hudson also for "Giant"; and Laurence Olivier for Lopert's "Richard III."

Nominated as best motion pictures were Todd-AO's "Around The World In 80 Days"; Allied Artists' "Friendly Persuasion"; Warners' "Giant"; 20th-Fox's "The King And I"; and Paramount's "The Ten Commandments."

Nominees for best supporting actress

are Mildred Dunnock, "Baby Doll"; Eileen Heckart, "The Bad Seed"; Mercedes McCambridge, "Giant"; Patty McCormack, "The Bad Seed"; and Dorothy Malone, U-I's "Written On The Wind."

Best supporting actor nominations are Don Murray, 20th-Fox's "Bus Stop"; Anthony Perkins in "Friendly Persuasion"; Anthony Quinn, "Lust For Life"; Mickey Rooney in RKO's "The Bold And The Brave"; and Robert Stack, "Written On The Wind."

Best direction nominations went to Michael Anderson, "Around The World In 80 Days"; William Wyler, "Friendly Persuasion"; George Stevens, "Giant"; Walter Lang, "The King And I"; and King Vidor, Paramount's "War And Peace."

Best song nominations are "Thee I Love," from "Friendly Persuasion"; "Julie" from MGM's "Julie"; "True Love" from MGM's "High Society"; "Whatever Will Be, Will Be" from Paramount's "The Man Who Knew Too Much"; and "Written On The Wind."

## Goldwurm Opposes Foreign Oscar Setup

NEW YORK—Jean Goldwurm, president, Times Film Corporation, last week expressed vigorous opposition to the procedure of the Academy of Motion Picture Arts and Sciences in selecting European films for Hollywood "Oscar" nomination.

Goldwurm said the Academy was unfair in limiting each foreign country to only two entries for consideration, as well as for accepting entries which had not yet played in the United States.

"A picture acquired for American distribution," Goldwurm continued, "requires so much preparation before it is ready for American consumption that many months elapse before it is shown to the public. Consider then, the case of the award-winning foreign film which has not yet been imported. By the time we have finished the editing, the sub-titling and the preparation of advertising, promotion accessories and sales presentations, the effect of the award is sharply reduced. On the other hand, every winning Hollywood picture, or those foreign films which already have made their American debut, can cash in immediately on their awards."



# BROADWAY GROSSES

(As of this Monday)

## Let George Do It

NEW YORK—The advent of riotous rock 'n' roll in person and on the screen at the Paramount; some strong, new product at the Roxy, Radio City Music Hall, etc., and George Washington's birthday did the trick over the weekend and resulted in some hefty boxoffice grosses.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

**"Don't Knock The Rock"** (Columbia). Paramount (\$47,654)\*—With Alan Freed and Rock 'N' Roll on stage, this was heading for a phenomenal \$130,000 for its first, and only, week.

**"Oh, Men! Oh, Women!"** (20th-Fox). Roxy (\$81,388)—The opening week was bound to top \$95,000, with Thursday through Sunday accounting for \$78,594. Ice show on stage.

**"The Spirit Of St. Louis"** (Warners). Radio City Music Hall (\$146,192)—Thursday through Sunday garnered \$112,000, with the first week sure to hit \$170,000. Usual stage show.

**"Battle Hymn"** (U-I). Capitol (\$39,813)—The second week was estimated at \$35,000.

**"The Incredible Shrinking Man"** (U-I). Globe (\$11,854)—Opening was strong with the first session sure to top \$17,000.

**"Mister Cory"** (U-I). Mayfair (\$15,087)—First week just about average at \$15,000.

**"Full Of Life"** (Columbia). Astor (\$24,538)—Still fine with \$27,000 in sight for the second week.

**"Baby Doll"** (Warners). Victoria (\$21,930)—The 10th week still lingered at around \$20,000.

**"Edge Of The City"** (MGM). Loew's State (\$18,644)—The fourth week was down to \$16,500.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.



# The NEW YORK Scene

By Mel Konecuff

MIKE TODD had lunch with the press the other day at Toots Shor's. Several things were clear by the time the session ended.

He will make "Don Quixote" in the spring of 1958 in Spain with Cantinflas as one of the stars. This is definite. It will be a show on film, a no-budget one like "Around The World In 80 Days." To enable him to see his rushes almost daily, he is building a special printing and developing unit on a truck for use at the scene.

He is sorry he was unable to make "War And Peace," but the receipts coming in on "Around The World" make him feel good about it.

"Quixote" will be on a scale to justify roadshowing it, and he predicted this method of exhibition would be here for a long time. In other words, he contended that movie-going is premeditated, with the haphazard attitude of "Let's go to the movies" no longer a big factor. He estimated that 100 theatres could bring in 50 to 60 per cent of the overall gross and that this number of houses could play to 85 per cent of his potential customers. He expects the film to run two hours and 10 minutes with an intermission, and S. J. Perlman will write the script.

Todd, who expressed the hope that he may never become a "room temperature producer," will also make a series of operas on film at the La Scala opera house, seven the first year and three or four after that. He is also considering a film based on the life of the late Arturo Toscanini, and is playing around with a "gimmick" that permits limited viewing of a 3-D film without glasses. He admitted that the story is the thing, processes or no processes. He doesn't believe in standing still. That's the trouble with this industry, said he.

Questioned about returns thus far on "Around The World," he professed ignorance remarking that all he knows is that audiences applaud before they even buy their tickets. He didn't want his moneymaker to play the "nickelodeons" as he termed ordinary theatres, because you usually can't see, can't hear, and they sell popcorn. Said he, "If they want to play my picture, they'll play it my way."

"Around The World" is expected to be franchised out to selected houses in certain areas. Where this can't be accomplished, he'll buy his outlets as he did in Boston and as he intends to do in Washington.

Lunch was good, too.

**THE METROPOLITAN SCENE:** That Charlie Levy, ad-pub director at Buena Vista, thinks big. The other day an expressman staggered in with a huge package containing pressbooks, streamers, hangers, one sheets, lobby stills, etc. The only things missing were 24-sheets and valances. It was to show what's available to theatremen about to play "Cinderella." . . . Norman Elson, president of Embassy Theatres, points out to the public in newspaper ads that his houses have completed renovations. He invited inspection. . . . Herman King was in to discuss a possible switch in campaign now that U-I is to distribute "The Brave One." . . . The incredible "The Incredible Shrinking Man" hits the promotion road via p.a.'s by star Grant Williams. Everybody's waiting to see how this novelty goes. . . . Tony Randall was on hand at the Roxy to help open "Oh Men!, Oh Women!" . . . We don't know what the significance of this is, but we have been informed that hospitals have been requesting copies of the record album out on "Baby Doll" for the entertainment of patients.

## Columbia, Warwick End Pact

HOLLYWOOD—Columbia and Warwick Film Productions, London, last week announced the termination of a producing and releasing contract, effective Dec. 31 last. Warwick signed the financing and distribution agreement with the Columbia organization in 1952.

Before dissolution of the contract, Warwick will deliver three films to Columbia, "Uncle George," "High Flight," and another not revealed. The British company was organized by Irving Allen and A. R. Broccoli.

## I N D E X

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February 27, 1957

## SCTOA Asks Probe Of RKO-UI Deal

HOLLYWOOD—Investigation of the RKO deal with Universal for the domestic distribution of the former's product was requested of the Justice Department last week by the Southern California Theatre Owners Association, in order to determine "the effect upon competitive conditions" in the industry.

In his letter to Victor R. Hansen, assistant attorney general of the anti-trust division of the Department, SCTOA president Harry Arthur, on behalf of the directors, said that such a probe would serve not only to determine the legal status of such transactions but also to guide the government in deciding whether similar agreements between other distributors should be prevented.

The SCTOA, he said, feels that the situation may tend to diminish competition in production and distribution.

The Department of Justice in Washington declined immediate comment on the proposal.

## Rank Names Pillot To Exploitation Post

NEW YORK—Leo Pillot, veteran industry promotion specialist, has been named exploitation manager of the newly formed J. Arthur Rank Organization of America, it was announced last week by Geoffrey Martin, director of advertising, publicity, and exploitation. Pillot resigned from Paramount to assume his new duties.

Pillot, prior to his affiliation with Paramount, was special events manager and exploitation manager for 20th-Fox. Following his discharge from the U. S. Air Force in 1945, Pillot was special events director for Columbia.

## Paramount Newsreel Bows Out

NEW YORK—The final issue of Paramount Newsreel started in 1927, was released last fortnight. As previously announced, the laboratory operating in connection with the reel will continue to function and will process Paramount product and be available for outside accounts.



# Congressional Report Favors Toll-TV Trial

## FCC Urged To Reject Argument That It Can't License Pay-As-You-See; Public Interest Main Point

WASHINGTON—A trial of subscription television in selected geographical areas was expected last week to secure the endorsement of the Senate Interstate and Foreign Commerce Committee in the course of an executive meeting being held today (Feb. 27).

The legislators were to consider a report urging the Federal Communications Commission to reject the argument that its authority to license toll-TV is unclear, contending that the principal question is not whether the FCC can, but whether it should, approve trial licenses.

In the opinion of its draftsmen, the report stated that there is no way to judge the merits or disadvantages of the controversial system other than by giving it a fair trial for two or three years under strict controls.

The experiment with pay-to-see programs, however, was not guaranteed were the Senators to approve the report, the final decision pending the decision of the FCC. Although the Commissioners might wish to abide with the expressed wishes of the Congressional body to which they are immediately responsible, the Committee's vote would not be binding.

Although two Commissioners, chairman George C. McConaughy and Robert E. Lee, have publicly supported the thesis of existing authority and Lee has called for a trial period, a great deal of evidence taken at public hearings with respect to toll-TV's relation to the public interest remains to be analyzed.

## Vogel Pact Extended

WASHINGTON—The Securities and Exchange Commission reported last week that the employment contract between Loew's, Inc., and Joseph Vogel, president, has been extended five years to Oct. 21, 1961. The agreement originally was entered into on Aug. 11, 1941, and Vogel's contract as head of Loew's was acquired last October from the Marcus Loew Booking Agency, which was assigned the agreement in 1941.

The SEC report further noted that Vogel's remuneration as head of Loew's is \$2,140 per week, according to the salary agreement of both parties of Aug. 6, 1952. Expenses for Vogel and his family while traveling are provided for also in the agreement.

## \$3 Million Asked In Suit

NEW YORK—An anti-trust suit was filed last fortnight in U. S. District Court by Morris Stein, operator, Corona, Queens, against the eight majors and their subsidiaries, Century Theatres, Loew's Theatres and Realty Corporation, and the Marcus Loew Booking Agency.

Treble damages of \$3,000,000 are sought from the defendants, who are charged with conspiring to alter the theatre's run after it changed hands.

## Okla. Exhibitor Plans First-Run Films On TV

BARTLESVILLE, OKLA.—Phil Hays, local theatre operator, announced last fortnight that he expects by May 1 to be piping first-run movies into home television sets here for \$9.50 a month. He said he is negotiating with Southwestern Bell Telephone Company and the Public Service Company of Oklahoma for transmission lines and equipment, and announced plans for a headquarters building.

Hays plans to use regular 35mm. theatre film to transmit his motion pictures throughout Bartlesville. A lead wire from the main coaxial cable will be attached to the switch for an unused channel on a subscriber's television set.

He expects to run the system from noon to midnight daily using three different films a week. There is a possibility they will be the same films he uses at his Bartlesville theatres. There will be no commercial advertising.

## Cantor On NT Board; Financing Plan Aired

LOS ANGELES—National Theatres stockholders, at the annual meeting last week, elected Gerald Cantor to the board of directors to replace the incumbent George E. Heyman, Jr., under the corporation's cumulative voting system, with 12 candidates nominated for the 11 man board. All other board members were reelected; in turn, the newly constituted board met and reelected all officers.

Cantor, in thanking stockholders for their support, said he favored a three point program for the company which would use available funds to purchase common stock; would improve theatres now operating at satisfactory profit and eliminate unprofitable theatres; and would use other available funds for diversification purposes. Elmer Rhoden, NT president, when queried on his reaction to the outcome of the board election, noted that Cantor has expressed approval of the management and that his activities have increased the value of the corporation's stock.

Prior to the election, Rhoden reported that major studio libraries released to television have not damaged boxoffice receipts and that top-budget new attractions have been doing excellent business at advanced admissions wherever shown. He said the company has set aside \$2 million to establish a film financing company to provide funds for independent producers, as a step toward overcoming product shortages.

## Houser Joins Selznick Firm

HOLLYWOOD—David O. Selznick announced last fortnight that Mervin Houser, formerly with RKO, had joined Selznick Company, Inc., as director of publicity. He will headquarter at RKO studios.

## MPAA Board Meeting To Discuss Arbitration

NEW YORK—A meeting of the board of directors of the Motion Picture Association of America and the national distribution committee of the MPAA was scheduled for yesterday (Feb. 26) to discuss exhibition requests for a joint meeting to formulate an industry arbitration system without film rentals and sales policies. This meeting had been postponed from Feb. 18.

This is the first distribution move on arbitration in over a year, and indicates that distribution has taken definite cognizance of exhibition's new policies and desires.

In reply to TOA and Allied requests, RKO Radio Pictures, Republic, Allied Artists, 20th-Fox, United Artists, and Columbia have replied favorably to their request for a meeting aimed to work things out for mutual benefit and betterment of industry conditions. Favorable replies were expected momentarily from at least two other companies, Loew's and Universal.

## MPAA Favors New York Festival, Movie Jubilee Joint Campaign

NEW YORK—Following a luncheon meeting of the Motion Picture Association of America at the Harvard Club last fortnight it was announced that an effort will be made to tie in the Golden Jubilee of Motion Pictures with the New York Summer Festival, which will be observed again in August.

Harry Brandt, ITOA head, will endeavor to ascertain how much the city will cooperate in such participation. Roger H. Lewis, UA national director of advertising, publicity and exploitation, who presided at the session, proposed that once the Jubilee campaign is set steps be taken immediately to enlist the cooperation of a working committee on the west coast; and to make available to the 23 educational TV stations specially prepared Jubilee footage.

## Friday Heads Comerford Firm

SCRANTON, PA.—Thomas F. Friday, newly elected president, Meco Realty Company, last fortnight announced the election of directors and other officers of the firm. Frank C. Walker and Friday were reelected directors, and John E. Coyne was elected a director to succeed J. J. O'Leary, who retired recently.

The Meco firm is the M. E. Comerford organization which since a merger July 2, 1956, represents the various Comerford companies. The elections came at a stockholders meeting.

Officers elected are Walker, chairman of the board; Friday, president; Coyne, executive vice-president and general manager; Thomas J. Walker, vice-president; Robert P. McDonough, treasurer; Thomas P. Cronin, secretary; and Dorothy Rafferty, assistant secretary. All have been associated with the Comerford company for many years.



SOON...

IN  
THE  
TRADITION  
OF  
THE  
HIT-  
MAKER...

Samuel  
Fuller's

# China gate

CINEMASCOPE

STARRING

THE WONDERFUL TALENT OF Gene Barry...

THE BRILLIANT YOUNG PERFORMER Angie Dickinson...

AND THE OUTSTANDING ARTISTRY OF Nat "King" Cole IN HIS FIRST DRAMATIC ROLE

WRITTEN, PRODUCED AND DIRECTED BY Samuel Fuller

A GLOBE ENTERPRISES PRODUCTION RELEASED BY 20TH CENTURY-FOX

WATCH FOR IT FROM 20th!





# UA Investing Profit In New Films; Record \$6,000,000 Promotion Set

NEW YORK—United Artists will continue to invest all earnings in future production, president Arthur B. Krim told the company's sales convention last fortnight. Since the present executive team took over the leadership of United Artists in 1951, all profits have been applied to new product. In that period the five-man management group, now co-owners, has received no dividends or other emoluments, Krim said.

Krim reported that UA will invest more than \$40,000,000 in production for this year, representing virtually 100 per cent financing of its releases.

A record \$6,000,000 promotion drive will back United Artists' "blockbuster" release program in the next nine months, vice-president Max E. Youngstein announced in the convention. The budget is the biggest ad-publicity-exploitation outlay ever set by UA for a like period.

Youngstein disclosed the record campaign as he detailed the 48-feature release schedule for 1957 and the product in preparation for 1958.

Roger H. Lewis, UA's national director of advertising, publicity, and exploitation, reported at the convention workshop session that the field exploitation staff will be expanded to more than 50 men, the biggest ever to handle regional promotion of United Artists releases.

## Regional Conferences Set

United Artists has set a series of local sales conferences at each of its 33 exchanges in the United States and Canada to map regional phases of the new blockbuster distribution program.

The plan of intensive local-level meetings was announced by William J. Heineman, vice-president in charge of distribution, who presided at the national conclave with general sales manager James R. Velde.

The series of regional conferences was to be directed by UA's six district managers. Eastern and southern division manager Milton E. Cohen and western division manager Al Fitter were to tour their territories in a follow-up to the local conventions, meeting with branch staffs, exhibitors, and circuit officials.

## Para. Honors Owen And Deneau

NEW YORK—Sales executives Hugh Owen and Sidney Deneau will be honored during March, by the Paramount Film Distributing Corporation field forces for their successful captaincies of the company's recently concluded six-month "Salute to George Weltner." Weltner is president of Paramount Film Distributing.

Owen, vice-president of the distribution organization, will be paid tribute in the naming of the month of March "Hugh Owen Month" by the division and branch managers and other sales personnel in the eastern half of the United States, which Owen manages.

Deneau, the company's western sales manager, will receive similar tribute from the division and branch managers and other sales personnel situated in the Western half of the U. S. For them it will be "Sid Deneau Month."



At a recent meeting in New York, United Artists president Arthur B. Krim, seated, center, announced a \$6,000,000 promotion for the company's "blockbuster" release program in the next nine months. Seen with him, seated, are Robert S. Benjamin, right, chairman of the board; William J. Heineman, vice-president in charge of distribution; and, standing, vice-president Max E. Youngstein, right, and James R. Velde, general sales manager.

## Not Enough Films Available - Sindlinger

RIDLEY PARK, PA.—Albert Sindlinger, president, Sindlinger and Company, in the latest issue of his firm's "Motion Picture Audience Action Index," reported last fortnight that "a self-imposed depression" faces the motion picture industry between now and April 30 because there are not sufficient pictures to satisfy the desire of the public who want to go to the movies.

His statistics are said to reveal that there are "an increasing number of persons registering the complaint that 'there are no new pictures opening that I want to see'."

In other words, Sindlinger said, "the industry has a market but not enough good product to satisfy the market. Had there been a few more pictures in release and had all those in release been pre sold, the level of business now being reported could be running 20 per cent ahead of last year," Sindlinger concluded.

## Award To Goldenson

NEW YORK—Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, last week received the Humanitarian Award of the March of Dimes, in recognition of his "long-time devotion to human welfare activities," at a testimonial dinner held in the Grand Ballroom of the Waldorf-Astoria Hotel. The presentation was made by Spyros P. Skouras, 20th-Fox president.

In accepting the award, Goldenson urged positive action on a "program of training and recruiting of scientific personnel for medical research" in appropriate ratio to the effort the nation gives to military research. He called for the adoption of a comprehensive program which would also substantially strengthen voluntary health organizations.

## I. A. Department Set For Film Salesmen

NEW YORK—The IATSE has established a new organizational entity, the motion picture salesmen department, for the enrollment of members of the Colosseum of Motion Picture Salesmen, it was announced last week by president Richard F. Walsh.

Application of the Colosseum to become a part of the Alliance was approved following an appearance by David B. Bartell, their general counsel and acting representative, at the midwinter meeting of the IA general executive board in Philadelphia. A certificate of affiliation prescribes that the salesmen's group shall "Operate subject to and in accordance with the Constitution and By-Laws of the International Alliance." In addition, a set of departmental rules and regulations has been agreed upon, permitting the Colosseum to carry on its normal activities in the sphere occupied prior to the affiliation.

The agreement climaxes a series of discussions which have been going on between Walsh and Bartell over a period of seven months. As a result of the Colosseum affiliation, all classes of employees connected with the film exchanges are now under the banner of the Alliance.

New contract negotiations between the Colosseum and the major distributors began here last week. The IA general office has reviewed the salesmen's demands and has promised to give assistance in an effort to obtain them.

## Warners' Pacts Extended

WASHINGTON—Four Warners executives recently negotiated new employment contracts, it was disclosed in a report to the Securities and Exchange Commission last fortnight.

Robert S. Taplinger, vice-president and director of advertising and public relations, received a three-year pact effective last September which calls for remuneration of \$1,500 weekly, plus expense allowances of \$60,000 for the period on an annually graduated basis. Stanleigh Friedman, and Robert Perkins, vice-president and general counsel, have three year contracts calling for \$1,250 a week, while Steve Trilling's pact was extended for one year at \$2,000 per week.

Sam Schneider, a former vice-president, will receive \$1,000 weekly until April, 1963, under his contract, it was revealed. Schneider relinquished an option on 20,000 shares of Warners common stock.

## U-I Advances Two

NEW YORK—Charles J. Feldman, vice-president and general sales manager, recently announced two promotions as a result of the resignation of William D. Kelly, branch manager in Atlanta, to enter his own private business venture.

Richard C. Settoon, a member of the Universal distribution organization for the past 10 years, has been promoted to the post of branch manager in Atlanta from Memphis.

Robert Lee Carpenter, who joined Universal as a booker in Memphis in 1949, has been promoted from the post of salesman in Memphis to the post of branch manager in Memphis, succeeding Settoon.



## Fae R. Miske Buys Burstyn Film Rights

NEW YORK—Fae R. Miske, long associated with the late Joseph Burstyn in the distribution of foreign as well as domestic films, has purchased all rights to the Burstyn properties from his estate, it was announced last fortnight.

Miss Miske, who has been the operating head of Joseph Burstyn, Inc., since the latter's death three years ago, has taken over some 20 properties in the recent transfer, including such classics as "Open City," "Bicycle Thief," "Paisan," "Miracle in Milan," "Justice Is Done," "The Quiet One," and "Little Fugitive," all of which are still in active distribution. Miss Miske's acquisitions include theatrical, non-theatrical and television rights on all properties, some of which cover Canadian as well as U. S. distribution, while others specify world-wide rights.

Since taking over the operation, which will continue under the name Joseph Burstyn, Inc., Miss Miske has acquired several new properties, including the Greek import, "Stella." "Portraits Of Shame," a Japanese trilogy which features members of the Bungaku Za Repertory Company, will be unveiled in September at a mid-town theatre. Negotiations are now in progress for the acquisition of additional films, it was learned.

## Skouras Salute Sets Record

NEW YORK—More than a month prior to the starting of the "Spyros P. Skouras 15th Anniversary Celebration," 20th-Fox has already set a record 43,516 feature bookings for the six-week testimonial, it was announced last week by Alex Harrison, general sales manager. The celebration begins March 24 and runs through May 4.

Harrison reports that these advance bookings represent 9,182 theatres in the United States and Canada. "There is no doubt," according to Harrison, "that the first week of the Celebration, March 24-30, will establish a new company high seven-day booking mark." At present, playdates for this period total 15,385 which is 217 more than the present week's feature playdate record established in September, 1954. Based on these figures, the sales executive predicts that the total playdates for the six-week period will exceed 75,000.

## Russell Joins DCA

NEW YORK—Kermit Russell, former film salesman for Universal, Paramount, and most recently city sales manager for RKO in the Chicago area, has joined the DCA sales staff, it was announced by Irving Wormser and Arthur Sachson, DCA sales executives.

Russell will serve as midwest district manager covering the Chicago, Detroit, Milwaukee, and Minneapolis areas.

## Continental Names Silverman

NEW YORK—Herman Silverman has been appointed metropolitan and circuit sales manager for Continental Distributing Inc., it was announced by Carl Peppercorn, vice-president in charge of sales. Silverman, a veteran of 40 years in the industry, was last associated with RKO as New York branch manager.

# Rank Plans Nine District Offices; Hargreaves Sees 15 Films For '57

NEW YORK—A decision to open nine district branches in April for the regional sales and distribution of J. Arthur Rank films in the United States was announced last week by Kenneth Hargreaves, president, Rank Film Distributors of America, Inc., at a press reception in the Sherry Netherlands Hotel following his return to New York from a three week survey trip on which he was accompanied by Irvin Sochin, general sales manager, and Geoffrey Martin, director of advertising, publicity, and exploitation for the new company.

District branches will be headed by district sales managers, with a branch manager also located in Boston, New York, Chicago, Los Angeles, together with San Francisco. District branches are Boston, Washington, Atlanta, Dallas, Los Angeles, Denver, Chicago, Cleveland, and New York.

Hargreaves expected that 15 top grade features would be released between now and the end of the year which would be the entire backlog of the Rank Organization, with possibly another five features of lesser standing being added if the need arises. None of the films is more than 18 months old, and they certainly haven't played TV.

Exhibitor reaction to the recently concluded trip throughout the country was informative, and he said all were interested in any films with which they can make money, including British productions.

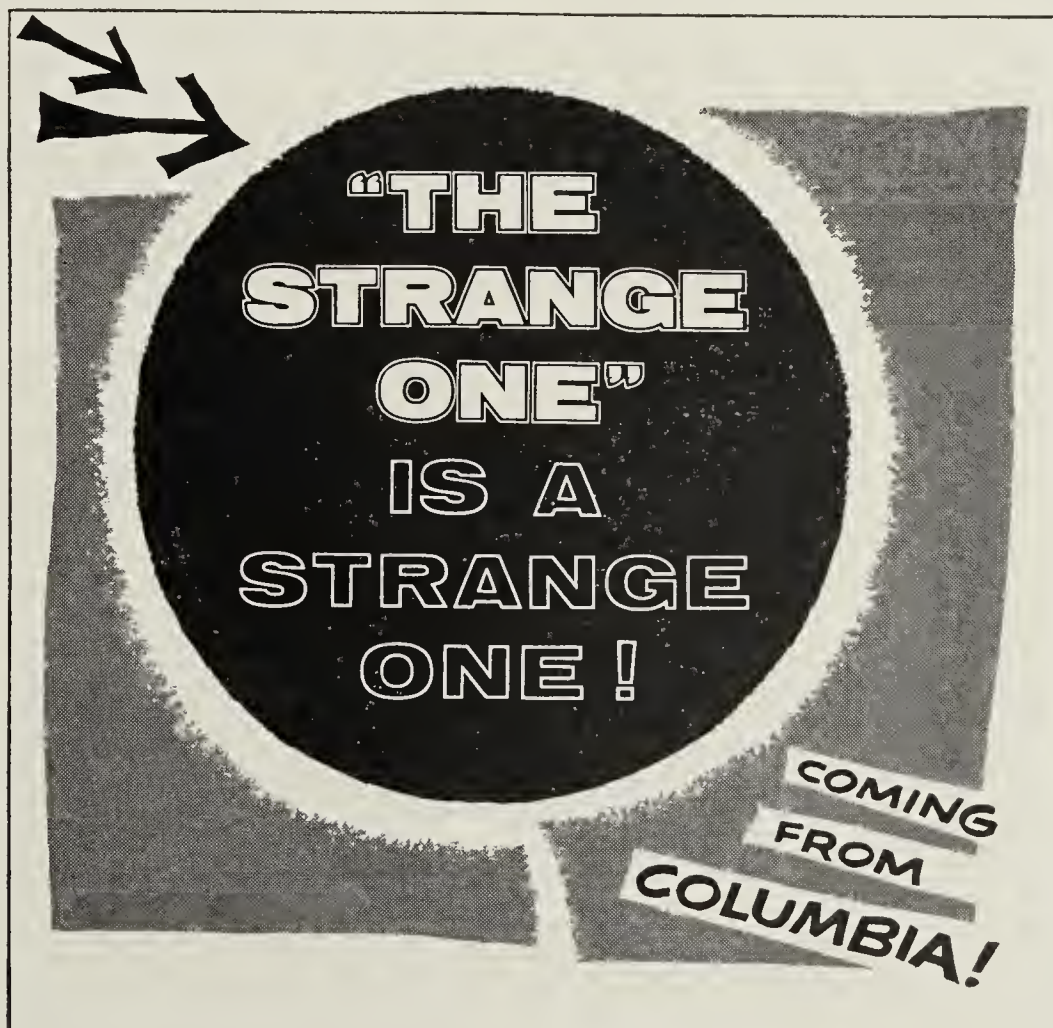
Exhibitors will receive clearance assurance with regard to the playoff of the films on TV if they so desire, and no plans have been made with regard to that medium. The Rank films will not be released on a national basis to start, but

rather they will play territory by territory. Advertising and publicity campaigns will be keyed accordingly on a local level basis. Visits by selected British personalities will prove helpful with the first such set for Kenneth More, who stars in "Reach For The Sky," which will open at the Sutton in New York early in April.

Hargreaves also reported receiving advice from exhibitors regarding titles, the length of features, the British accent, etc., all of which he will discuss when he returns to England. He felt that the accents were less harsh today than they were in the past, and there has been great emphasis on clearer enunciation. He twitted questioners with the reminder that, after all, people from some parts of the U. S. have difficulty making themselves understood in other parts of the country.

Another exhibitor request had to do with pricing of the films. They were requested not to price the product out of exhibitor reach, and he opined that this was certainly not their intention. He didn't see the bulk of the product going to art houses stating that only two or three were specifically suited for those outlets; but then again they, too, have been playing diversified product so consideration of these outlets will not be eliminated entirely.

He found most exhibitors feeling optimistic about the business, having played several good money makers of late. Hargreaves reported that prints will be made here of their releases and that some of the trailers already in existence will have to be reedited for the American market.





# \$HOWMANSHIP \$WEEP\$TAKES\$

## 1957 SERIES

## Finalists In Contest No. 9

George Nonamaker

Editor

### Home-Made Display Pays In Sweeps Cash

PHILADELPHIA—The ingenuity and savings entailed in the home-made lobby display and other factors of the "Anastasia" campaign of Carl L. Baird, Scenic, Rochester, N. H., won for him in the eyes of the judges the \$100 first prize in this week's SHOWMANSHIP SWEEPSTAKES contest.

Other entries cover campaigns on "Friendly Persuasion" and "Giant," as well as some data on how to start a foreign art film policy and how to gain goodwill by joining in most civic projects, in this case "fire prevention week."

#### WINNING ENTRY

#### "ANASTASIA"

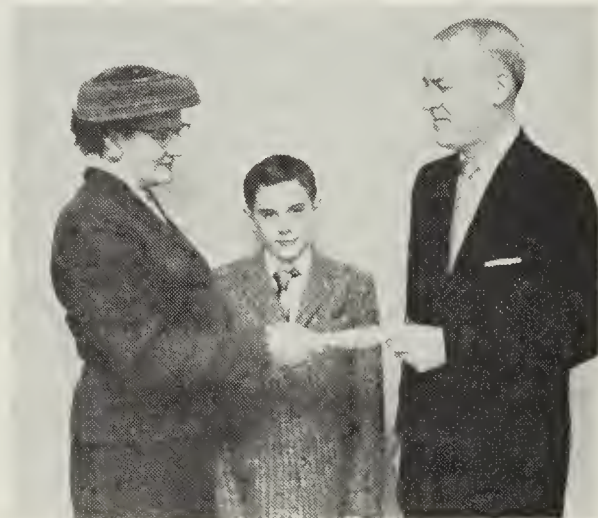
Submitted by Carl L. Baird  
Scenic, Rochester, N. H.

1000 seats • 60 cents top admission  
General admission.

I created a home-made lobby piece for this one at a cost of less than \$8.00 and it proved most effective.

Two weeks in advance I built on one side of my outer lobby a platform covered with a grass mat, a cardboard wall covered with stonewall effect crepe paper and artificial flowers. This gave the effect of an outside terrace. The backdrop was a velvet curtain and upon this was placed an artificial window which had red velvet drapes in back of the frame to give it a realistic look. Also placed on the backdrop was a cutout of a tree with pink flowers, green leaves. Color stills from "Anastasia" were tacked on the trunk of the tree. Ivy was used to outline the terrace and lattice work. In the center of the terrace was placed a mannequin resembling Ingrid Bergman. I was loaned clothing, jewelry, etc., from local merchants. In front of the mannequin I placed electric lights around the inner wall so it would be the center of attraction. In front of the wall was placed cut-out letters of the title of the picture (from a six-sheet). Busto of the two stars were also cut from a six-sheet and attached to the wings. Beneath the platform was placed a phonograph which played the song "Anastasia" sung by Pat Boone.

Two weeks in advance I took a 24-sheet and taped it across the entire lobby entrance. The doors were all covered. This aroused a lot of attention, as every patron had to enter through the 24-sheet to the inner lobby. I cut the lines for the six doors with a razor blade and taped the ends of the paper to the doors so that



Howard LeSieur, Columbia advertising-publicity director, recently presented tickets to Mrs. Bette Clark, Albany, national winner, Air France contest for "Safari." With them is Mrs. Clark's son Jimmie, who will accompany her on safari in Kenya, Africa, and on a visit to Paris.

each door might be opened without destroying the poster in any way. The first day the poster was up, even though the handles of the doors were left uncovered, patrons entering the lobby from the street would say, "how the heck do we get in?" I doubt that any patrons coming to the theatre didn't know that "Anastasia" was going to play this house. To light the entrance three flood lights were centered from the ceiling. This poster could be seen and read by pedestrians passing the theatre. The two advance displays certainly created a lot of talk.

A week in advance I had an aide outside the theatre dressed as a restaurant or hotel doorman with a uniform-overcoat, hat and white gloves.

Also used another aide dressed as a gypsy and playing an accordion in the lobby as patrons entered.

For atmosphere, I had my girl ushers attired in evening gowns and jewelry, loaned by a cooperating merchant; and my doorman in tux and white gloves; while I put light coverbacks over the seats which hadn't been used for several years, and which gave an aura of class to the proceedings.

#### RUNNER-UP NUMBER 1

#### FOREIGN ART PRODUCT SOLD IN ADVANCE

Submitted by Gus Nestle  
SW Wintergarden, Jamestown, N. Y.

1194 seats • 75 cents top admission  
General patronage.

Possibly you too have at various times thought of trying foreign art product in your house; but were deterred by being dubious about boxoffice returns. Here,

then, is a method which guarantees you a pre-paid audience in advance. Sure, it's a lot of work; but it might be worth trying!

We called our effort "The Jamestown Film Festival." Our town has a population of 43,000 persons. To start with we decided on four programs to be presented twice monthly on Wednesdays and Thursdays on a two-a-day basis with shows starting at 2:30 and 8:30 p.m. The films chosen were the English-made "Private's Progress" and "Simon And Laura"; the Italian-made "Too Bad She's Bad" and the French-made "My Seven Little Sins." We set a series ticket price for the four films of \$2.75, with a special student price of \$2.00. Single ticket price at the boxoffice was upped to 90 cents for "Festival Films." Coffee socials were scheduled for a half hour before show times. Free coffee and cigarettes were served in the lounge.

All advertising stressed the savings involved by advance subscriptions.

We started to get things going with a meeting of persons interested in our project about a month in advance. This group included members from the Board of Education, Community College, school co-ordinator, junior high principal, the parents-teachers association, Women's University Club, Zonta Club, other women's organizations. Out of this group was formed "The Jamestown Film Council" and came a dozen persons to sell tickets to their various groups and friends.

The theatre ran its first ad on the "Festival" a week later, and this was followed up with newspaper stories and an interview over the air. The theatre plugged the innovation with both screen and lobby advertising with special trailers and art work. Telephones were used very extensively and a mailing list of 3,500 was used. All service clubs and all ladies club meetings were covered by announcements; and radio was again utilized to plug the "Festival" three days in advance. All of the radio time was promoted. The only cost was the original explanatory ad in the newspaper and the regular ad on the days the Festival was held.

The cooperation from everyone was remarkable. A picture of some of the members of the Film Council appeared in the morning newspaper the day after our opening, while newspapers were more generous with space for the "art" pictures than they ever were with our regular run of product. We were given special treatment for "catering to the higher cultural level of the city."

All junior high schools and high schools carried mailing piece on bulletin boards; announcements were made at PTA gatherings and in school auditoriums at assemblies. The Superintendent of Schools sent bulletins to all teachers; mailing pieces and personal contact was made with schools in a 20 mile area. Announcement of the "new idea" was put in Chamber of Commerce Bulletins; and an ad was taken in "Little Theatre" program.

To plug the Festival we found the slogan "Unusual Films From All Over The World" effective.

It should be noted that we found it to our advantage to stress the fact that "you may use your subscription in any way you choose—either one admission for each program, or you may use up all four for a gala party at one program."



**RUNNER-UP NUMBER 2****"FRIENDLY PERSUASION"**

Submitted by Freeman Skinner  
Paramount, Halifax, Nova Scotia, Canada  
1166 seats • 85 cents top admission  
General patronage.

We used a lot of "Friendly Persuasion" to sell "Friendly Persuasion" here; and it worked.

This took the form of tying in brief announcements made from the stage by one of our girl aides during intermission periods to the "Friendly Persuasion" recording; with this combination used a month in advance. Announcement cards and poster were placed in schools three weeks prior to opening; and the film was recommended by women's groups and the Children's Film Library at executive meetings well in advance of opening.

Also well in advance banners and cards were used around the theatre and our confection counter was decorated with cut-outs of Cooper, stills, 11 x 14 cards on the film, etc.

We lined up a fleet of 50 taxi cabs which carried "Friendly Persuasion" banners one week before opening and during run.

Twenty window displays were garnered; and we lined up a dry cleaning firm for a coop herald reading: "In an effort at 'Friendly Persuasion' this leaflet will entitle you to a \$5.00 dry cleaning order and a free ticket to attend 'Friendly Persuasion' at the Paramount providing the number at the top compares with any number listed in our window," etc. This ad did not cost the theatre anything other than the passes.

We persuaded the local newspaper on giving a show to their newsboys and mothers, also children from city institutions. This was covered by the press with both photo and news story.

Our local Pepsi-Cola bottler was sold on the idea of giving away free drinks to all children attending before two p.m. during the first week of the picture; and this feature was also covered by the press.

Comment cards were passed out to patrons on opening day, and some of the comments were later used in regular newspaper ads.

For street bally we had one of our girls out in a dealer's new car with "Friendly Persuasion" tie-in copy. Both car and gasoline promoted.

Included in free air time was the following over CJCH radio on Ron Roberts "Make Believe Ballroom" show: the title song by Pat Boone; a pitch on the film by Boone, furnished on discs by us; data on Boone by Roberts; playing of title song

from "High Noon," tying this to "Friendly Persuasion" via Gary Cooper; and a playing of the Four Aces recording of "Friendly Persuasion" with yet another mention of the film's playing at the theatre. The station production manager stated that this free plugging had a card rate value of \$42,000; but it cost us nothing.

**RUNNER-UP NUMBER 3****"GIANT"**

Submitted by Arnold Kirsch  
De Luxe, Bronx, N. Y.  
1386 seats • 70 cents top admission  
General admission.

We had a pretty thorough campaign on this one. If followed, point by point, it might apply to most any picture and be used to good results anywhere.

A sound truck was hired and a 24-sheet mounted on each side with playdates, etc. This covered theatre area both pre-opening, and last three days of the engagement.

In a tie-up with two different neighborhood merchants, 10,000 special "Giant" tabloid heralds were used with each merchant getting his ad on the back of five thousand. The money received for this more than paid for the heralds, which were distributed door to door and in all apartment houses in the neighborhood of the theatre. I went with aides to the super markets and other busy stores in the neighborhood and supplied each store with these heralds at check-out counters. Passes were left in return for this.

I also made up a rubber stamp and picked out 10 of our busiest neighborhood stores, including super markets, and offered them a half dozen passes for a few thousand paper bags, which were brought back to the theatre, stamped up and returned as fast as possible to the stores. Everyone on the theatre staff was busy stamping bags. Altogether 25,000 paper bags were stamped. It's a big job; but worth doing once in awhile.

We made up and distributed 500 special 22 x 28 window cards with just play dates

and the word "Giant" in extra heavy, bold type.

On the first Saturday of the engagement, we gave out 1,000 free photos of James Dean to the kids.

**RUNNER-UP NUMBER 4****FIRE PREVENTION WEEK**

Submitted by Hugh S. Borland  
Villas, Cicero, Ill.  
900 seats • 60 cents top admission  
General patronage.

I have always believed that public relations programs play a very important part in a theatre success or failure; and in these times of decreased attendance public relations have become more important to the theatre than ever before.

I have always felt that a theatre whether it is located in a neighborhood or a small town should be looked upon by the residents as something more than just a theatre where entertainment is being sold. It should become a part of the community; and should participate in all activities; and take a personal interest in the community in which it is located.

With this thought in mind we joined in a recent Fire Prevention Week. Our purpose was to create goodwill for the theatre and at the same time make the residents conscious of the many fire hazards that create fires, and show them how to prevent fires. This fire prevention campaign would also let the people know that as their manager I was interested in their safety and welfare. Our campaign left "no stone unturned" to make the people fire prevention conscious.

Both the front and inside of the theatre weekly programs were used to announce "Fire Prevention Week." We had a display in front of the theatre; and a lobby display on fire extinguishers.

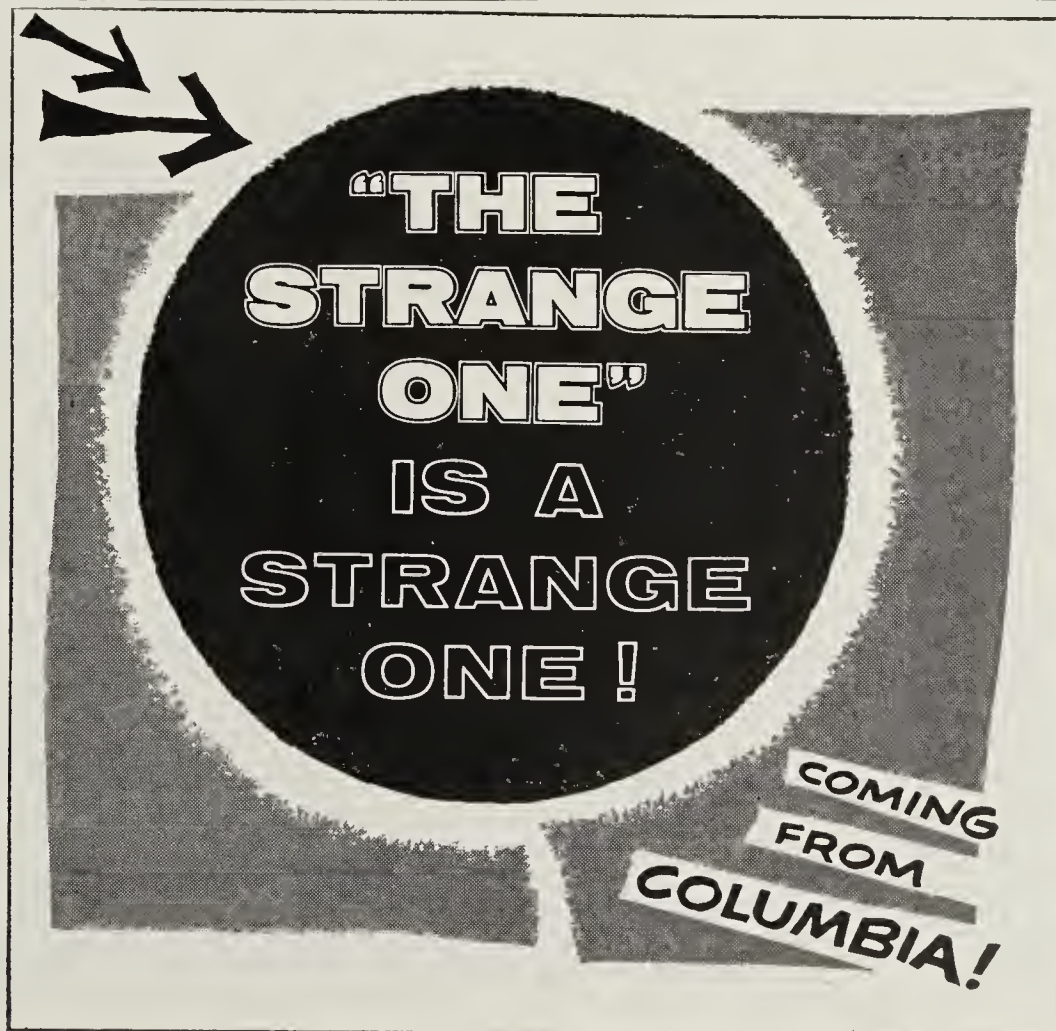
An animated talking cartoon trailer from Filmack was used for two weeks; and eight different types of books and folders on fire prevention were distributed at the theatre and house-to-house by Boy Scouts cooperating with the theatre.

**MOTION PICTURE EXHIBITOR**

— AWARDS —

**\$100<sup>00</sup> Per Week****TO THE WINNER**

OF

**SHOWMANSHIP SWEEPSTAKES****YOU, TOO, CAN COLLECT!****SEND YOUR ENTRY IN NOW!**



## NEWS OF THE TERRITORIES . . .

### Several Bills Affect N. Y. Film Industry

ALBANY—State Assembly legislative activities which would affect the industry include proposed measures with respect to bomb threats, juvenile delinquency, and racial bigotry, in addition to a resolution condemning Warners' "Baby Doll."

Assemblyman Walter H. Gladwin, Bronx Democrat, introduced a bill which would make it a misdemeanor for a person to communicate in any way with public authorities pertaining to a threat to place a bomb, while in another bill, he seeks to label as a misdemeanor false information to the effect that a bomb will be exploded, or that other hazard exists, in a public place.

Theatre owners, managers, lessees, and employees would be guilty of a misdemeanor if they permitted minors under 16 years of age to congregate, loiter, or remain on theatre premises "so as to contribute to juvenile delinquency," according to a measure introduced by Senator William T. Conklin and Assemblyman Frank McMullen, Brooklyn Republicans. It provides that when a delinquent unaccompanied by an authorized adult is taken into custody for violation of the truancy law in various public places, the proprietor shall be presumed to have "knowingly and willfully" permitted loitering.

An attack on "Baby Doll" for its alleged tendency to corrupt public morals was coupled with a warning to the Board of Regents to exercise greater supervision in the licensing of such films, in an unusual resolution recently introduced by Senator Joseph F. Periconi, Bronx Republican, and Assemblyman Louis F. DeCalvio, Manhattan Democrat. It calls on the Legislature to rebuke the film's producers and to recommend caution to the Regents in approving similar pictures.

The sponsors of the resolution took particular exception to references to Americans of Italian descent in the release, and later introduced a measure to make it a ground for license refusal if a motion picture in whole or in part disparages nationality or color.

### Albany

Art Moger, Warners' publicist, Boston, and Ray Smith, branch manager, handled the one-day personal appearance of Tab Hunter on behalf of "The Spirit Of St. Louis." . . . Daniel R. Houlihan, Paramount branch manager, presided at a meeting in the 20th-Fox exchange which discussed local participation in the Sweepstakes contest. More than 100 theatres were represented, including the Schine Circuit, by Donald G. Schine and Seymour L. Morris, and Kallet Theatres, Oneida, N. Y., by Robert Kallet. . . . Charlotte Lansing and Nancy De Sorento, Warners, co-chaired the Local F-43 party for RKO employees. . . . Paramount opens "The Ten Commandments" in the Ritz on March 19.

The Delaware played host to members of the family of Kirk Douglas during the engagement of MGM's "Lust For Life."



This stunt of four models playing cards on a cold winter's day on one of Boston's busiest corners in the shopping district was one of many gags thought up by Karl Fasick, publicist, Loew's Boston Theatres, to plug UA's "The King And Four Queens." Huge playing cards were used while a Boston police officer looked on in bewilderment.

### Atlanta

Film Row lost by death two veterans, Walter Griswell, a booker for major exchanges for many years, and Robert Lyons, RKO branch manager for a long period. . . . Charlotte Woodall, former RKO secretary, has joined Allied Artists in the same capacity. . . . Universal branch manager Bill Kelly resigned; he is succeeded by Dick Sutune, former Memphis branch manager. . . . Agnes Hurt, Republic, was hospitalized for surgery, as was Jackie Cowart, WOMPI president. . . . New WOMPI appointments include Marcelle Davis, recording secretary; Frances Hopkins, scrapbook chairman; Ernestine Carter, finance chairman; Nell Middleton, publicity chairman; and Helene Grovensteen, chaplain.

### Boston

Norman Glassman celebrated his 25th year as owner and operator, Rialto, Lowell, Mass. . . . The Brattle, Cambridge, Mass., is presenting the Russian-made "Childhood Of Maxim Gorky" as the theatre's fourth anniversary presentation, celebrating the beginning of its fifth year as a showcase for foreign and domestic reissues. . . . Joseph Levine, Embassy Pictures Corporation, is offering the latest American International Pictures combination, "Voodoo Woman" and "The Undead," backed by a strong TV and newspaper campaign. . . . Cyril McGerigle, for 32 years head booker, RKO, transferred to DCA, where he will be office manager and head booker. He replaces Jack Hill, who pinch hit in the post after the sudden death of Irving Shiffman. Hill returns to Affiliated Theatres as a booker. . . . Circuits or buying and booking combines, which are refusing to book United Artists' controversial "The Delinquents," on the grounds that it is harmful to the industry and to drive-ins in particular, include E. M. Loew Theatres, Daytz Theatre Enterprises, and Affiliated Theatre Corporation, as well as several independents.

Construction is under way on a new 600-car drive-in at Tiverton, R. I., on the outskirts of Fall River, Mass., for Hyman

### Red Sox' Yawkey To Get Heart Award

BOSTON—The Variety Club of New England will present its Great Heart Award to Thomas A. Yawkey, president, Boston Red Sox, at a dinner in the Hotel Statler on April 14. The award is presented annually "to the individual who has done the greatest amount of good for the greatest number of people." Archbishop Richard J. Cushing of Boston was the recipient last year.

The dinner will mark Yawkey's 25th anniversary as owner and president of the Red Sox Baseball Club. Dr. Sidney Farber, scientific director, Children's Cancer Research Foundation, will present the award. Yawkey is a CCRF trustee and a member of the executive committee.

The Red Sox, the motion picture industry, and Chiefs of Police combine with the Variety Club of New England in sponsoring the annual Jimmy Fund drives for the care and treatment of children stricken with cancer.

E. Lepes and Norman Zalkind. To be called the Ponta Delgada, the drive-in will be ready for a mid-May opening. Joseph G. Cohen will handle buying and booking. . . . Alexander Film Company held a three-day regional sales meeting at Framingham, Mass., for the New England sales force, headed by Irving Saver, district manager. Cy Martin, northern division manager and his special assistant, Bus Oaks, came on from the home office in Colorado Springs, Colo., to direct the proceedings. . . . Michael Todd made a quick trip to town to confer with the Shubert offices on the lease of the Copley, now closed, as a showcase for "Around The World In 80 Days." If the deal goes through, Todd will take over the theatre at once, spending \$400,000 to remodel it for the Todd-AO process.

The Independent Exhibitors, Inc., and Drive-In Theatre Association of New England announced that the annual regional convention would be held at Toy Town Tavern, Winchendon, Mass., June 3-4.

PROVIDENCE, R. I., NEWS—The RKO Albee was the victim for the second time of a bomb hoax. . . . William F. Tiernan, former amusement inspector, Providence Police Department, and for the past year manager, Elmwood, retired because of ill health. . . . Albert J. Siner, Strand manager, recently became a grandfather.

### Buffalo

Earl L. Hubbard, Jr., special services manager, Teck, announced that reduced rates will be available for a limited time to Catholic lay societies for "Seven Wonders Of The World." . . . Tab Hunter was honored at a luncheon in the Hotel Statler when he visited on behalf of Warners' "The Spirit Of St. Louis." . . . Extension of the "Finer Film Series" of art pictures to three days weekly in Shea's North Park was announced by Carl J. Rindcen, supervisor. . . . The Scholastic Legion of Decency gave its February Film Citation to 20th-Fox's "Anastasia."



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## Warners' "Paris" Bow Boomed In Buffalo

BUFFALO—The world premiere last week of Warners' "Paris Does Strange Things" in the Paramount, was preceded by a big advance campaign planned and activated by Arthur Krolick, district manager, Paramount Theatres; Charles B. Taylor, director, advertising and publicity; Edward Miller, manager, Paramount, with assistance from Ben Dargush, manager, Center.

One of the features of the campaign was the visit of Gil Golden, Warners' advertising manager, who conferred with the Paramount Theatres executives and was widely interviewed by radio and television personalities. Golden said Buffalo was chosen for the premiere because it was felt that "as accurate a cross-section as possible in any one city" was obtainable here.

In connection with the premiere, Ingrid Bergman cabled Krolick, "I am delighted and so excited to have just learned that Buffalo has been selected for the premiere showing in America. . . . Although I am in Paris, my heart will be at the Paramount. . . ." Another feature was a Trans-Atlantic telephone interview between Miss Bergman and Ardis Smith, Evening News. Cross plug trailers were used in advance in all the local Paramount houses as well as a special Bergman newsreel interview clip. There were contests on radio stations WKBW, WEBR, WGR, and WXRA in which guest tickets were offered winners, there were co-op ads from local merchants and leading French restaurants, tie-ins with travel agencies and book stores; and special premiere cards were placed in downtown stores, among other activities.

. . . The Veterans Administration awarded a contract of \$1,199,000 for a recreation and theatre building at the VA Center in Bath, N. Y., to the National Concrete Fireproofing Company, Cleveland.

### Charlotte

The Sweepstakes committee for this area comprises H. F. Kinsey, Ernest G. Stellings, J. E. Holston, Robert E. Bryant. Appointed by COMPO, the group was to meet with representatives of Theatre Owners of North and South Carolina. . . . The Scotty, Fair Bluff, N. C., and the Palace, Roxboro, N. C., were to close last week. . . . H. M. Kilpatrick, who now operates the Palace, Gastonia, N. C., will reopen the Roxie, Bassemmer, N. C., on a weekend schedule. . . . The Stellings-Gossett circuit leased the Lester, Cherryville, N. C., to Homer Haynes. . . . C. M. Bowden, who operated the Palace and



Tab Hunter recently signed fan photos during his personal appearance at Loew's State, Cleveland, when he made a personal appearance in connection with the opening of Warners' "The Girl He Left Behind."

Ritz, New Bern, N. C., before they were demolished, is building on a new location there. . . . Gordon Parrott, Midway Drive-In, New Bern, is now doing his own buying and booking. . . . George Duffy is closing the Carolina, Oxford, N. C., this week.

The Center, Winston-Salem, N. C., successor to the old Colonial, reopened after a remodeling and expansion program. The house was purchased late last year by Family Cinemas, Inc., Stateville, N. C. . . . The Board of Aldermen at Winston-Salem adopted changes in the city's Sunday ordinances which permit motion picture houses to open at 12:30 p.m., and continue uninterrupted for the remainder of the day, without having to close during Sunday evening church hours. Theatre owners in areas of Forsyth County outside the Winston-Salem city limits are expected to seek legislation permitting them to stay open at all hours after 12:30 p.m., on Sunday as a result of the action by the aldermen affecting houses inside the city limits.

### Chicago

S. Frank Scott, 80, who retired after managing the former Iris for Balaban and Katz from 1912 to 1952, died. . . . John Marlow, Marlo Theaters, reopened his Liberty, Liberty, Ill. . . . George Clark was named Arcadia manager, St. Charles, Ill. . . . A 30 cent per seat municipal tax will replace the four per cent admission

### Cincinnati Variety Tent Installs New Officers

CINCINNATI—New officers of Tent Three, Variety Club, were installed in the Hotel Metropole ballroom, following a cocktail party and dinner. Judge John W. Keefe presided as master of ceremonies, and speakers included George Hoover, Miami Beach, Fla., past International Chief Barker, who presently is roving good will ambassador; Mayor Charles P. Taft; and James Maxwell, magazine writer.

William Onie, exhibitor, succeeded Robert McNabb, 20th-Fox branch manager, as chief barker, and Mrs. Arthur Van Gelder succeeded Mrs. Herman Hunt as president, Ladies Auxiliary. Both outgoing officers were presented gifts. Following the ceremonies, members and guests enjoyed dancing in the club rooms.

## Ohio Holiday Bill Hit As Harmful To Exhibs

COLUMBUS, O.—Chance of passage of a bill in the Ohio Legislature to celebrate four holidays on Monday is considered doubtful, Independent Theatre Owners of Ohio, in a bulletin to members, stated. Approval of the bill would hurt theatre business, since it would take many persons away for long weekends.

Sponsored by Senator Ross Pepple, Republican, Lima, the bill would provide for four holidays on Monday, in addition to Labor Day. These would include President's Day, combining Lincoln's and Washington's birthday, Memorial Day, Independence Day, and Thanksgiving Day. The bill was recommended for passage by the Senate State Government committee and won committee approval over the objections of the Daughters of the American Revolution, Watch Washington Club, and the Sons of the American Revolution.

President's Day would fall on the second Monday of February, Memorial Day on the last Monday of May, Independence Day on the first Monday of July, and Thanksgiving Day on the third Monday of November.

tax in Waukegan, Ill., on May 1. . . . John Doerr, vice-president in charge of the film booking department, Alliance Amusement Company, has recovered from a serious auto accident. . . . Jack Albertson was named Vogue manager, East Chicago, Ind. . . . John Kendall, Farmer City, Ill., theatre owner, died. . . . Charles Auerbach, pioneer theatre operator, also died. . . . The suburban Geneva made extensive improvements. . . . The Community, Greenwood, Ind., installed a wide screen, among other improvements.

William R. Harris, Oakland Square, died. . . . D. N. Dillenbeck was named manager, Crescent and Eagle, Pontiac, Ill. . . . The Chicago Film Employees union recently elected Bessie Gilbreth president; Frank Lingenfelder, secretary and treasurer; and Sam Lemansky, business agent. . . . Harry D. Brightner was named Bonham manager, Watseka, Ill. . . . The Navy flew in 15 critics from midwest cities for a screening of "The Wings Of Eagles" at the Glenview, Ill., Naval Station. . . . John Phelps was appointed manager, Syndicate Theatres, Wabash, Ind. . . . George Valos was named Arcadia manager, St. Charles, Ill. . . . The Illini, Moline, Ill., was closed after 34 years of operation. . . . Ted Stevens was named Forest manager, Forrest Hill, Ill. . . . Raymond Young, former State manager, West Frankfort, Ill., died. . . . Ralph Banghart, former publicity chief, RKO, joined the public relations department, Universal. . . . J. J. Shinback, former RKO division manager, is managing an outdoor subsidiary for the Monarch Theatre Company.

### Cincinnati

Michael Todd and associates Michael Kavanagh and Carl Warner were in to inspect the Taft and other houses for Todd-AO installation. No decision was announced. . . . Lewis Blumberg, producer, United Artists' "The Big Boodle," met exhibitors and the press at a luncheon. . . . Julie London ballied U-I's "The Great Man" here with radio and TV

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## Veteran Exhibitor Dies; Operated In Lorain, O.

**CLEVELAND**—Funeral services were held at Lorain, O., for August Ilg, 75, veteran exhibitor, who died suddenly of a heart attack last fortnight. Ilg owned and operated theatres in Lorain for 42 years until 1953, when he sold his Ohio to Nate and Sam Schultz. His only survivor is his daughter, Elizabeth.

Ilg was born in Goeppingen, Germany, and came to the United States at the age of 23. His first theatre, owned in partnership with the late George Shenker, was the 140-seat Star. Later, he operated the Wonderland and, in 1925, opened his new Ohio, the show place of Lorain. He often said, in commenting upon the mechanical changes of film presentation, that he still thought "the picture is more important than the medium in which it is shown."

guest appearances. . . . TOC is booking and buying for M. J. Gordon's Miami Drive-In and Dayton Drive-In, both in Dayton, O., and George Wolf is booking and buying for the Starlight Drive-In, Marietta, O. . . . Two area houses re-opening are the Bijou, Germantown, O., E. M. Enmerick, owner, and the Paxton, Brainbridge, O., C. P. Haynes, owner. . . . Dick Johnson, owner, Grandview Drive-In, Hazard, Ky., was hoping to reopen in March, although recent floods swept away ticket booths and concession stands and left a foot of mud over the parking area. . . . Ann Wolfram is a new booker's clerk, 20th-Fox; Joan Clemmens, formerly with RKO, is now a U-I stenographer.

**COLUMBUS, O., NEWS**—Samuel T. Wilson, theatre editor, Dispatch; Norman Nadel, theatre editor, Citizen; and Clyde Moore, theatre editor, the Ohio State Journal, were among Columbus newspapermen attending the world premiere of U-I's "Battle Hymn" at Marietta, O. Manager Ed McGlone, RKO Palace, arranged for newspaper, radio, and television coverage of the stopover here of Rock Hudson, Dan Duryea, and Jock Mahoney. . . . "The Ten Commandments" will open March 7 in Loew's Broad. . . . Part time employees, including ushers and candy girls who earn less than 75 cents an hour, are exempt from provisions of the 75-cent minimum wage bill introduced in the Ohio Senate by Senator Andrew Putka, Democrat, Cleveland, and Senator Danner, Republican, Akron.

## Cleveland

Columbia's trial three-day engagement of "Lost Horizon" in the Maryland and Beach Cliff was so successful that both theatres held the picture over for 10 days. . . . Bob Long, Jr., joined the Associated Circuit as manager, Park. . . . George Manos sold his Manos Drive-In, North Canton, O., to the Associated Circuit and Nate Schultz, Selected Theatres. When the new owners open, the marquee sign will announce the new name, the Giant Drive-In. . . . Joseph Anchulis, Film Building elevator operator, died of pneumonia. . . . The Cleveland Motion Picture Exhibitors Association is moving into smaller quarters at 604 Film Building, the space formerly occupied by Herb Ochs and the Ochs Management Company. There will be offices for executive secretary Louis Weitz and corresponding sec-

retary Rickie Labowitch, but there will be no assembly room, as the Association has had on the seventh floor for the past 10 years or more. . . . Johnny Sabat, who had a 33-year service record as booker, RKO, has been appointed to the Paramount booking department. . . . The Variety Auxiliary's five-day rummage sale ended on a profitable note. Mrs. I. J. Schmertz was committee chairman with Mrs. Jack Sogg as co-chairman. Other members of the committee were Mrs. Leonard Greenberger, Mrs. Al Sunshine, Mrs. Sandy Leavitt, Mrs. Irwin Shenker, Mrs. Leroy Kendis, Mrs. Judd Spiegle, Mrs. Denny Rosenthal, Mrs. Gene Vogel, Mrs. Rhoda Meldon, and Mrs. Nell Weitz.

James J. Barton, owner of the property on which the Pearl Road Drive-In is built and himself the principal original owner of the theatre, announced plans to build

## Film Exchange and Dealer Listing for the ALBANY FILM TERRITORY

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### • Film Distributors

#### **ALLIED ARTISTS, 1046 Broadway—4-5686**

Br. Mgr.: Nate Dickman. Office Mgr. and Sales: Robert R. Adler. Emerg. Phone: None.

#### **COLUMBIA, 1050 Broadway—3-4287**

Br. Mgr.: Norman Jackter. Office Mgr.: Milton Levins. Sales: Herbert Schwartz. Cashier: Carmela Mottolese. Emerg. Phone: Levins, 8-1475.

#### **METRO-GOLDWYN-MAYER, 1060 Broadway—5-3538**

Br. Mgr.: Edward R. Susse. Office Mgr.: Frank Carroll. Sales: Ralph Ripps. Bookers: Helen Dean, Helen Wisper. Cashier: Margaret Hildreth. Field Exp.: Stephen Pirozzi. Emerg. Phone: Carroll, 62-5008.

#### **PARAMOUNT, 545 Broadway—3-2187**

Br. Mgr.: Daniel R. Houlihan. Office Mgr.: Francis Lynch. Sales: Howard J. Smidt. Booker: Douglas Hermans. Cashier: Margaret L. Doran. Field Exp.: Edward J. Wall. Emerg. Phone: Lynch, 2-5593.

#### **REPUBLIC, 115 N. Main Ave.—2-4166**

Representative: Thomas G. Carroll.

#### **20TH CENTURY-FOX, 1052 Broadway—3-1203**

Br. Mgr.: C. G. Pantages. Sales: John Wilhelm, Howard Goldstein. Bookers: Richard Young, Bill Hebert. Cashier: Winifred Allen. Emerg. Phone: Young, UN 9-8047.

#### **UMPO & TIMES, 950 Washington Ave.—8-0513**

Representative: Arthur J. Newman.

#### **UNITED ARTISTS, 110 N. Pearl St.—6-1283**

Br. Mgr.: Albert Glaubinger. Office Mgr. and Booker: F. Ray Powers. Sales: Burton Topal. Emerg. Phone: Powers, B9-1603.

#### **UNIVERSAL-INTERNATIONAL, 1054 Broadway—4-4177**

Br. Mgr.: Norman Weitman. Office Mgr.: A. J. Marchetti. Sales: E. E. Lowe. Booker: Anthony Lombardo. Cashier: Catherine Burke. Emerg. Phone: Marchetti, CE 7-2806.

#### **WARNER BROS., 1058 Broadway—4-1197**

Br. Mgr.: Raymond S. Smith. Office Mgr.: Harry Aranove. Sales: Virgil Jones. Booker: James Evans. Cashier: Doris Senecal. Emerg. Phone: Aranove, 2-6387.

### • Supply Dealers

#### **ALBANY THEATRE SUPPLY CO., 443 N. Pearl St.—5-5055**

Emerg. Phone: 62-4309.

#### **NATIONAL THEATRE SUPPLY CO., 962 Broadway—5-1479**

Emerg. Phone: CEdar 7-1328.

### • Screen Trailers

#### **NATIONAL SCREEN SERVICE CORP., 442 N. Pearl St.—5-1740**

Br. Mgr.: John A. Bylancik. Sales: Adolph Edman. Emerg. Phone: 62-4309.

### • Signs, Advertising and Printing

#### **FRANCIS E. DOWNEY, 2 River Road, Glenmont, N. Y.—5-6119**

#### **JUDGE NEON SIGN CO., INC., 659 Broadway—4-8866**

#### **NATIONAL SCREEN SERVICE CORP., 443 N. Pearl St.—5-1740**

#### **PETERS PRINT, 146 Sheridan Ave.—3-0026**

#### **FRED W. SCHWENN, 190 Colone St.—3-7753**

#### **SEYMOUR DISPLAYS, 829 Broadway—62-0653**

#### **SYRACUSE THEATRICAL ADV. SERVICE, 237 South Ave., Syracuse, N. Y.—GR 6-4608**

### • Film Delivery Services

#### **CLARK SERVICE, INC., 20 Loudonville Road—4-1255**

Mgr.: Thomas J. Barry. Emerg. Phone: RO 7-3183.

#### **FIRLICK FILM SERVICE, 141 S. Hawk St.—3-3712**

#### **SMITH HOWELL FILM SERVICE, INC., Myrtle Ave. and Partridge—2-0924**

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**Cincinnati Territory**

Issue of March 6

**New Orleans Territory**

Issue of March 13

Save them!



a deluxe drive-in at West Richfield, O., at Broadview Road and Route 21. . . . Bill Gross, Columbia salesman, celebrated the arrival of his third grandchild. . . . Paul Vogel completed a four-week tour of duty at the Command and General Staff School, Fort Meade, Md., and is back buying and booking for his Liberty, Wellsville, O. . . . Edward Graves, absent from Film Row activities the past several months, returned as a member of the Columbia booking staff. . . . Irwin Pollard, Imperial Pictures, says his next horror package show consists of "Voodoo Woman" and "The Undead."

## Dallas

Tom Luce, with RKO until the exchange was closed, now is associated with Dominant Pictures, according to Walter Penn, who heads the exchange. He will serve as a salesman. . . . Jock Mahoney, one of the stars of U-I's "Battle Hymn," in the Majestic, was here for a day of visits to newspapers and radio and television stations. . . . Louis Novy, president, Trans-Texas Theatres, has moved his home here from Austin, Tex., and headquarters of the circuit also are located here now. . . . A two-day sales meeting was held in the Statler Hilton Hotel by the southern district sales heads of Warners. Southern division sales manager W. O. Williamson, Jr., presided.

The WOMPI held a regular meeting in the new Variety Club quarters in the Hotel Adolphus. The main project of the month was assisting the Texas Society for Crippled Children in an Easter Seal campaign. . . . The Coronet, operated by Alfred N. Sack, ran a special benefit show for the Dallas School for Blind Children. . . . William G. Phillips sold his Hi-View Drive-In, Sulphur Springs, Tex., to the Rowley United Circuit and has moved to Dallas to take a position with the Kaufman Pike Drive-In, operated by Charles Weisenburg. . . . Cecil B. DeMille was in to address the Dallas Council on World Affairs prior to the opening of "The Ten Commandments" in the Palace. . . . Lillian Bohannon has resigned from 20th-Fox to become a mother. Glenda Griffice has been named to take her post as secretary to the branch manager; Myrtle Kitts, inspection department head, and Inky Harris, accounting department, have been patients in the Baylor Hospital here. . . . Andy Sisk has joined the Universal staff as a booker; James Hightower, another booker, became the father of a girl. Woody Gibbs, a booker who recently suffered a heart attack, was reported doing fine.

## Denver

"The Ten Commandments," which is running on a roadshow basis in the Denham, rang up an advance sale of more than \$12,000. Yul Brynner was here for the opening of the film. . . . American Distributing Corporation has taken over the distribution of its own features in the Denver and Salt Lake City areas. Bill Hobson, former RKO branch manager, will be in charge of sales for both territories. Hugh Braly, western district manager, was here to set up an exchange at 2075 Broadway. . . . Hal Fuller, Dimension Pictures exchanges owner, was in Denver on his way from a business trip to New York to Salt Lake City. . . . Robert Ryan and Aldo Ray were in on behalf of UA's "Men In War," in the Paramount.



Actress Virginia Mayo, star, Warners' "The Big Land," recently visited a Warners' western division sales meeting at the Muehlebach Hotel, Kansas City, where she is seen with, left to right, Harold Lyon, manager, Paramount theatre; Roy Haines, general sales manager; and Ed Williamson, western division sales manager.

## Des Moines

Ray Totman, Rembrandt, Ia., purchased the Capitol, Hartley, Ia., from Bill MacDowell, who has moved to Arizona. . . . Bob Bernau, Lake City, Ia., has been named manager, King, Ida Grove, Ia. . . . Richard Phillips, manager, Algona, Algona, Ia., won the master showman award of Central States Theatres for the third consecutive year. Russell Hill, Ottumwa, Ottumwa, Ia.; James Green, Grand, Estherville, Ia., and Clinton Smestad, World, Kearney, Neb., won the top prizes for increased net profit in the three divisions. . . . Edna Cloonen, RKO cashier, and Thelma Washburn, office manager and head booker, joined the Universal staff. . . . Dallas Kessler, booker, National Screen, joined MGM as booker, replacing Johnny Jones, who is returning to Omaha.

## Houston

Dick Wygant has closed the Heights, having lost the lease on the building. . . . Grady Goodwin, former head booker, 20th-Fox, and more recently connected with F. W. Stilwell in operation of the South Houston, has joined Motion Picture Advertising. Jack Taylor has been named manager, South Houston, for Stilwell and helps out at the Lamar, La-Marque, Tex., also operated by Stilwell. Taylor was formerly a projectionist at Roswell, N. M. . . . A special preview was held in the Village of "The Ten Commandments." . . . Albert Rains, Korn Circuit, was in Dallas for a business meeting. . . . Willie Ratcliff, Epsom Drive-In, and president, Houston Independent Theatre Association, named Fred Bannata, Horwitz Theatres, to the newspaper division of the grievance and arbitration committee. Plans call for a special luncheon meeting to be held at a future date in the Variety Club.

## Jacksonville

Visiting friends here were Leon D. Netter, former president, Florida State Theatres, who retired in 1955, and Mrs. Netter. They have been living in Bronxville, N. Y. . . . Buford Styles, U-I branch manager, was named president, Blind Children's Foundation, at the group's 1957 annual meeting in the Hotel Roosevelt. Other industryites elected to office for administering the Variety Club charity were Horace Denning, Harvey Garland, O. G.

Gryder, Tom Sawyer, W. E. Beck, C. H. Deaver, Fred Kent, and John B. Tomlinson. . . . Rod Davis, formerly of the Florida staff, now is assisting Ted Chapin, Daytona, Daytona Beach, Fla. . . . Herman B. Meiselman's new Town and Country, in nearby Arlington, is ready for opening as soon as the initial film booking schedule is finalized. . . . The San Marco embarked on a midweek policy of art pictures. . . . W. E. Beck, director, Five Points, was host to church leaders at a special advance screening of U-I's "Battle Hymn."

**MIAMI, FLA., NEWS**—Wilfred Powell is manager, Tower, replacing Martin Davis, resigned. . . . The Essex, Hialeah, Fla., inaugurated a morning matinee designed for airline workers who commence work at three in the afternoon. . . . Final results of Wometco's Confection contest were announced. Winner in group one was the Davie Boulevard Drive-In, Ft. Lauderdale, Fla.; group two, Bunche, Opa-locka, Fla.; group three, Ace; group four, Park, Tampa, Fla.; and group five, Mayfair. . . . The Royal, which opened the day Pearl Harbor was attacked, closed last fortnight. An agreement was reached for cancellation of Claughton Theatres' 10-year lease on the property, which is in the middle of the development planned by the First National Bank.

## Kansas City

Allied Artists exploiteer Jack Leewood was in to work on "Friendly Persuasion." Division manager Harold Winwein also was here for that release and others coming within the next few months. . . . Sherry Proctor, Commonwealth, returned to his desk after an absence of several weeks which was caused by an accident. . . . Five new directors were chosen for the Motion Picture Association, Richard M. Durwood, Richard H. Orear, Joe Redmond, Jr., and Frank Thomas for four-year terms, and Ralph B. Adams for a one-year term. This exhibition-distribution group sponsored the March of Dimes theatre collections last month with successful results. . . . Senn Lawler, division manager, Fox Midwest Theatres, retired after 27 years of service. Richard P. Brous, president, assumed Lawler's duties in addition to his own. . . . "Cinerama Holiday" was slated to premiere here on March 12.

## Memphis

There was no end in sight to a strike against neighborhood theatres which began Feb. 3. Local 144, Theatrical Stage Employees and Moving Picture Machine Operators, was still picketing 10 of the 19 theatres against which it was striking. . . . "Oklahoma" was selected as the movie for February by the Better Films Council. . . . Robert Carpenter, film salesman here for seven years, now is branch manager, Universal. He succeeds R. C. Settoon, now Atlanta branch manager. . . . The city plans to keep Memphis' controversial censor board, despite the recommendation of a mayor-appointed committee that it be abolished.

## Minneapolis

New president of the Minneapolis unit, Colosseum of Motion Picture Salesmen, is



## Hartford Considers Plan To Convert Theatre To Arena

**HARTFORD, CONN.**—Sam and Ted Harris, owners, State, have offered to sell or lease the building and the land around it for conversion into a municipal sports arena with a capacity of 8,000 persons. The city is considering the offer. The theatre could be converted "for just a little cost," according to the Harrises.

The offer was made at a public hearing held to discuss whether the city should spend \$50,000 for preliminary planning for the proposed municipal arena.

William Wood, Columbia. Other officers are Don Halloran, 20th-Fox, vice-president; Earl Wilson, United Artists, secretary and treasurer; and Bob Levy, 20th-Fox, sergeant-at-arms. . . . Alberta Legler, formerly branch manager's secretary, RKO, is the new secretary, Buena Vista, replacing Margaret Weihe, resigned. . . . Jay MacFarland, branch manager, National Screen, was recuperating at home after being hospitalized with pneumonia. . . . Curtis Bishop, Jr., MGM midwest district manager, was in. . . . Harold Schlais has reopened the Lake, Rib Lake, Wis. . . . Jake Flemmer has leased the Canistota, Canistota, S. D., which was closed, to Ronald Stawick, Sioux Falls, S. D. . . . The VFW post, Elk Point, S. D., has purchased the equipment of the State, there and retained James Robinson to reopen and manage the house.

Wayne B. Berkeley is the new manager, Rivoli, LaCrosse, Wis., replacing Hayden Owen, who was named manager, Orpheum, Green Bay, Wis. . . . Guy Hagenstein, assistant, Orpheum, Minneapolis, and James Peller, assistant, Orpheum, St. Paul, both resigned. . . . James Harmon closed his Gem, Balaton, Minn., and W. C. Cameron closed the Gem, Waterville, Minn., and sold the property to the city. . . . P. W. Ashley, operator, Lyric, Lakefield, Minn., for the past 32 years, retired and leased the house to his projectionist, Arthur Liebrfried. . . . The Charles Rubenstein family acquired the theatrical holdings of Abe Kaplan, its partner in the Alhambra, Arion, Hollywood, and suburban World, Minneapolis, and the Faust and Dale, St. Paul. . . . Elmer Vollmer has purchased the Berton, Lambertson, Minn., from O. B. Dahlgren, who will devote his time to his Walnut, Walnut Grove, Minn. . . . The Orpheum, Dubuque, Ia., has been closed for extensive remodeling.

## New Haven

New officers of Motion Picture Projectionists, Local 273, include Anthony Basilicato, president; Ernest DeGross, business representative; Edwin Boppert, treasurer; A. Nelson Frazier, vice-president; Benjamin Estra, secretary; and, executive committee members, Louis LaVorgna and Isadore Stein. . . . In Waterbury, Conn., the Projectionists Local 304 reelected Thomas Gandy president and Ralph DiPietro was made business representative for the 12th consecutive year; Joseph Mazioka was reelected vice-president; Frank Carey, financial secretary; and Francis LaFlamma, recording secretary.



Fred R. Greenway, manager, Loew's Palace, Hartford, Conn., adjusts Jimmie Dodd's headgear as the Walt Disney Studios contract player recently prepared to meet the press at a luncheon held as part of the promotion for the revival run of Buena Vista's "Cinderella."

The board of trustees includes DiPietro, Gandy, Jack Rabbott, Carey, and Mazioka. The executive board, DiPietro, Gandy, Rabbott, Carey, and Abe Fandmiller. . . . Matt Saunders, manager, Loew's Poli, Bridgeport, Conn., had the French fliers in training at the Sikorsky plant there as his guests to see "Wings of the Eagle." . . . Audiences of "The Ten Commandments," in the Paramount, had an opportunity to obtain a laminated wall plaque listing the Ten Commandments and a drawing, helping the New Haven Register Fresh Air Fund.

**HARTFORD, CONN., NEWS**—Three suburban theatres, the Hartford Operating Company's Colonial; the Central, West Hartford; and the independent Burnside, East Hartford, boosted evening adult admission from 70 to 75 cents. . . . Interstate Theatres of New England started a Tuesday and Wednesday art film policy, at 80 cents top, in the Bradley, Putnam, Conn. . . . Independent State, New Britain, Conn., is destined for non-theatrical future. The McMahon Estate, owners of the property, have torn down the marquee and are understood to be converting the building to commercial use. Theatre was operated for many years by independents, including the late P. S. McMahon and Joe Spivack, New Britain.

## New Orleans

The Starlite Drive-In, Laurel, Miss., recently was dismantled by C. H. Crossley to make way for the Mississippi Thruway. . . . Colonel Dean Hess, subject of U-I's "Battle Hymn," was here in connection with the pre-selling campaign. Ernest A. MacKenna, manager, Joy, and Mrs. MacKenna escorted him on a round of visits in the French Quarter. . . . Joy's Theatres reopened the Leo Drive-In, Shreveport, La. . . . William Prewitt, Jr., sold his interest in the Airport Drive-In and the indoor Paramount, Greenwood, Miss., and the Joy Drive-In and the indoor Lake, Greenville, Miss., to his partner, George T. Davis. Davis requested

# The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

### KEY TO "THE LITTLE MEN" RATINGS: (FEBRUARY 27)

Registering grosses in the highest brackets.

Just fair, nothing out of the ordinary, average.

Good, although not breaking down the walls.

Disappointing, below what was expected.

DEATH OF A SCOUNDREL  
(RKO)



BABY DOLL  
(Warners)



WRITTEN ON THE WIND  
(U-I)



EDGE OF THE CITY  
(MGM)



FOUR GIRLS IN TOWN  
(U-I)



THE BARRETTS OF WIMPOLE STREET (MGM)



TOP SECRET AFFAIR  
(Warners)



THE TEAHOUSE OF THE AUGUST MOON (MGM)



THE GIRL CAN'T HELP IT  
(20th-Fox)



ANASTASIA  
(20th-Fox)



THREE VIOLENT PEOPLE  
(Paramount)



THE IRON PETTICOAT  
(MGM)



ZARAK  
(Columbia)





## N. J. Executives Meet For Brotherhood Week

NEWARK, N. J.—Theatre managers, executives, and owners from throughout New Jersey met last fortnight at a luncheon in the Essex House here to set plans for participation in National Brotherhood Week. Charles A. Smakwitz, Stanley Warner zone manager, was state chairman for the third consecutive year.

Smakwitz was joined on the dais by George Gold, chairman, Federation of Jersey Theatres; William Phillips, Loew district manager; Mike Edelstein, RKO district manager; Curtis Mees, Skouras district manager; Wilbur Snaper, Allied Theatres of New Jersey; Sheldon Smerling, Eastern Management Corporation; Pete Gage, Walter Reade Theatres; Dr. James M. Ragan, director of public relations, NCCJ; David Hyatt, vice-president; and Andrew W. Gottscholl, Jr., associated director, NCCJ, New Jersey.

Snaper, Ragan, Hyatt, and Gottscholl, together with Smakwitz, addressed the assembled theatre men and outlined objectives of the campaign, which was conducted Feb. 17-24.

that all mail concerning the Greenwood and Greenville theatres should be directed to him at the Globe Theatre, Drew, Miss. . . . The Variety Club entertained Charlton Heston at a cocktail party in the club's quarters on his recent visit for the opening of "The Ten Commandments" in the Saenger. . . . Bijou Amusement Company reopened the Lincoln, Baton Rouge, La., which was closed for renovations.



Charles A. Smakwitz, Stanley Warner Theatres zone manager; Murray Sharf, manager, Loew's, Newark, N. J.; and Thomas Adams, manager, Paramount, Newark, N. J., are seen looking over the Brotherhood Week poster at a luncheon held at the Essex House, Newark, N. J., when plans were made to participate.

V. H. Bridges, MGM salesman for 40 years, retires March 1. . . . Joel Bluestone acquired the operation of the Ren Drive-In, McComb, Miss. The former operator was Mrs. E. A. Renfro. . . . Milton Dureau, president, Masterpiece Pictures, joined other independent distributors in New York relative to the acquisition of RKO product acquired by Budd Rogers. . . . Paramount Gulf Theatres advised Robert W. Coyne, COMPO special counsel, that the circuit will participate in the Academy Award Sweepstakes. Henry G. Plitt, president, and Maurice Barr, vice-president, informed Coyne that they will endeavor to enlist all fellow exhibitors in the territory. . . . Lew Andrews has been named manager, Avalon, Pass Christian, Miss., by John Richards, Slidell Theatre Corporation head.

### New York

Eugene Picker, vice-president, Loew's Theatres, announced that Julius Rubenstein, former assistant manager, Loew's Metropolitan, Brooklyn, has been promoted to manager, Loew's Coney Island, Coney Island. . . . U-I and the Globe held a "Most Incredible Experience I Ever Had" contest for "The Incredible Shrinking Man." A \$25 U. S. Savings bond and 25 guest tickets were prizes. . . . W. Stewart McDonald, vice-president and treasurer, Stanley Warner, became a grandfather for the first time. . . . Cecil B. De-



M. H. Brandon, Memphis, president, Transway, Inc., left, looks on as E. A. Burnham, Dubach, La., receives a 10-year safe driving award and gold watch for driving over a million miles without accident, from Colonel F. C. Pendleton, Baton Rouge and New Orleans, La., superintendent, State Highway Police and Louisiana Department of Public Safety. D. M. Brandon, New Orleans, general manager, Transway, Inc., is seen at the right.

Mille received a special award of the National Administrative Committee of B'nai B'rith at a Cinema Lodge luncheon in the Sheraton-Astor Hotel, for having produced "The Ten Commandments." . . . Alex Harrison, 20th-Fox general sales manager, returned from Hawaii.

Ilya Lopert, president, Lopert Films Distributing Corporation, was awarded the Cross of Chevalier of the Legion of Honor at a ceremony and reception in the Victoria Room of the Carlyle Hotel last week. Jean De Lagarde, Minister Plenipotentiary and General Consul of France, represented his government in presenting the award. . . . James F. Gould has been named vice-president of Radio City Music Hall Corporation. He has been associated with the Music Hall since its opening in 1932; and remains as treasurer. E. Herbert Johnson was elected assistant treasurer. Other appointments are Sydney Goldman, director of theatre operation, formerly theatre manager; John Jackson, director of stage operation, formerly stage manager; and Charles A. Hacker, assistant to the president, formerly manager of operations. . . . Mr. and Mrs. Joseph H. Hazen announced the engagement of their daughter, Cynthia Jo, to Leon Barnard Polsky. The couple will be married on April 19. . . . Ruth Kaiser, secretary to Warners branch manager, was informed of the recent marriage of her nephew, Dr. Robert A. Gerber, Tenaflly, N. J., to Ellen Riva Henshell at New Haven.

### Philadelphia

Melvin Fox announced that contracts had been let for the Norris, Norristown, Pa., refurbishing. A new front, new marquee and new seats are scheduled. The house will be closed for one week, reopening in March for its 30th anniversary. . . . Leon Blender, American-International general sales manager, was in with Johnny Schaeffer, area distributor, and met with some area exhibitors. . . . Robert Ryan and Aldo Ray were in in connection with UA's "Men In War," SW Stanton. They held an autograph session in the theatre's lounge. . . . Mike Felt, Felt Theatres, and former executive Pennsylvania State Board of Censors, has been named

### Legislative Seeks Study Of Censorship Legality

HARRISBURG, PA.—A resolution before the Pennsylvania General Assembly would inquire into the legality of censoring movies for the possible resurrection of the Pennsylvania Board of Movie Censors.

A House resolution calls for the Joint State Government Commission to obtain legal opinions concerning enacting a law prohibiting the showing of obscene movies. The measure needs both House and Senate approval before the commission could act. The House already has received several bills aimed at re-creating the censor board, which was ruled unconstitutional last year by the State Supreme Court.

The resolution was sponsored by Representatives Musto, Democrat, Luzerne County; Joseph G. Wargo, Democrat, Lackawanna County; and Marion L. Munley, Democrat, Lackawanna.



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have a built-in exhaust system that cools the rear of the reflector so as to permit the use of the newly developed "cold" reflector.

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## U-H-I PROJECTION ARC LAMP





## Nudist Film Showings Draw Community Fire

PHILADELPHIA—The Kensington Community Council last week protested the showing of "The Unashamed" in the New Broadway, neighborhood house in the Kensington section. A committee was organized to press charges that the theatre is "keeping a disorderly house" and to plan a long-range fight against the distribution of obscene films and literature.

Mrs. Walter A. Craig, chairman, Philadelphia Women's Committee, said her group saw the film and was "appalled and disgusted." She said the film was harmful to the morals of teenagers. She said legislators and the courts must decide on a definition of terms such as "lewdness" and "obscenity," calling on Governor Leader to create some new type of censorship board to replace the one disbanded last year.

Frank Pease, manager, said the theatre's policy is set by the owners, but admitted he advised them that "The Unashamed" would make money. The film is being handled in independent distribution by Jack Weiss.

When protests over the showing were brought to the attention of District Attorney Blanc he said the showing of the film might be stopped if a warrant for the arrest of the theatre manager was sworn out charging him with showing a film which tends to corrupt morals. This is a misdemeanor under the city criminal code, punishable by a fine of \$500 and a year in jail. He said that while his office could do nothing, a group of "aroused citizens" might make progress.

Meanwhile, the theatre's patrons were routed one night by a fake bomb scare.

executive director of the local Democratic Party's annual Jefferson-Jackson Day dinner at Convention Hall on May 9. . . . Columbia exchange has a new bride. Maryann Maxwell, general clerk, married non-industryite Joseph Charlton. . . . Joe Flood, Columbia booker, was pleased over the engagement of his daughter, Claudia, a stenographer at Buena Vista, to Joseph Spadaro, a recent graduate of Temple School of Pharmacy. . . . Harrisburg, Pa., theatres collected a total of \$1,107.50 for the March of Dimes, as follows: Senate, \$668.92; Loew's, \$236.19; Uptown, \$52.15; Colonial, \$51.91; Rialto, \$46.29; State, \$44.85; and National, \$7.19.



The best of the annual fish stories in this recent photo of Moe Silver, Stanley Warner Pittsburgh zone head, and the seven-foot, five-inch, 60-pound white marlin caught while vacationing at Palm Beach, Fla.

Later, police halted the showing of the film after it had run three weeks by arresting Pease on complaint from 15 residents.

This was the first raid on a Philadelphia theatre since the state Censor Board was dissolved a year ago.

There were an estimated 350 persons in the theatre when police confiscated the film and advertising material and made the arrest.

The warrant was issued by Magistrate William Hagan on a complaint charging violation of the criminal code and stating the film is "immoral in nature and character" and "might tend to corrupt morals of those viewing it."

### Pittsburgh

Dick Cvetic, son of Matt Cvetic, now is manager, Arcade. . . . Dolores Eassie, the Stanley Warner secretary, will become Mrs. Paul Isaacs on May 18. . . . Phyllis

Petroff, also a Stanley Warner secretary, has resigned. . . . Ralph Buring, Paramount exploitation man, is being shifted to the midwest area. He will be succeeded by Mike Weiss, who formerly handled the Pittsburgh area. . . . Ted Tolley, MGM shipper, was named president, Local B-11, IATSE, for his 17th term. . . . Tri-State Drive-In Theatre Association elected George Basle president for 1957. Other officers are James Nash, secretary, and Gabe Rubin, treasurer; the directors are George Ster, Ernest Warren, Ted Grance, Darlo Castelli, Rubin, Nash, and Basle. . . . Local film distributors have been going to New York to give depositions in the Maple Drive-In antitrust case.

Columbia executives Sam Galanty, Washington, and George Josephs, New York, visited. . . . Jack Kalmenson and Paul Krumenacker, Warners branch and sales manager, respectively, were in Philadelphia, attending a company meeting.

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Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**MANAGER AVAILABLE.** Family man. Live wire. Emphasis on exploitation, economy and community activity. BOX B220, c/o M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.

**DESIRE JOB.** Eight years' experience in buying, booking, advertising and managing for indoor and drive-in. Female, age 27. MARINELLA ROSE, 5461 Tilden Ave., Van Nuys, Calif. (220)

**MAN, WIFE** for small New Mexico drive-in and concession. Healthful, high, dry climate. Must be honest, willing. No buying, booking. Give full details, salary wanted. BOX A220, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.

**EXPERIENCED MANAGER — PROJECTIONIST** desires work. Preferably in the East. BOX C220, c/o M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.

**WANTED: EXPERIENCED MANAGERS,** also Student Managers for training, for conventional and drive-in theatres operated by large New England Circuit. BOX A213, c/o M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.

**PROJECTIONIST WANTS POSITION.** 4 years' experience. Single, reliable, sober. Good references. RICHARD NESLON, 2328 Winchester Ave., Ashland, Ky. Phone: East 4-3340. (227)

**CHALLENGING POSITION WITH FUTURE WANTED.** Young N.Y. adman-showman-publicist, experienced in theatre, radio-tv network and ad agency operations, will relocate. Proven results! FRANK COHEN, 73-12 35th Avenue, Jackson Heights 72, New York, N. Y. (213)

**THEATREMAN WANTED.** One whose family can co-operate as projectionist, cashier, candystand attendants, usher, etc., to produce good income from their own business. Real opportunity for right people. Let's talk turkey. EARL J. BROTHERS, Boulder Theatre, Boulder City, Nev. (227)

**STATE RIGHT FEATURES** for Kansas City Territory Wanted. 31 years with RKO selling territory, City, Booking Agencies and Circuits. Have personal records on entire territory. EARL L. DYSON, 8812 Holmes, Kansas City 10, Mo. (227)

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{ Motion Picture Exhibitor  
246 N. Clarian St., Philadelphia 7, Pa.



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image of the burning arc.

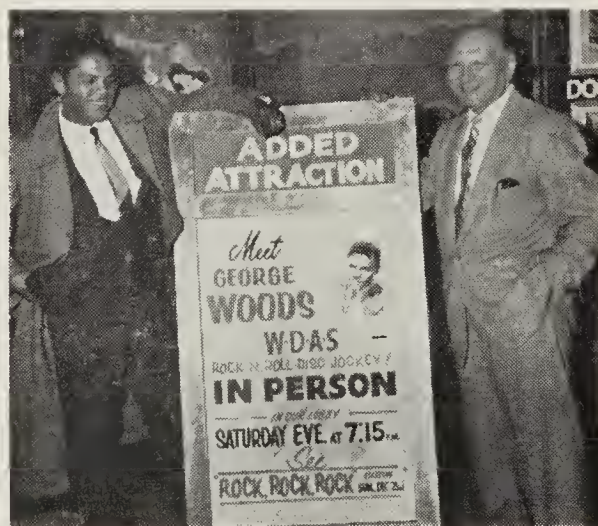
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EXCLUSIVE FEATURE  
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## U-H-I PROJECTION ARC LAMP



### St. Louis

Joe Benedict, Republic, has been elected vice-president, Lodge 19, Colosseum of Motion Picture Salesmen, succeeding Lou Ratz, no longer connected with the industry since the closing of the RKO office. . . . Justus Garard reopened the Dallas, Dallas City, Ill., under the management of Mr. and Mrs. Lyle Terry. . . . Realart Pictures, owned and operated by Herman Gorelick and George Phillips, will distribute locally some 60 RKO features and shorts not involved in the Universal deal. . . . George Wildeman planned to reopen the Belgrade, Belgrade, Mo., this week. The Jewell, Clarence, Mo., gives passes to persons listed in newspaper ad.



Unusual promotion for DCA's "Rock Rock Rock," SW Leader, Philadelphia, was appearance of disc jockey George Woods, WDAS, who made tape recording for his radio show. Manager Nat Warshaw smiles his approval.



Virginia Mayo and Michael O'Shea are greeted recently by Bob Johnson, advertising director, Arthur Enterprises, upon their arrival in St. Louis in connection with the opening of Warners' "The Big Land" in that city.

### San Antonio

Mrs. W. Hayden Miller, president, San Antonio Motion Picture Advisory and Reviewing Council, was honored at a tea paying tribute to 10 of San Antonio's outstanding women of 1956. . . . Bernard Bragger, branch manager, Republic, Dallas, was a recent visitor. . . . Gidney Talley, partner in Hallmark Productions, returned from Los Angeles, where he went to confer with roadshow associates. . . . Mary Louise Guerrero has joined the Laurel concessions department. . . . Edward G. Edwards expects an addition to the family next month. He is head of the booking department, Clasa-Mohme. . . . The Jefferson Amusement Company closed the Surf Drive-In, Port Arthur, Tex., until spring and started showing four films nightly at its Don Drive-In, Nederland, Tex., two on each of its twin screens. . . . Lew Bray, owner, Valley Theatres, Harlingen, Tex., is sponsor of the annual Life Begins at 40 Golf Tournament. Bray is vice-president and originator of the tournament, which has grown from a group of 79 players in 1953 to 356 for the present meet. . . . The Hawk, Hawkins, Tex., has been reopened by Mr. and Mrs. C. A. Green, Jr., who redecorated and improved the house. . . . Bill Ellis, manager, Crescent Drive-In, Abilene, Tex., resigned. . . . Hayden Curtiss, circuit manager, Long Theatres, Bay City, Tex., was honored with a 20 year pin at the annual managers' meeting, which was a combination dinner and business meeting held in the Texas, Bay City, and the LaPalma Cafe. . . . Henry Woods, Jr., projectionist, Cowtown Drive-In, and S. A. Austin, projectionist, Seventh Street, were the Texas State Federation of Labor convention delegates at the annual election of officers for Operators Local 330, Fort Worth, Tex.

### Seattle

A luncheon was held at the Children's Orthopedic Hospital by Variety Club to acquaint members of radio, TV, and allied press publicists with its Heart Clinic work. . . . Reville Kniffin, 20th-Fox assistant district manager, was in from Los Angeles. . . . Jim Brooks, 20th-Fox office manager, was discharged from the hospital and was convalescing at home. . . . More than 1100 persons attended a special screening of Cecil B. DeMille's "The Ten Commandments" in the Egyptian.



# PHYSICAL THEATRE



This huge and striking steel pylon, looking like something from a modern art class in sculpture, is the early stage in the construction of a drive-in screen tower—typical of today's outdoor theatre which uses the biggest and best of everything to offer the public the best entertainment in ideal surroundings.

devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 12, No. 3 February 27, 1957

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# AT LAST!

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pictures will be brighter!

**PATRONS**  
will like this because the entire  
picture will be more evenly  
lighted.

**PATRONS**  
will like this because your  
pictures will stay in focus.

**PROJECTIONISTS**  
like this because they can keep  
their equipment in better  
condition.

**PROJECTIONISTS**  
like this because good  
projection becomes more  
automatic.

**PROJECTIONISTS**  
like this because it saves  
important time when needed.

**PROJECTIONISTS**  
like this because it makes the  
booth and equipment  
more tolerable.

**PROJECTIONISTS**  
like this because it takes the  
guesswork out of their job.

The Light Booster lens provided with 13.6 mm trim lamps patterns the spot to the size and shape of the aperture so as to efficiently utilize all useful light from the carbon. All other lamps, projecting a round spot, waste much light, particularly above and below the aperture. Using a 13.6 mm carbon trim, the optical speed or mark of efficiency is equivalent to f 1.5 when f 1.5/1.6 projection lenses and X-L projectors are used.

Newly designed optical parts and feed mechanism afford a higher true lumen output than any other lamp and better distribution consistent with this high level of illumination.

Since the distribution of heat at the aperture is more even and the use of a very efficient heat filter reduces heat at the aperture, pictures projected by this lamp are not subject to the high degree of in-and-out of focus that distinguishes projection by some lamps operated at high currents. This filter, air cooled by a powerful blower, is instantly removable during actual projection as desired, such as when going from black and white to color film on the same reel.

The rear lamphouse door swings completely out of the way to facilitate retrimming and lamphouse and reflector cleaning.

The automatic crater positioning system maintains the tip of the burning carbon at the exact focal point of the reflector. Change of light color at the screen, caused by variation in carbon burning rates, is absolutely eliminated.

The optical system can be changed in one-fifth the time required by other lamps. Choice of high or low magnification is obtained for wide film or 35 mm projection in less than a minute.

Heat radiation to the projection booth is held to an absolute minimum by the Heat Purger, a heavy duty, quiet running centrifugal exhaust fan driven by a permanently lubricated motor which removes products of combustion and heat from the housing.

A single adjustment controls the feeds of both carbons. Other lamps have at least two independent feed adjustments and guesswork must be resorted to when attempting to match them.



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**ALL 3**

*in mind!*

★ **PATRON**

★ **PROJECTIONIST**

★ **MANAGEMENT**

**PROJECTIONISTS**  
like this because they no longer  
need extra hands and a spare  
eye above their right ear.

**PROJECTIONISTS**  
like this because it enables them  
to do a better job.

**PROJECTIONISTS**  
like this because it keeps  
reflectors clean.

**PROJECTIONISTS**  
like this because it helps  
prevent running out of carbon  
before the end of the reel.

**MANAGEMENT**  
likes this because it means more  
light per dollar.

**MANAGEMENT**  
likes this because it makes  
operation more flexible.

**MANAGEMENT**  
likes this because it saves money  
in reflectors.

**MANAGEMENT**  
likes this because  
it eliminates waste.

**MANAGEMENT**  
likes this because it insures  
against equipment being  
"down".

**MANAGEMENT**  
likes this because it prevents  
film damage and prolongs  
mirror life.

**MANAGEMENT**  
likes this because it protects his  
equipment from damage.

**MANAGEMENT**  
likes this because it's standard,  
not an "extra".

Simplified Spot Focusing—Available in this lamp only! The ENTIRE burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or the equilibrium of the arc. The projectionist needs no longer—as with all other lamps—attempt to coordinate the movements of each carbon by its independent control while watching the screen and at the same time trying to keep the gap constant.

A brilliant, twice-magnified image of the burning arc is projected on large imager screen. An exclusive feature.

An air screen directs a thin layer of fast moving air upward over the surface of the reflector so as to cool it and keep soot and smoke from depositing thereon.

The carbon feed control can be set to burn any desired number of inches of carbon per hour to accommodate the length of reels being projected. Sizes 9 mm through 11 mm can be burned between 14 and 30 inches per hour, 13.6 mm size can be burned from 7 to 20 inches per hour.

Costs less to operate, gives the most light per carbon dollar, because of the effective patterning of the spot at the aperture and elimination of waste occasioned by shadowing.

Accommodates 20-inch carbon trim in all sizes 9 mm through 13.6 mm inclusive. It is the only lamp to afford such complete flexibility within such a wide range.

A jet directed stream of high velocity air up and over the arc directs, stabilizes and conforms the flame away from the reflector, effects better combustion and prevents the formation of black soot. An exclusive feature.

Light loss due to shadowing by feed mechanism has for the first time been minimized by new design.

Positive feed head, feed cluster, negative feed head, positive and negative motor assemblies are all quickly removable so as to permit inspection or interchange of these "plug-in" components between reels.

Built-in Heat Purger exhaust system cools the rear of the mirror so as to permit optional use of the newly developed "cold" reflectors which pass unwanted heat energy instead of reflecting it to the aperture.

One famous Bodine Gear Head Motor drives the positive carbon and one the negative. Gear reduction is self-inclosed with the motors to provide constant lubrication and protection from dirt damage. An exclusive feature.

Heavy duty, long life, solid silver, water cooled positive carbon contacts are standard equipment on all 13.6 mm lamps. Air cooled or water cooled contacts are available for smaller carbons.



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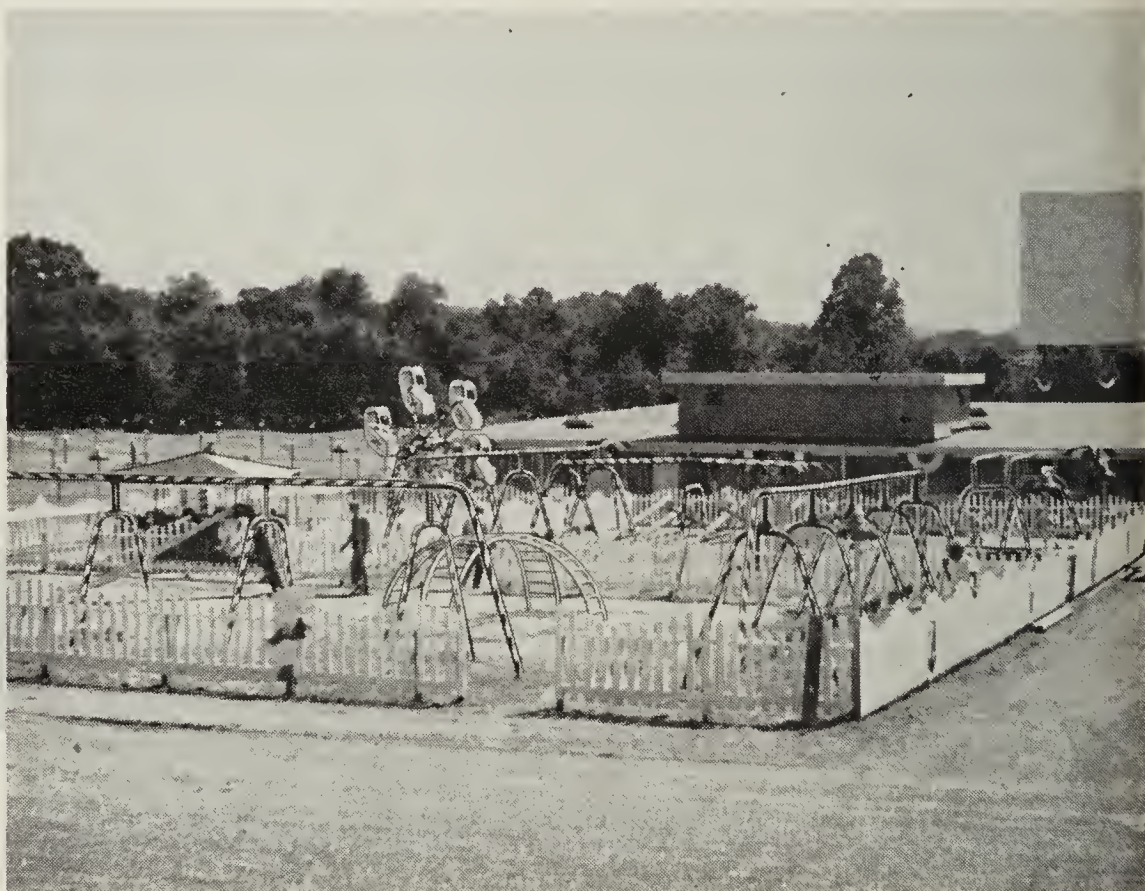
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The 303's modern playground features Miracle's popular power rides . . . the Miracle Star-Gazer ferris wheel and the Miracle Pony Ride merry-go-round. Added color is achieved with Miracle's candy-striped Swings and Hobby Horses. Miracle's Climbers, Lifetime Whirls and Slides help to handle capacity crowds safely.

# MIRACLE EQUIPMENT CO.

GRINNELL, IOWA



## LAYING IT

# On The Line

## Extraordinary Is Ordinary

Ground hog's day, returning your neighbor's garden tools in order to establish new credit for the coming months, the different smell the air seems to have on certain days are all signs that Spring is not far off. However, to this writer the most positive indication that it is time to misplace the snow tire chains until next year, is our annual issue devoted to the drive-in theatre.

The evolution of the modern outdoor theatre is an exciting story that is well known to everyone in the film business. New ideas, new blood, and the willingness to take a risk have been the catalysts that have built the drive-in market into the multi-million operation that it now represents.

Proof that there is still an influx of these elements can be seen in the following pages. The reader will find information about new products, and major improvements in equipment from old established manufacturers who have spent years in developing the equipment necessary to meet the constantly increasing demands of the theatreman and the public. In addition, there are a number of stories explaining and describing products and systems developed by newcomers to the drive-in theatre field. This represents the men and firms willing to risk time, money and effort to break into a field which their business-sense tells them has a future.

The extraordinary thing about this never-ending infusion of the new and the improved, is that it is not extraordinary. On the contrary, it has become the accepted thing to find this constant cycle of improvement going on in the drive-in field.

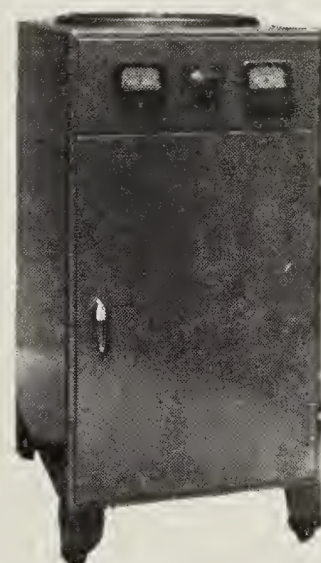
One phase of drive-in operation, however, seems to be on the way out. The day when the only requirements for a successful outdoor theatre were a plot of land, a tower, and projection equipment is over. This form of exhibition has reached the point where professionals are definitely a must—and this is as it should be. Competition now is too fierce for the local doctor, or lawyer, or auto agency dealer to plunk down a few thousands and expect to create a revenue-producing drive-in.

Professional showmen and professional manufacturers and dealers have played a tremendous role in the drive-in field. A look at the share of the film market that drive-ins now control shows how much this professional attitude has paid off.

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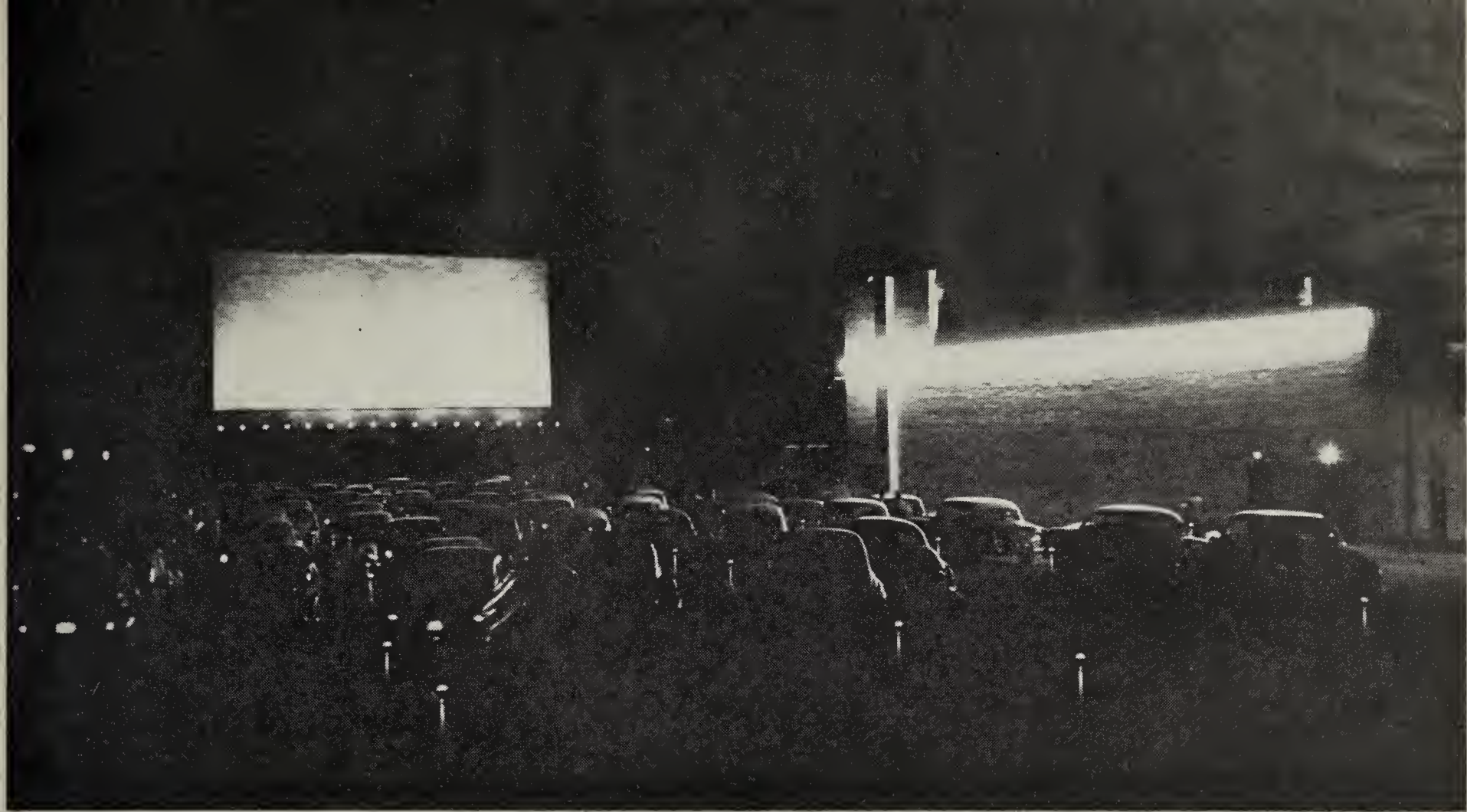
**J. E. ROBIN, INC.**

Motion Picture Equipment Specialists  
 267 Rhode Island Avenue  
 EAST ORANGE, N. J.









# So You Want To Build A Drive-In?

**B**UILDING and operating a drive-in takes careful planning and a careful investment of capital. The drive-in caters to a discriminating clientele. Drive-ins have competition from each other and from television, baseball and many other forms of entertainment. They are carefully regulated by State building codes. They are restricted by highway traffic control authorities. They are carefully zoned by city and county authorities.

Drive-ins are a profitable venture provided proper care is exercised in construction and choice of equipment. You can have a successful drive-in theatre . . . if you go about it right.

Don't be a do-it-yourself fan when it comes to drive-ins. Too much is at stake. Rely on the advice of the architect of your choice, hire competent, reliable contractors, and most important, avoid short-cut methods that may be potentially disastrous in the long run.

## The Site

Naturally, one of your first considerations is where to build. Several factors are important. It is desirable to situate as close as possible to a large center of population or at a point centrally located between two or more small population centers. The drive-in has its greatest appeal to families with children. It also appeals to those who find it difficult or almost impossible to get around by foot. Therefore, select your site with population in mind. Analyze your population. If you find that families with children are more densely located on one side of town than the other, try to obtain a suitable site on that side of town or within easy driving distance of that population.

Next, bear in mind that you are going to accommodate a large number of auto-

mobiles every night and the easier you make it for them to get in and out, the more positive you can be that they will return. Sites directly on a heavily traveled main highway are not always as desirable as you may at first think. You may be restricted as to the number of cars you can empty out onto the highway at a given time. Since most patrons want to be the first one out and because you can't afford to have more than about a 15 minute intermission to empty your drive-in, it is usually far better to locate off a main highway on a good secondary road.

Avoid very hilly terrain. Level ground or ground with gentle slopes is most desirable. Grading is very expensive and excess cuts or fills should be avoided in order to keep the grading cost in line. Raising the surface of the parking area of a 600 car drive-in just one inch requires 1,000 cubic yards of fill! You can readily see how important it is to select as nearly level ground as possible.

Good drainage is absolutely essential. Sandy soil and natural gentle slopes will be of immense help in reducing drainage costs.

Your best friend now is a registered architect. He can save you more money on the original construction and can do more to assure you of owning a potentially successful drive-in theatre than anyone else.

## How Much Land Is Needed

It is strictly a matter of capacity. How big do you want your drive-in to be? That is your decision alone, but here are a few factors to consider. Increased competition dictates bigger and more deluxe drive-ins. Patrons demand more services and facilities than in the past and only the very large drive-in can satisfy these demands. You must build for your top capacity nights. The bigger your gross

potential, the stronger your position to bid for available film.

All factors considered, it would appear to be to your advantage to build for a capacity of at least 750 cars.

Rarely is it possible to pre-determine the car capacity of a drive-in and find a desirable site on which that size can be erected. Neither is it possible to say that a given acreage will accommodate a precise number of cars. It depends upon the shape of the site. . . . A rectangular area with the width equal to approximately three-fourths of the depth will accommodate the maximum number of cars.

As a rough guide, it takes about 10 acres to provide for the ramped area for 450 cars; 11 acres for 550 cars; 12 acres for 630 cars; 13 acres for 730 cars; 14 acres for 820 cars; and 15 acres for 920 cars.

## Entrance And Exit Roadways

It is up to you in the construction of your drive-in to make it as easy as possible for your patrons to drive in and drive out. And for that reason, roadways must be wide enough to permit easy driving—no sharp turns, no ramps so steep the bottom of the car drags, no backing up. Remember, all the driving is done without benefit of headlights and with a minimum of extraneous lighting.

State highway departments have become quite drive-in conscious, and it is now necessary in almost every state to have entrance and exit road plans approved before construction may proceed. We cannot overemphasize the importance of "clear sailing" on the entrance or exit roadways. Plan so you don't block the highways—your patrons will appreciate it.

As a general rule, plan for a holding area, either by means of a long entrance road or by a separate parking space, equal to 35 per cent of the capacity of

(Continued on page PT-20)

Converting acres of ground into a modern drive-in theatre requires great planning and effort.



## Kiddielands Present New Opportunity



### *Miniature Amusement Parks In Drive-Ins Result In*

# More Pay For More Play

**V**ERSATILITY and flexibility are two characteristics that have been found in almost every successful drive-in theatre operation. The outdoor theatremen have been able to adapt themselves to changing public tastes and desires, and in doing so have flourished.

An example of this willingness to offer the public what it wants is the development of the drive-in playground. There are many such areas in drive-in theatres today that could well stand on their own as a separate attraction with the addition of some other equipment.

Recently a number of drive-in exhibitors have taken their playground out of the theatre, added rides and turned the operation into a kiddieland which can be utilized as a separate enterprise during the theatre's operating and non-operating hours.

One of the leading manufacturers of amusement rides, Allan Herschell, Company, Inc., recently prepared a manual describing in detail the operation and equipping of kiddielands. The following information is based upon material from this manual.

#### **A Definition**

A kiddieland is a small amusement park built primarily around kiddie rides, which are amusement rides whose size, speed and action are designed especially to please children. Kiddielands return extremely high profits in proportion to the small space they require.

Areas containing only kiddie rides may be off by themselves, or they may be attached to other areas (such as a drive-in theatre). Frequently an operator starts with only kiddie rides, then adds a major ride or two to entertain the older chil-

**This type of ride is ideal for a kiddieland. It provides action, is safe, not difficult to operate, and doesn't need a great deal of space.**

dren, and presently has a full-fledged amusement park.

Kiddielands give their owners a chance to create, to think of new promotions, new stunts, new rides, new ways to give their parks a fresh look. The average promotion-minded theatre operator has the advantage of already having a good background in attracting patrons to outdoor attractions.

A kiddieland has many operational advantages over other types of businesses. Other than what is carried in the concession, there is no inventory to worry about, no perishables to think about. A kiddieland has no "accounts receivable," to go bad because all income is on a 100 per cent cash basis, namely the nickels, dimes and dollar bills taken in at your ticket booth.

You need no skilled help, except for your mechanic. The other help needed to operate the rides can be quickly and easily trained. A typical drive-in theatre staff will be able to operate the kiddieland during the non-operating hours of the theatre with little difficulty.

#### **Small Investment Required**

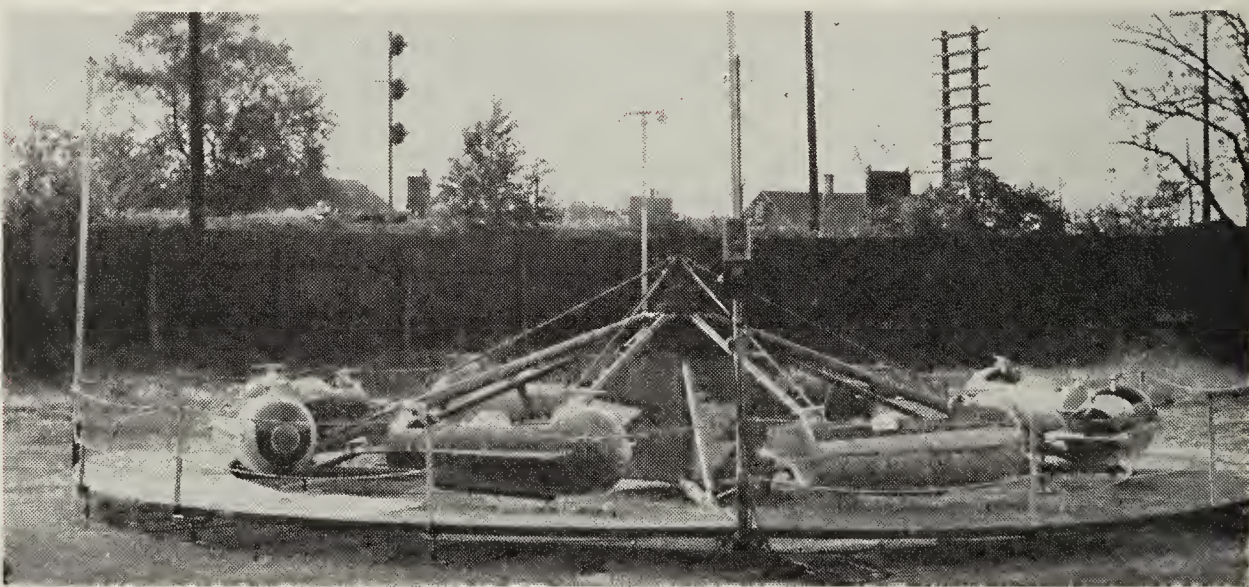
A kiddieland can be started on a relatively small investment. Time payments for rides and other equipment can be arranged with most of the major manufacturers of amusement rides. In addition, local banks are also financing the purchase of many rides.

One of the first things a theatremen contemplating adding a kiddieland to his operation should do, is consult his accountant to set up the financial operations.

Before deciding how much you *will* spend to start the kiddieland, figure out how much you *can* spend. This might be the cash on hand, the limit of borrowing from a bank, or the limit to be raised through joining with other persons.

What you are able to spend is likely to be an adjustment with what kind of kiddieland you want.

For instance, you might have \$50,000 immediately available but desire a kiddieland costing \$100,000. You will probably deliberate at length on whether you want  
(Continued on page PT-18)





# NOW—A NEW PROJECTION ARC WITH MORE NEW FEATURES —EXCLUSIVE FEATURES—THAN ANY LAMP EVER MADE!

## NEW STRONG U-H-I ULTRA HIGH INTENSITY ARC LAMP

### EXCLUSIVE NO. 1

ACCOMMODATES 20-INCH CARBON TRIM IN ALL SIZES 9 mm through 13.6 mm inclusive.

### EXCLUSIVE NO. 2

BEAM SHAPER LENS PROVIDED FOR USE WITH THE 13.6 MM TRIM LAMPS PATTERNS THE SPOT TO THE PARTICULAR SIZE AND SHAPE OF THE APERTURE SO AS TO EFFICIENTLY UTILIZE ALL USEFUL LIGHT. All other lamps, projecting a round spot, waste much light, particularly above and below the aperture. Using a 13.6 mm carbon trim, the optical speed or mark of efficiency is equivalent to f 1.5 when f 1.5/1.6 projection lenses are used and projectors are cleared for f 1.5.

### EXCLUSIVE NO. 3

THE ONLY LAMP WITH AN AUTOMATIC CRATER POSITIONING SYSTEM that maintains the tip of the burning carbon at the focal point of the reflector. Change of light color at the screen, caused by variation in carbon burning rates, is absolutely eliminated.

### EXCLUSIVE NO. 4

NEW, EXCLUSIVE DESIGN minimizes light loss due to shadowing by feed mechanism.

### EXCLUSIVE NO. 5

THE ONLY LAMP WITH MIRROR INTEGRATED WITH A REAR LAMP-HOUSE DOOR which swings completely out of the way to facilitate retrimming, permit easy cleaning and keep the reflector in efficient condition.

### EXCLUSIVE NO. 6

SPOT FOCUSING—A BOON TO PROJECTIONISTS AVAILABLE IN THIS LAMP ONLY! The ENTIRE burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or the equilibrium of the arc.

### EXCLUSIVE NO. 7

EXPELLO BUILT-IN EXHAUST SYSTEM cools the rear of the reflector so as to permit the use of the newly developed "cold" reflectors which allow unwanted heat energy to pass through the mirror instead of being reflected to the aperture.

### EXCLUSIVE NO. 8

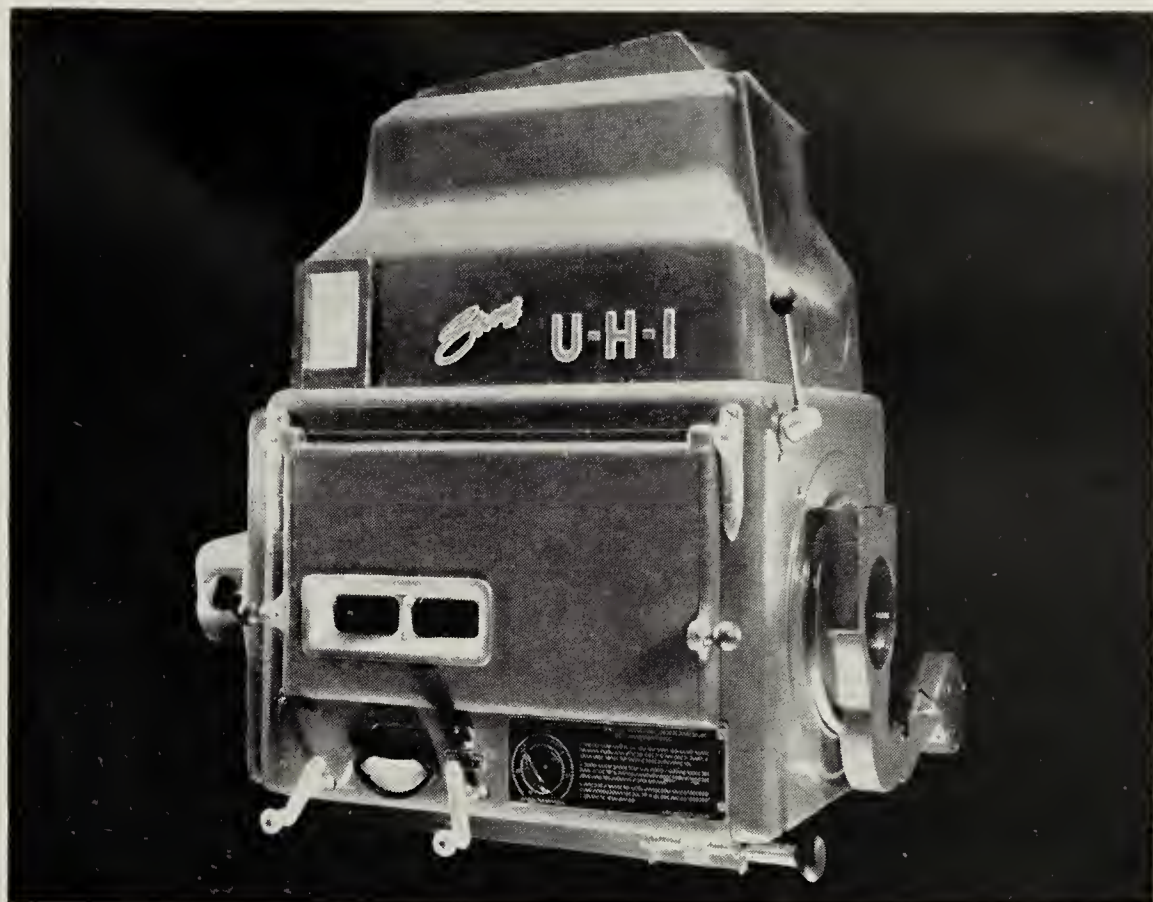
QUICKLY ADAPTABLE TO THE VARIOUS PROJECTION SYSTEMS. The optical system can be changed in one-fifth the time required by other lamps. Choice of high or low magnification is obtained for wide film or 35 mm projection in less than a minute.

### EXCLUSIVE NO. 9

A SINGLE ADJUSTMENT CONTROLS THE FEEDS OF BOTH CARBONS. Other lamps have two feed adjustments and guesswork must be resorted to when attempting to match them.

### EXCLUSIVE NO. 10

A BRILLIANT, TWICE-MAGNIFIED IMAGE OF THE BURNING ARC IS



PROJECTED ON LARGE IMAGER SCREEN FOR EASY OBSERVATION BY THE PROJECTIONIST.

### EXCLUSIVE NO. 11

EXCLUSIVE ARC STABILIZER. A jet directed stream of high velocity air up and over the arc directs, stabilizes and conforms the flame away from the reflector, effects better combustion and prevents the formation of black soot.

### EXCLUSIVE NO. 12

ONE BODINE GEAR HEAD MOTOR FOR POSITIVE CARBON DRIVE AND ONE FOR NEGATIVE DRIVE. Gear reduction is self-inclosed with the motors to provide constant lubrication and protection from dirt damage.

### EXCLUSIVE NO. 13

PICTURES PROJECTED BY THIS LAMP ARE MORE PLEASING, not subject to the high degree of in-and-out of focus that distinguishes projection by most lamps operated at high currents. The exclusive high quality heat filter greatly reduces heat at the aperture. This heat filter is air cooled by a powerful blower and is instantly removable during actual projection as desired, such as when going from black and white to color film on the same reel.

### EXCLUSIVE NO. 14

"PLUG IN" COMPONENTS. Positive feed head, feed cluster, negative feed head, positive and negative motors are all quickly removable so as to enable the projectionist to make inspection or interchange between reels.

### PLUS NO. 1

A HIGHER TRUE LUMEN OUTPUT THAN ANY OTHER LAMP AND BETTER DISTRIBUTION CONSISTENT WITH THIS HIGH LEVEL OF ILLUMINATION obtained by new design optical parts and feed mechanism.

### PLUS NO. 2

.... GIVES THE MOST LIGHT PER CARBON DOLLAR.

### PLUS NO. 3

The carbon feed control can be set to burn any desired number of inches of carbon per hour. Adjustable to the length of reels being projected. 9 mm through 11 mm sizes can be burned between 14 and 30 inches per hour, 13.6 mm size can be burned from 7 to 20 inches per hour.

### PLUS NO. 4

Heat radiation to the projection booth is held to a minimum by the heavy duty, quiet running centrifugal exhaust fan driven by a ball bearing type motor. Heat and smoke are exhausted into a large, 8-inch, smoke pipe connection.

### PLUS NO. 5

Air screen directs a thin layer of fast moving air upward over the surface of the reflector so as to cool it and keep soot and smoke from depositing thereon.

### PLUS NO. 6

Heavy duty, long life, solid silver, water cooled positive carbon contacts on 13.6 mm lamps. Air cooled or water cooled contacts are available for smaller carbons.

Send coupon now for even more details.

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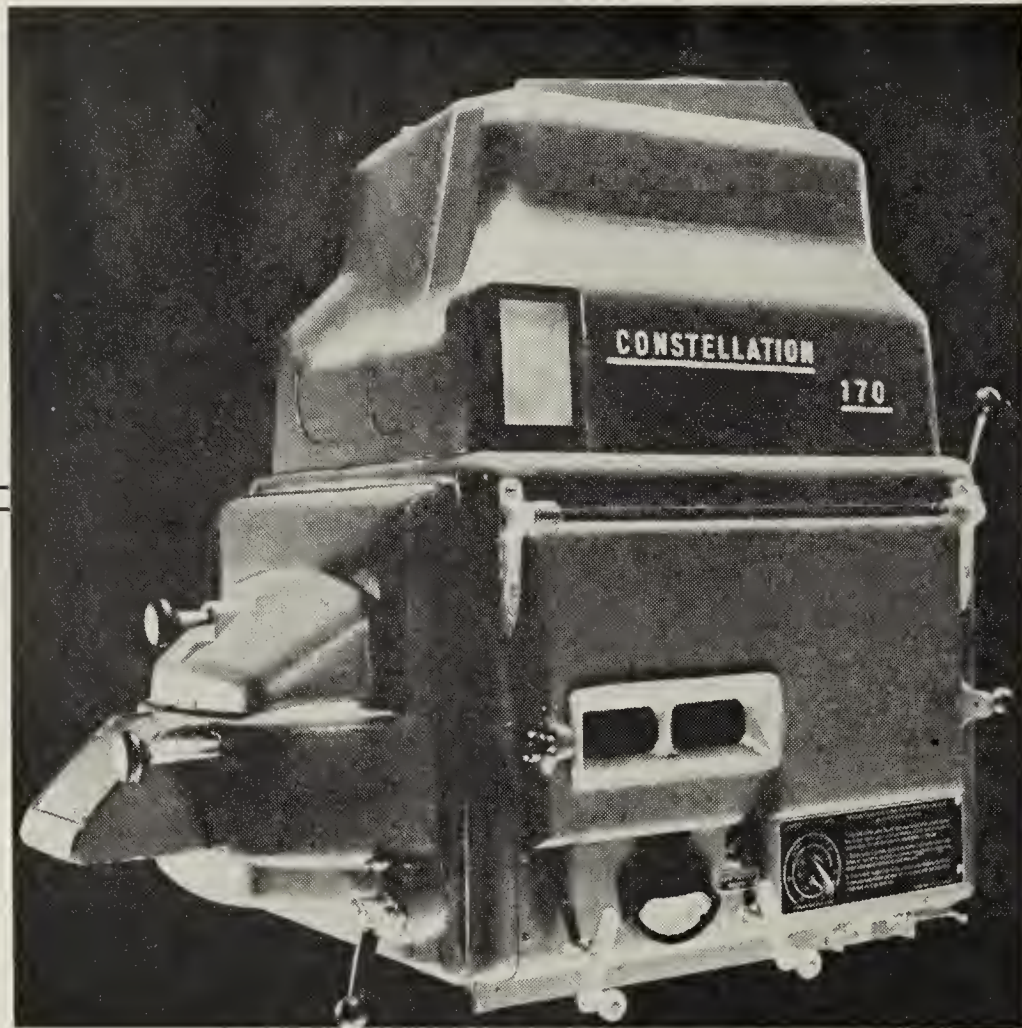
Name.....

Theatre.....

Street.....

City & State.....





## The Constellation 170

A projection lamp that has been designed with projectionist and patron as well as management in mind . . . that's the new National Constellation "170" arc which is now being presented by the National Theatre Supply Company.

While few theatre patrons have ever soon or will have occasion to see the Constellation "170," they will appreciate the better projection that it makes possible. The pictures so projected will be significantly brighter because it is a lamp which patterns the spot to the size and shape of the aperture, thus utilizing the light that heretofore has been wasted above and below the aperture by the conventional round spot. A special Light Booster lens for use with 13.6mm. trim lamps is said to accomplish this advantage. The equivalent of f1.5 lamphouse efficiency is gained with the 13.6mm. trim when f1.5/1/6 projection lenses are used with the XL Projector.

Patrons will also be treated to pictures which will be more evenly lighted. The Constellation "170" delivers the highest lumen output of any lamp, and the newly designed optical parts and feed mechanism insures better light distribution consistent with this high level of illumination. Light loss due to shadowing by the feed mechanism has been minimized by this new lamp design.

Pictures projected by the Constellation will also be less subject to the high de-

gree of in-and-out of focus that distinguishes projection by most lamps operated at high currents. There are two reasons for this steady focus. First the illumination is distributed more evenly across the aperture, thus there is less tendency for film buckle. The second reason is the blower cooled filter that keeps 35 per cent of the heat from reaching the aperture. This filter is instantly removable if not needed during actual projection as desired, such as when going from black and white to color film on the same reel.

There are eight salient features, most of them exclusive in the new Constellation "170," which will have particular appeal to the projectionist. The virtually impossible job of keeping the reflector clean on lamps which have doors only at the side is now made simple on the Constellation. The mirror is a part of the rear lamphouse door which swings completely open and to one side so as to permit quick retrimming and easy cleaning of the lamphouse and reflector.

Good projection becomes more automatic with the Constellation "170" as it has the exclusive automatic crater positioning system which maintains a brilliant white light on the screen at all times. Changes of light color, caused by variation in carbon burning rates is absolutely eliminated.

Projectionists will appreciate the important saving of time required for adapting the Constellation to the various

projection systems. A choice of high or low magnification for wide film or 35mm. projection, as needed, is obtained in less than a minute. The value of this feature will be increasingly recognized as more wide film systems are put into use.

With the installation of Constellation "170" lamps the booth temperature will become far more tolerable, because radiation from the lamps to the booth is held to a minimum by the Heat Purger, a large, quiet, heavy duty, ball bearing motor driven centrifugal exhaust fan that removes all product of combustion and heat from the housing.

The need for guesswork by projectionists in setting carbon feed is also eliminated by the single adjustment carbon feed control, an exclusive feature of the Constellation, all other lamps having at least two independent adjustments which must be matched on to the other.

With the introduction of simplified spot focusing, another exclusive feature available only in the Constellation, the projectionist will no longer feel the need for extra hands and a spare eye above his right ear. The entire burner assembly is movable so that the position of the arc can be shifted for best screen results without disturbing the relative carbon positions or the equilibrium of the arc. In this operation the projectionist no longer need try to visually coordinate the movement of each individual carbon

(Continued on page PT-22)



# THEATRES ARE DOING

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Can be furnished without limitation of size . . . large enough for plenty of powerful sales copy. They are readily serviced without removing frames.

Wagner Changeable Letters, in the widest selection of sizes and colors, permit more attractive displays and better emphasis where desired. They are the only letters with the tapered slot, are immovable by wind or vibration, yet are easier to change. Copy changes can be made without the use of ladders when you have Wagner Letters. The "mechanical hand" makes changing safe—avoids falls. Only Wagner Plastic Letters can be stacked in storage without danger of warping.

Wagner Enduronamel Steel Panels afford an excellent low cost, effective and durable background and letter mounting arrangement for drive-ins.

If you're building or remodeling an indoor theatre or drive-in, large or small, you'd better send for free literature now!



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218 S. HOYNE AVENUE  
CHICAGO 12, ILLINOIS

Please send free literature on Wagner show-selling equipment.

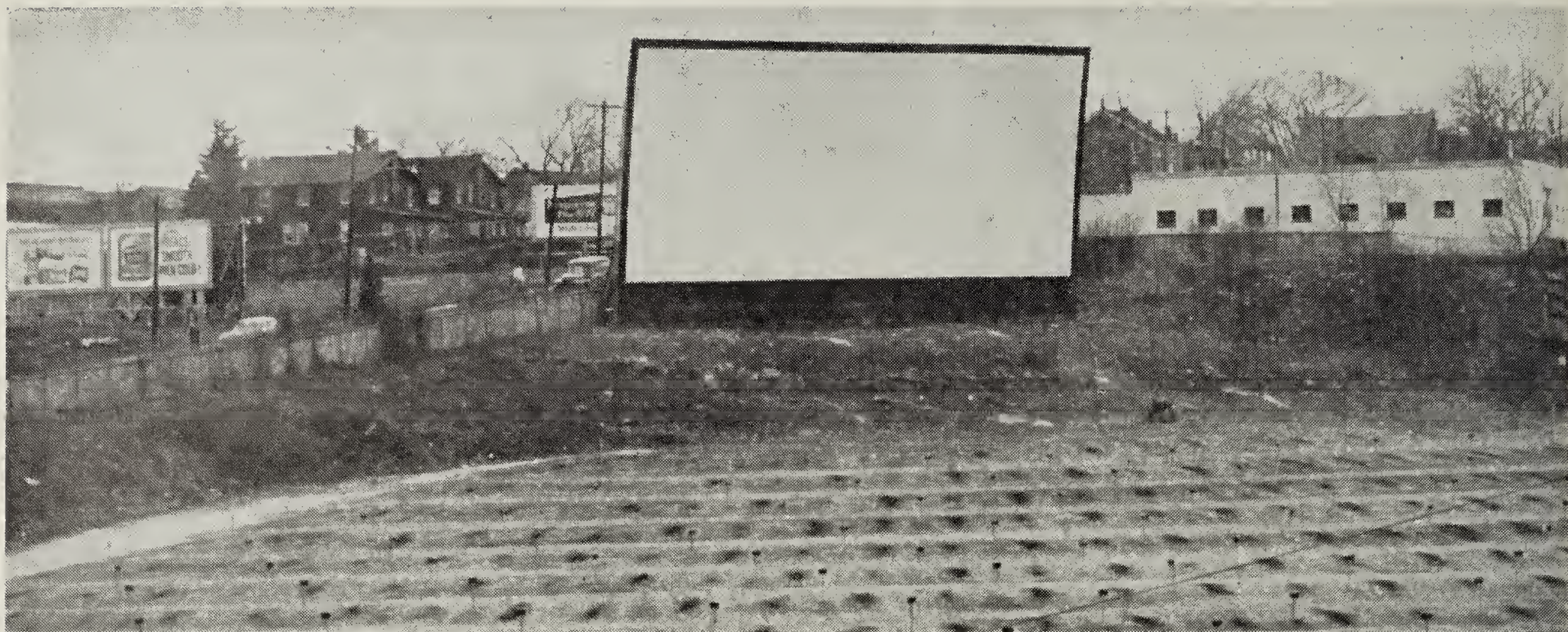
NAME (Title) \_\_\_\_\_

THEATRE \_\_\_\_\_

STREET \_\_\_\_\_

CITY & STATE \_\_\_\_\_





## Plastic Screen Coating

By GEORGE ENGLISH

*Plast X Plate Inventor and Manufacturer*

A new approach to the double-edged screen coating problem confronting drive-in operators—better picture quality with less maintenance—is being produced by the Plast X Plate Company. It differs from other screen coatings in that the base plastic is glass clear and remains that way.



### **BE SURE YOUR NEW PROJECTION ARC LAMPS**

are QUICKLY adjustable to the various projection systems, that a choice of high or low magnification can be obtained for wide film or 35 mm projection in less than a minute.

*~ This is Another  
EXCLUSIVE FEATURE  
of the New Strong*

### **U-H-I PROJECTION ARC LAMP**



The finished coating is a very bright and flat white that requires no upkeep.

Unlike most new products, this material has one of the oldest proven records in the field of plastic coatings, having gone through a wide range of tests and applications since 1951. The best way to understand it is to know what is different about the material itself, how it compares with other screen paints and its picture qualities. This article will cover those points and summarize with a report on tests made to prove its relative values.

In 1946 the writer began thinking in terms of a plastic that could make protective coatings from a liquid base into an air tight solid. At the same time all of the many secret developments in plastics by American industry were suddenly opened up to public use. The too rapid adoption of these very desirable substances to screen paints created an unfortunate consumer apathy toward them, but this is gradually being overcome with products that have proven their many advantages. Plast X Plate is one of the oldest of these.

This new screen coating is made from a clear, strong, plastic base that spanned over 30 years of intense research by several leading chemical companies in their effort to make airplane windows that could withstand wind and rain pressures and rapid temperature change without cracking, yellowing or deteriorating. From their success a series of chemical combinations was developed to produce this new screen coating.

In 1951 tests and application began, including the Florida tropics, Thule, Greenland's arctic conditions and in eastern Pennsylvania and southern New Jersey. These included over 250 actual applications covering every type of screen tower construction material such as canvas, plywood, masonite, cement, brick, steel, aluminum and a wide variety of painted surfaces. Therefore, the material was well

established before it was used on the Family Drive-In in Philadelphia last year.

#### **Simple Principle**

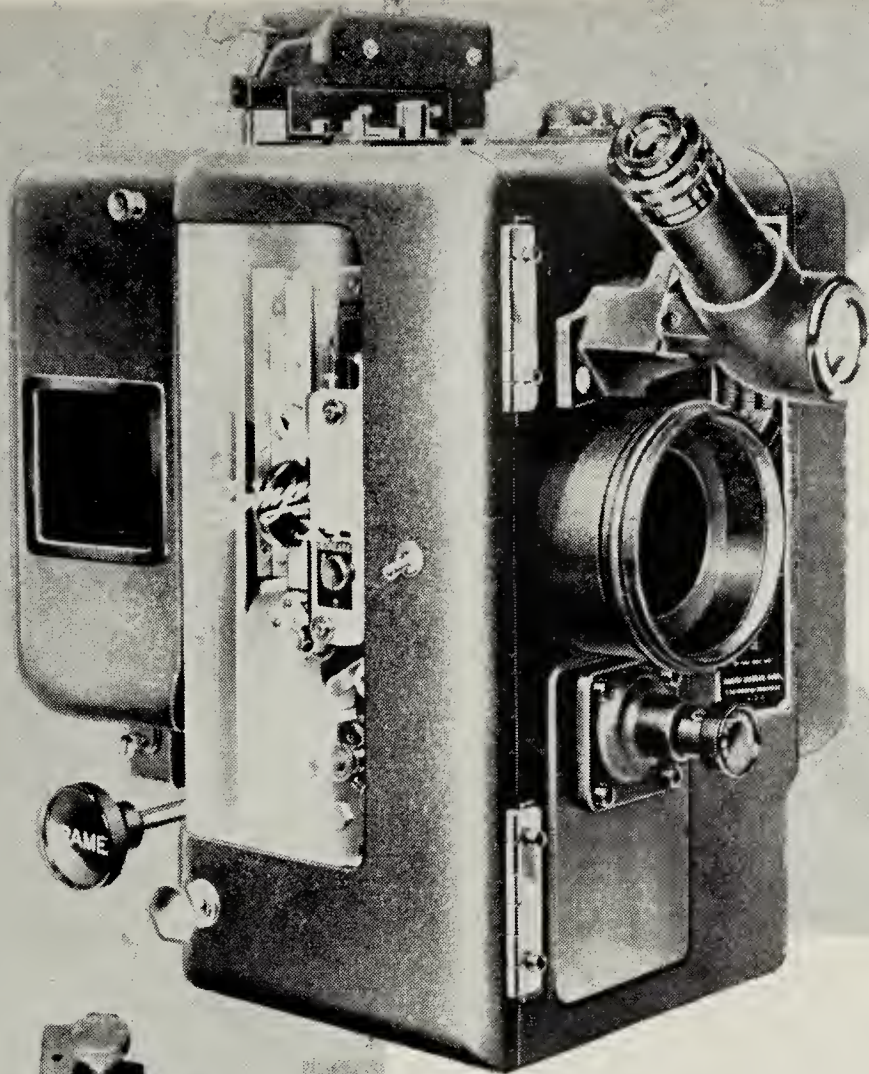
The principle behind this coating is easy to understand. The glass-clear base allows light rays to travel freely around the pure white pigments and produces a brighter, sharper, deeper, truer, picture effect without gloss or sheen. Because it is tough, flexible, stain resistant and completely waterproof it should last at least five years without any more maintenance than an annual hosing down. This makes Plast X Plate compare favorably over oil paint in the amount of labor necessary to keep the surface at maximum whiteness. Since many of the synthetic or plastic materials such as vinyl, epoxy, etc., have a natural tendency to darken with prolonged exposure to the elements, this new coating offers many advantages in picture quality, along with its greater durability and weather protection. The theory behind the better picture quality of this material is important to understand.

Projected light beams playing on the surface of this coating travel through it and are not reflected in distorted, yellowed or darkened images. Since the intensity of the light beam is not lost there is an appreciable increased brilliance amounting to about 10 per cent over new paint, or most of the screen coatings presently available to drive-in owners. It has a translucence value of  $3\frac{1}{2}$  to 1 over paint. It also has a white reflectance rating of 94.9 per cent as certified by the U. S. Testing Laboratories (Report No. 26931). An analysis of surfaces already exposed to long weathering indicates that this coating will not go below 90 per cent reflectance, regardless of location over a five-year period. This means too that the picture and protective qualities will remain uniform so that the drive-in owner can rightfully expect trouble-free service for at least five years.

Application of the material, once a process requiring technically trained men, can now be accomplished by anyone who will follow the instructions. It can be applied with a roller in one coat over a painted surface with perfect results. The exhibitor needs only to be accurate in determining whether his screen is in good condition or not. This material will im-

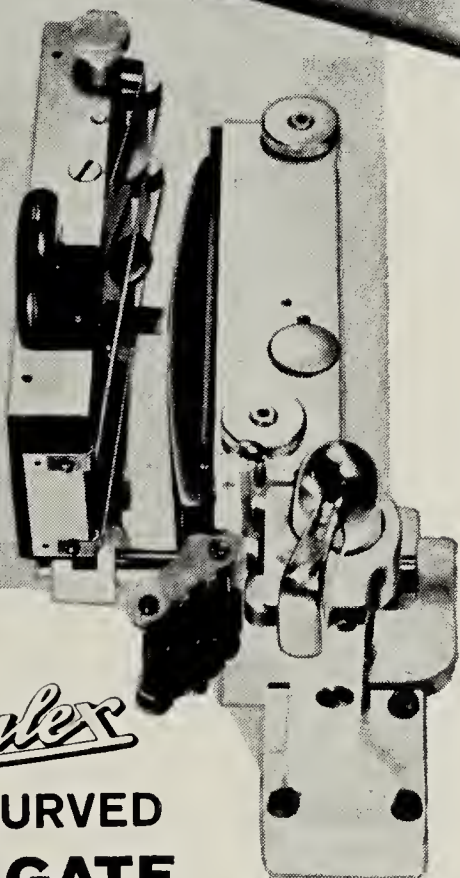
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*Zimplex*  
X-L  
**PROJECTOR**

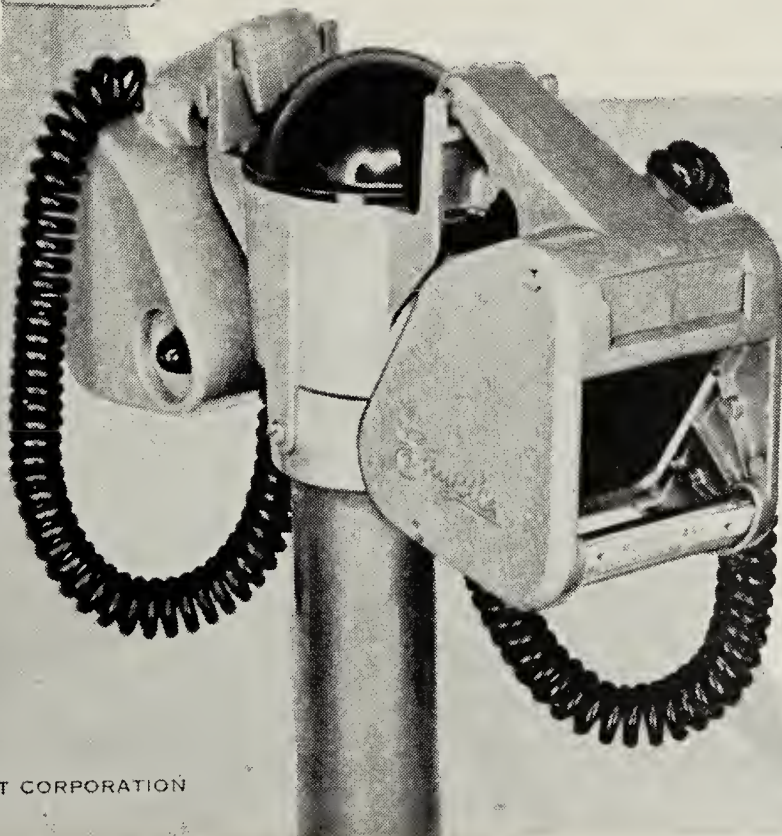
— finest mechanism  
ever built!



*Zimplex*  
**CURVED  
FILM GATE**

— a must  
for better projection of  
wide screen films!

*The Right  
Combination  
for Every  
Drive-in!*



*Zimplex*  
**IN-A-CAR  
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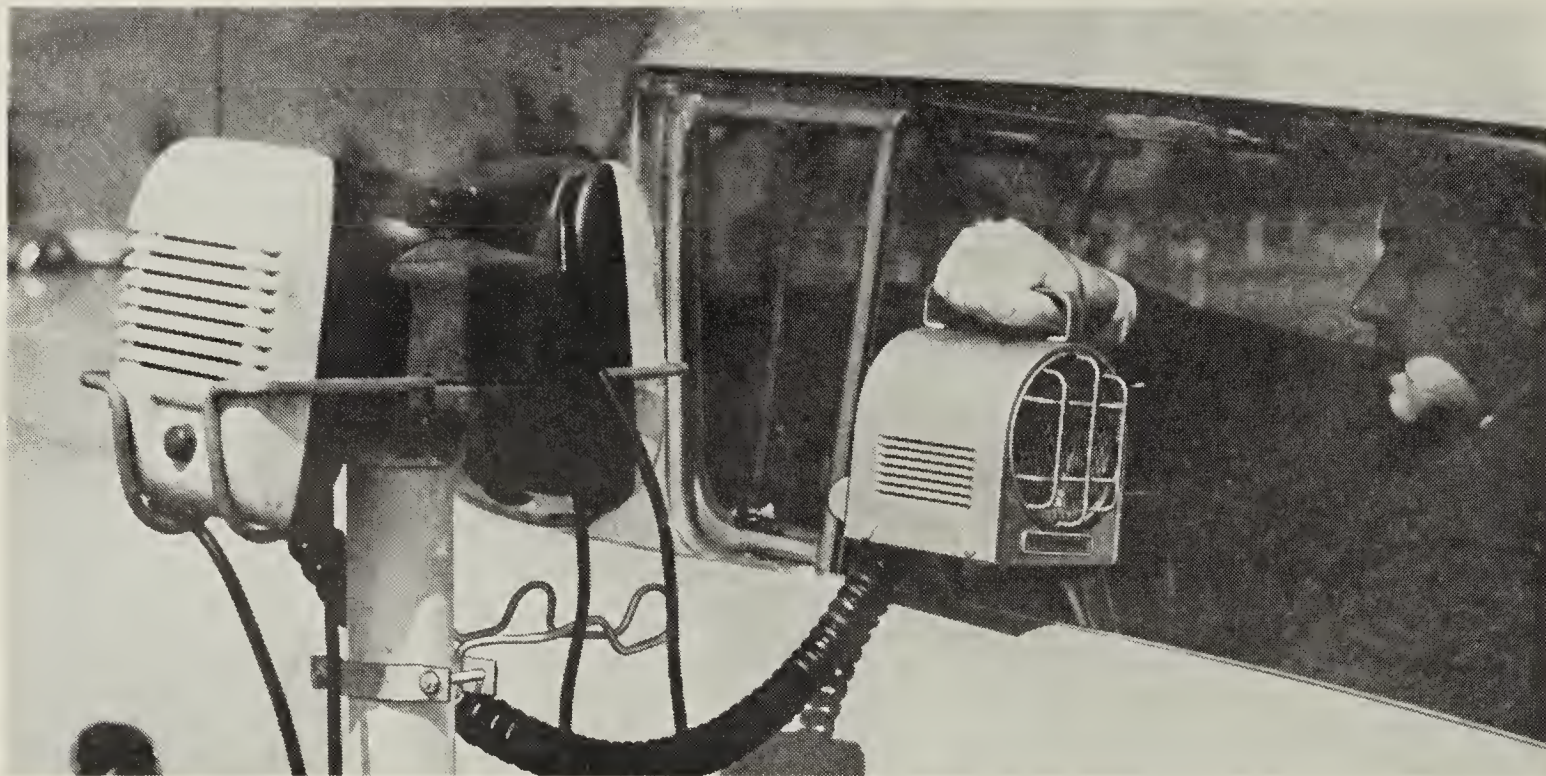
*The overwhelming choice  
of the industry!*

Manufactured by  
International Projector Corporation  
Distributed by  
National Theatre Supply Company



SUBSIDIARIES OF  
GENERAL PRECISION EQUIPMENT CORPORATION





*Here Are Facts  
About In-Car*

## Heater Installation And Operation

THE in-car electric heater, such as those manufactured by the Electromode division of Commercial Controls Corporation, Rochester, N. Y., has enabled the drive-in theatre to extend the operating season to a year around business. In addition to

the increased revenue through year around operating, it eliminated the problem and expense of closing, re-opening and re-staffing every season.

### Installation

It is recommended that the theatre be 30 posts wide which will handle 60 cars. With this arrangement the electrical contractor can take best advantage of the electrical distribution system. The wire sizes for each ramp are used to their maximum capacity and the main heater lines can be shorter. It is less expensive to install the in-car heater when the theatre is under construction. Separate wiring troughs approximately 10 to 24 inches deep are recommended to eliminate any feed back to the sound system. Rigid conduits are used on the outside of the speaker posts. Separate connection boxes should be used for the heater in which a five amp fuse is placed for each individual heater. This gives complete protection for the individual unit in the event that a short should occur from any cause.

After the installation of wiring is made any type of surface may be used on the ramp. This will not affect the wiring or

the operation of the equipment in any way. If asphalt is used it is recommended that grounding rods approximately eight feet long be driven through the ground to assure proper ground connections.

An average 800 car theatre can be rewired for heaters in approximately two weeks.

The utility servicing the theatre will usually cooperate in supplying the additional capacity required for the heater installation. Heaters may be wired on 120, 208, or 240 volts depending upon the service available. A transformer vault is generally built on the back of the concession building or the projection room. This allows the contractor to use a wall in the concession building or projection room for the necessary projection panels. The distribution panels should be located as near the center of the theatre as possible.

### Operation

After the electrical contractor has completely tested the installation of the equipment then a general maintenance man can handle the operation of the  
(Continued on page PT-28)

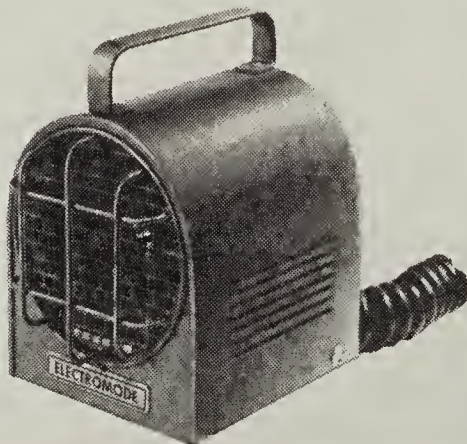


## **BE SURE YOUR NEW PROJECTION ARC LAMPS**

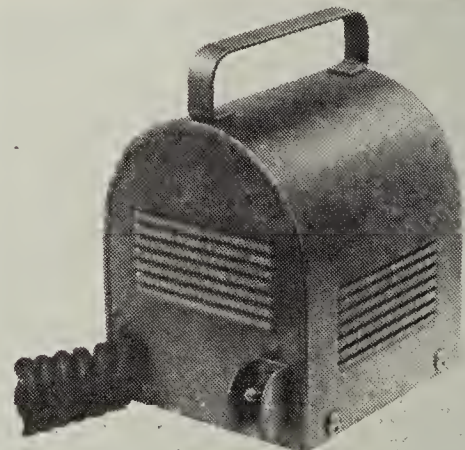
provide spot focusing. The entire burner assembly should be movable so that the position of the arc can be shifted to "feel" for the best screen light without disturbing the relative carbon positions or the equilibrium of the arc.

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EXCLUSIVE FEATURE  
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## **U-H-I PROJECTION ARC LAMP**



FRONT VIEW OF HEATER

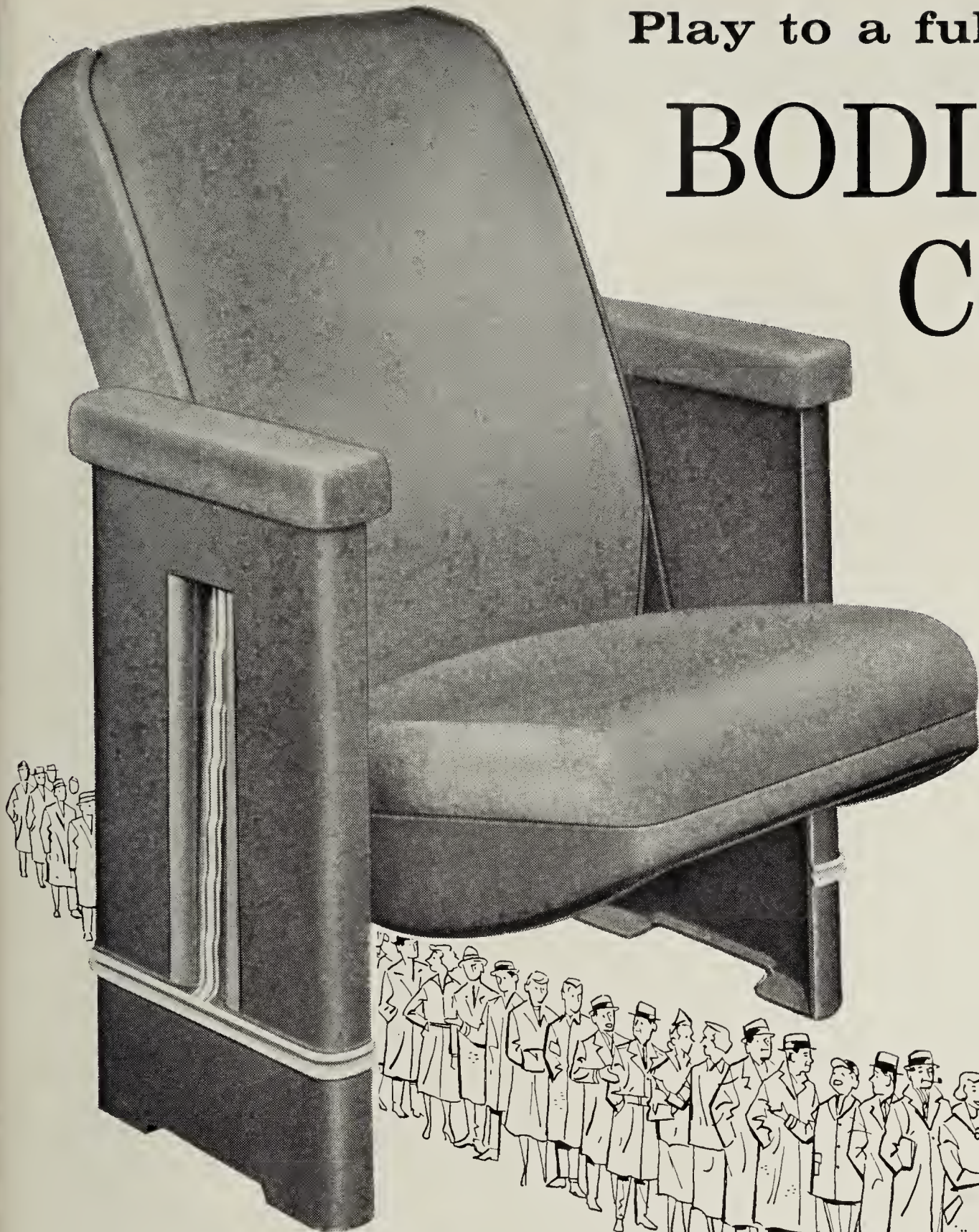


REAR VIEW OF HEATER

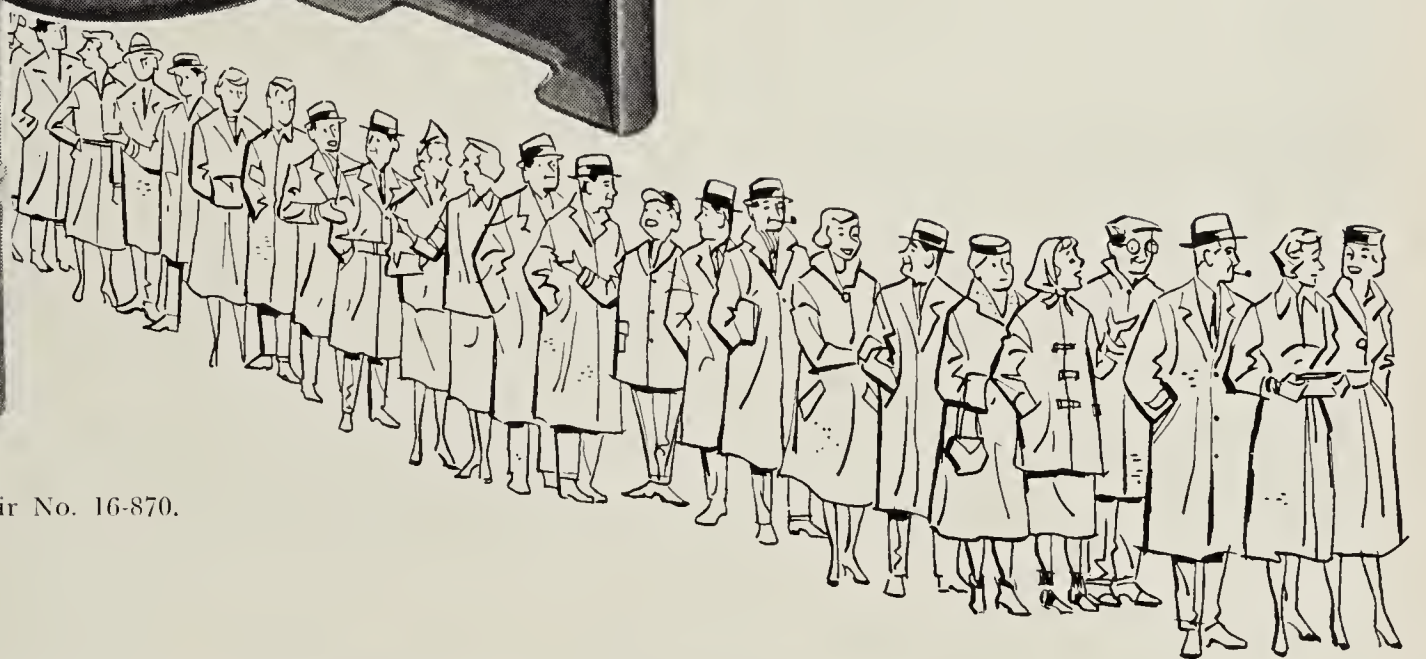


Play to a full house with

# BODIFORM<sup>®</sup> CHAIRS



Spring-back BODIFORM Chair No. 16-870.



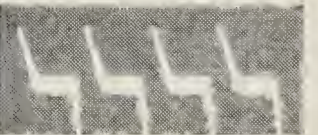
**H**ere's a way to pack your "house" night after night — give your patrons the comfort they look for by installing American Seating Spring-back BODIFORM Chairs in your theatre.

Spring-back BODIFORM Chairs are designed for the maximum in restful, relaxing comfort. The  $\frac{3}{4}$ -safetyfold spring-arch seats are full-upholstered with full rubber pad; have an extra thickness along front and rear edge for added softness.

American Seating Chairs come in a wide range of chair styles, aisle standards, upholstery materials, and colors. Standards are of sturdy gray iron; the middles have turned-in feet, to eliminate stumbling.

Let an American Seating representative give you the complete details on Spring-back BODIFORM Chairs; how they can assure you of bigger box office. Write or call us today.

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# Drive-In Equipment Guide

*Here's a List of Manufacturers Who  
Can Supply the Needs of Your Theatre*

## BEACON ATTRACTION LIGHTS

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St.,  
Kansas City, Mo.  
Federal Sign & Signal Co., 8764 S. State St., Chicago 9,  
Ill.  
Tripp Mfg. Co., 133 N. Jefferson St., Chicago 6, Ill.

## BOOTH EQUIPMENT

Goldberg Bros., 3500 Walnut St., Denver 1, Colo.  
Golde Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.

## BOXOFFICE EQUIPMENT

Brandt Automatic Cashier Co., Watertown, Wis.  
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St.,  
Kansas City, Mo.  
EPRAD, 1206 Cherry St., Toledo, O.  
GENERAL REGISTER CO., 36-20 33rd St., Long Island  
City 1, N. Y.  
Johnson Fare Box Co., 4619 Ravenwood Ave., Chicago  
40, Ill.  
K. Hill Signal Co., Inc., Uhrichsville, Ohio  
Lamolite Corp., 682 6th Ave., New York 10, N. Y.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New  
York 7, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor Div., Thea-  
tre Equip. Sales, Camden, N. J.  
Western Mercantile Corp., 70 Pine St., New York 5, N. Y.

## CABLE AND SPEAKER CORDS

DRIVE-IN THEATRE MFG. CO., 505 W. 9th St.,  
Kansas City, Mo.  
Western Insulated Wire Co., 1001 E. 62nd St., Los  
Angeles 1, Calif.  
Whitney Blake Co., 1565 Dixwell Ave., New Haven,  
Conn.

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## CAR RAIN VISOR

INDEPENDENT PRODS. CO., 11 Elbridge, Phila. 11,  
Pa.

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AMERICAN SEATING CO., 9th & Broadway, Grand  
Rapids 2, Mich.  
Criggs Equipment Co., 209 Beale St., Box 630, Belton,  
Texas  
Ideal Seating Co., 519 Ann St., N.W., Grand Rapids,  
Mich.

## ELECTRIC HAND DRYERS

Chicago Hardware Foundry Co., Sani-Dri Div., 2500 N.  
Commonwealth Ave., Chicago, Ill.  
Electric-Aire Corp., 209 W. Jackson Blvd., Chicago, Ill.

## IN-CAR HEATERS

Arvin Industries, Columbus, Ind.  
Electromode, 45 Crouch St., Rochester, N. Y.  
THERMOLATER CO., 1628 Victory Blvd., Glendale, Cal.

## IN-CAR SPEAKERS

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Century Projector Corp., 729 7th Ave., New York 19,  
N. Y.  
Dawo Co., 145 N. Erie St., Toledo 2, Ohio  
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St.,  
Kansas City, Mo.  
EPRAD, 1206 Cherry St., Toledo, O.  
MOTIOGRAPH, Inc., 4431 W. Lake St., Chicago 24, Ill.  
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New  
York 7, N. Y.  
Oxford Electric Co., 7911 S. Michigan, Chicago 5, Ill.  
Permaflex Corp., 4900 W. Grand, Chicago, Ill.  
RADIO CORP. OF AMERICA, RCA Victor Div., Thea-  
tre Equip. Sales, Camden, N. J.  
United Speaker Co., 1263 3rd Ave., New Kensington, Pa.  
WESTREX CORP., 111 8th Ave., New York

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PIC CORP., 837 Broad St., Newark, N. J.  
Swinglog, Inc., 415 Lexington Ave., New York, N. Y.  
TODD SHIPYARDS CORP., 31-16 45th Ave., Queens,  
N. Y.

## LIGHTING

BALLANTYNE CO., 1712 Jackson, Omaha, Nebr.  
Dawo Corp., 145 N. Erie St., Toledo 2, Ohio.  
Drive-In Theatre Equip. Co., 630 Ninth Ave., New  
York, N. Y.  
DRIVE-IN THEATRE MFG. CO., div. of Dit-Mco, Inc.,  
505 W. 9th St., Kansas City 5, Mo.  
Federal Sign & Signal Co., 8764 S. State St., Chicago 9,  
Ill.  
Revere Electric Mfg. Co., 1009 N. Broadway, Chicago  
4, Ill.  
Tripp Mfg. Co., 218 N. Jefferson St., Chicago 6, Ill.

## LITTER REMOVAL EQUIPMENT

Litterlift, 202 N. Mahaffee, Olathe, Kan.  
MIDEAST SALES, P.O. Box 62, Lockland, Ohio

## MOTOR GENERATORS

Automatic Devices Co., 1035 Linden St., Allentown, Pa.  
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11,  
Ohio  
Imperial Electric Co., 84 Ira Ave., Akron, Ohio  
MOTIOGRAPH, Inc., 4431 W. Lake St., Chicago 24, Ill.  
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New  
York 7, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor Div., Thea-  
tre Equip. Sales, Camden, N. J.  
ROBIN, J. E., INC., 267 Rhode Island Ave., East  
Orange, N. J.

## PLAYGROUND EQUIPMENT, RIDES

AMERICAN PLAYGROUND DEVICE CO., Anderson,  
Ind.  
Burke, J. E., Co., Fond Du Lac, Wis.  
Doepke Mfg. Co., Rossmoyne, O.  
HERSCHELL, ALLEN CO., N. Tonawanda, N. Y.  
Hills Playground Equip. Co., Grand Prairie, Texas  
Game Time, Inc., Litchfield, Mich.  
Jamison Mfg. Co., 3800 S. Mettler, Los Angeles, Cal.

King Amusement Co., Mt. Clemens, Mich.  
MIRACLE EQUIP. CO., Grinnell, Iowa  
Murdock Mfg. Co., 4036 Del Rey Ave., Venice, Calif.  
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New  
York 7, N. Y.  
Play Sculpture, 7 University Place, New York, N. Y.

## PORTHOLE BLOWERS

Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas  
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## PROJECTION LAMPS

ASHCRAFT, C. S., MFG. CO., 3632 38th St., Long  
Island 1, N. Y.  
BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
McAuley, J. E., Mfg. Co., 554 W. Adams St., Chicago 6,  
Ill.  
MOTIOGRAPH, Inc., 4431 W. Lake St., Chicago 24, Ill.  
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New  
York 7, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor Div., Thea-  
tre Equip. Sales, Camden, N. J.  
STRONG ELECTRIC CO., 87 City Park Ave., Toledo, O.  
WESTREX CORP., 111 8th Ave., New York, N. Y.

## PROJECTION LENSES

American Optical Co., 19 Doat St., Buffalo 11, N. Y.  
Bausch & Lomb Optical Co., 635 St. Paul St., Rochester  
2, N. Y.  
KOLLMORGEN OPTICAL CORP., Northampton, Mass.  
Panavision, P.O. 24611, Los Angeles 24, Cal.  
Projection Optics Co., Inc., 330 Lyell Ave., Rochester  
6, N. Y.  
Radiant Mfg. Corp., 2627 W. Roosevelt Dr., Chicago  
8, Ill.  
Wollensak Optical Mfg. Co., 350 Hudson Ave., Roch-  
ester, N. Y.

## PROJECTORS, 35MM. AND 16MM.

Ampco Corp., 2835 N. Western Ave., Chicago 18, Ill.  
BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Bell & Howell, 7100 McCormick Rd., Chicago 45, Ill.  
Century Projector Corp., 729 7th Ave., New York 19,  
N. Y.  
INTERNATIONAL PROJECTOR, 55 LaFrance Ave.,  
Bloomfield, N. J.  
LaVezzi Machine Works (Parts), 4635 W. Lake St.,  
Chicago 61, Ill.  
MOTIOGRAPH, Inc., 4431 W. Lake St., Chicago 24, Ill.  
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New  
York 7, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor Div., Thea-  
tre Equip. Sales, Camden, N. J.  
Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.  
WESTREX CORP., 111 8th Ave., New York, N. Y.

## RAMP & DIRECTIONAL SIGNS

BALLANTYNE CO., 1712 Jackson St., Omaha, Neb.  
Bevelite, Inc., 1615 Cordova St., Los Angeles, Calif.  
Dawo Co., 145 N. Erie St., Toledo 2, O.  
Drive-In Theatre Equip. Co., 630 9th Ave., New York,  
N. Y.  
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St.,  
Kansas City 5, Mo.  
EPRAD, 1206 Cherry St., Toledo, O.  
Federal Sign & Signal Co., 8764 S. State St., Chicago,  
Ill.  
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New  
York 7, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor Div.,  
Theatre Equip. Sales, Camden, N. J.

## RECTIFIERS

American Selectifier Div., Doc Faige & Assoc., 630 9th  
Ave., New York, N. Y.  
Ashcraft, C. S., Mfg. Co., 3632 38th St., Long Island  
City 1, N. Y.  
BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Garver Electric Co., 327 Carter St., Union City, Ind.  
Kneisley Electric Co., 333 Woodruff St., Toledo 3, O.  
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New  
York, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor Div.,  
Theatre Equip. Sales, Camden, N. J.  
ROBIN, J. E., 267 Rhode Island Ave., E. Orange, N. J.  
STRONG ELECTRIC CORP., 87 City Park Ave.,  
Toledo, O.

## SCREEN COATINGS

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
DRIVE-IN THEATRE MFG. CO., 505 W. 9th St.,  
Kansas City 5, Mo.  
EPRAD, 1206 Cherry St., Toledo, O.  
PLAST X PLATE, Berwyn, Pa.  
Raytone Screen Co., 165 Clermont Ave., Brooklyn 5,  
N. Y.  
Spatz Paint Industries, Inc., 5237 Manchester St., St.  
Louis 10, Mo.  
Tropical Paint & Varnish Co., 1246 W. 70th St., Cleve-  
land 2, O.

(Continued on page PT-23)



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20% slower burning**

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## Kiddieland

(Continued from page PT-8)

the \$100,000 kiddieland enough to try to raise the additional cash by borrowing or by a joint venture with another kiddieland enthusiast.

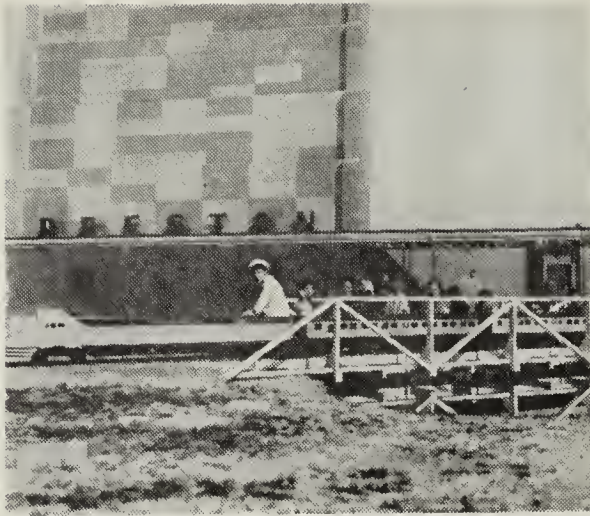
### Return On Investment

Among kiddieland operators a rough rule of thumb has evolved to estimate the return on the investment. It is this: Gross receipts from your rides for one season should equal the cost of the rides. Net return equals the gross receipts minus depreciation of rides, buildings, paving, lighting, wiring, fence, and all other capital improvements; labor; cost of promotion; maintenance and repair; insurance; and taxes other than state and federal, but including payroll, sales, entertainment, unemployment, compensation, etc.

Drive-in theatre operators can use the same land and parking lot, the same management, and the same type of promotion. However, the people at Alan Herschell feel that the kiddieland should not be located within the area of the theatre proper, but in an area by itself as close to the road as possible. Then, when the drive-in is not open the kiddieland can be operating independently as a separate unit. If it were inside the drive-in, the public might think the kiddieland was open only when the theatre was open. Actually, the hours of operating are entirely different, since the daylight hours are important to a kiddieland and the dark hours important to a drive-in.

### Types Of Rides

There are five basic types of rides:



Miniature trains, such as the one seen, are extremely popular with children in all age groups.

1. Merry-Go-Rounds
2. Roller Coasters
3. Aerials
4. Flat Round Rides
5. Flat Tracked Rides

In judging rides, a prospective buyer should understand the ages to which rides appeal.

Generally speaking, the round, flat rides (auto, boat, tank, etc.) appeal to children from two through seven because their action is gentle and they have great interest.

Children from seven through 12 have not entirely outgrown the previously mentioned rides and will go on them. However, the greatest desires of children in this age bracket are to ride roller coasters, live ponies, hand cars, and others with greater action than round, flat rides.

Trains have a wide appeal. If a train has a long, interesting track, adults, as well as children of all ages like to ride.

Merry-Go-Rounds attract all ages. However, very small children who prefer rides cut down to their size, like kiddie merry-go-rounds. Yet it is recommended that a miniature merry-go-round unit not be purchased until there is a standard sized one already in operation.

Boys and girls over nine develop a yen for grown-up thrill rides which are known in the trade as major rides like the twister, tilt-a-whirl, caterpillar, ferris wheel, etc. These rides are a great addition to any amusement park, and they can be added to amuse the older children. However, kiddieland experts believe they should not be placed in the area where the kiddie rides are located. Major rides such as these are likely to frighten small children and thus conflict with kid rides.

### Safety

A ride can have appeal but if it is unsafe it is useless.

To a large extent you get safety in a ride when you buy it from a reputable and well established manufacturer. They employ licensed engineers who follow codes on safety; so the rides are safe before they leave the plant.

Safety is a common sense matter. Is the rider secure? Will he be thrown out at a sudden jerk of the ride? The old established rides are safe because they have been on the market a long time. They have been tested by countless thousands of riders.

A good way to check the safety of a ride is to look up its insurance rating. Rides with low insurance rating are the safe rides.

In your common sense appraisal of rides, here are a few safety measures to look for:

1. Sure firm footings such as good steps.
2. Hand rails and safety straps where needed.
3. Fluid drive for gentle starts and stops.
4. Protection for electrical equipment against weather, especially against rain which can cause dangerous shorts.
5. Proper fencing to keep spectators away from moving parts of exposed rides, such as roller coasters.
6. Plenty of good lighting.
7. A separate structural ground in addition to usual neutral ground, preferably to water pipe or deep stake. In the event of a short circuit or a lightning strike, such a ground deflects the current into the ground eliminating the shock hazard to human life.
8. Electrical switching, wiring, and fuses in accordance with local codes.

### Seasons

There is a wide variation in the seasons during which kiddielands throughout the country operate.

In northern climates the season usually opens Easter weekend. Business becomes brisk in May and continues so until after Labor Day. After Labor Day most northern kiddielands stay open for weekend business when the weather is good, right up to Thanksgiving. In some northern cities, like New York and Philadelphia, where the population is concentrated and where a snowfall is not likely to last long, kiddielands do stay open all year around, operating outdoors even during cold weather.

Naturally, in the warmer areas the kiddielands can stay open all year. However, the trend is toward keeping kiddielands open more months of the year in all parts of the country.

### Hours

Most kiddielands open about 1 or 2 p.m. on weekdays, an hour or so earlier on Saturday and Sunday, which are the best days. The usual closing time is 10 or 11 p.m.

Labor costs will be a very strong factor in the number of hours you operate during a week. In every kiddieland operation there is a point of diminishing returns beyond which it is unprofitable to stay open because the costs are too high in proportion to the income.

Every kiddieland must find its best hours through experience and adjust its opening and closing time accordingly. But follow a regular schedule so that the public will know when the park is in operation.

### Knowledge Available

The information given here touches on only a few of the factors which must be considered prior to opening a kiddieland. Its purpose is to indicate the possibilities kiddielands have as a supplementary venture for a drive-in theatre operator. Most of the leading manufacturers of amusement rides, such as Allan Herschell, have a wealth of information on the subject of kiddielands, and are willing and eager to be of assistance.

With a proven record of success, the kiddieland could be a very lucrative operation for an outdoor exhibitor, and bears looking into more carefully.



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are of the new design  
that minimizes shadowing by  
the feed mechanism.

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EXCLUSIVE FEATURE  
of the New Strong

# U-H-I PROJECTION ARC LAMP





## Keeping D-I's Clean Eased By New Device

CINCINNATI—Keeping drive-in ramps and other field areas clean of such refuse as empty popcorn boxes, bags, papers, etc., can be greatly simplified with a device called the "Litter Bug, Jr.," being marketed by the Mid-East Sales Company.

Designed for exterior use, the device is similar in its operating principles to a vacuum cleaner. Two and a half horse power Briggs Stratton four cycle engine runs at 2000 to 2500 revolutions per minute, and is rated at 3600 continuous operation. The unit, therefore, has enough power to easily pick up litter. Since the Litter Bug, Jr., operates only on vacuum, there are no brushes to stir up stones, gravel or dust. It will not, it is claimed, remove stone or gravel from the surface.

Light in weight and well balanced, the unit is said to be simple to operate. It moves on puncture-proof pneumatic tires on permanently lubricated wheel bearings.

With no moving parts, other than the engine, maintenance of the unit is kept to a minimum.



## Soundcraft Pays Stock Dividend

NEW YORK—Reeves Soundcraft Corporation manufacturers of magnetic recording products, will pay a five per cent stock dividend March 15, 1957 on stock held on company record as of Feb. 15, 1957, according to Hazard E. Reeves, President.

This is the first stock dividend to be paid by Soundcraft. There are 2,400,000 shares of common stock outstanding (over-the-counter).

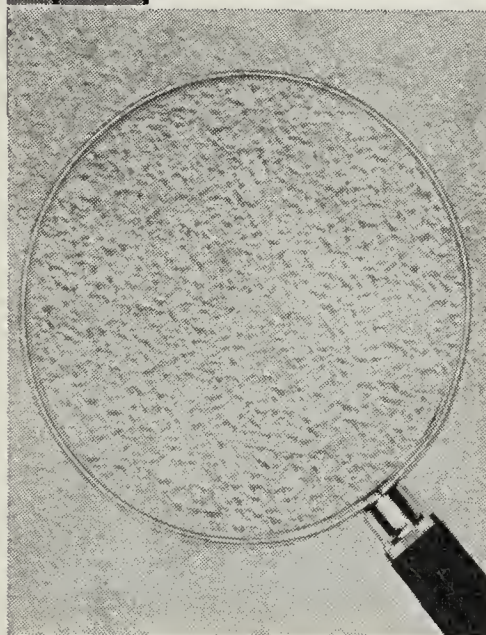
According to Frank B. Rogers, Jr., executive vice-president, the company anticipates an increase in sales and profits during 1957, due primarily to the commercial adoption by industry of several new Soundcraft products.

## Altec Names Ad Agency

NEW YORK—H. M. Bessey, Altec Service Company executive vice-president, has announced the appointment of Friend-Reiss, New York advertising agency, to handle Altec's 1957 campaign in behalf of the company's activities in the motion picture, industrial and commercial field. Bert Ennis, Altec public relations director, will create the copy; Barry Nova, of Friend-Reiss, will act as account executive.

# DON'T paint your drive-in screen UNTIL you find out about...

## New "STIP-TEX" MOVIE SCREEN WHITE by SPATZ PAINTS



Here, at last, is a brilliant white "stipple-textured" paint developed especially for drive-in theatres to give the finest, brightest reproduction! It can be applied quickly and easily over any previously painted surface or new surface with a standard lamb's wool roller.

### ORDER SPATZ "STIP-TEX" WHITE FOR:

- Clearer pictures from any angle in theatre!
- Less distortion from rain!
- A self-cleansing screen surface—stays white!
- Brighter picture in early opening hours!
- Low cost application and maintenance!
- Fewer repaint jobs!

### FREE COLOR-STYLING SERVICE...

Put color to work in your Drive-in with a dramatic color scheme created especially for you with Spatz weather-resistant outdoor paints.

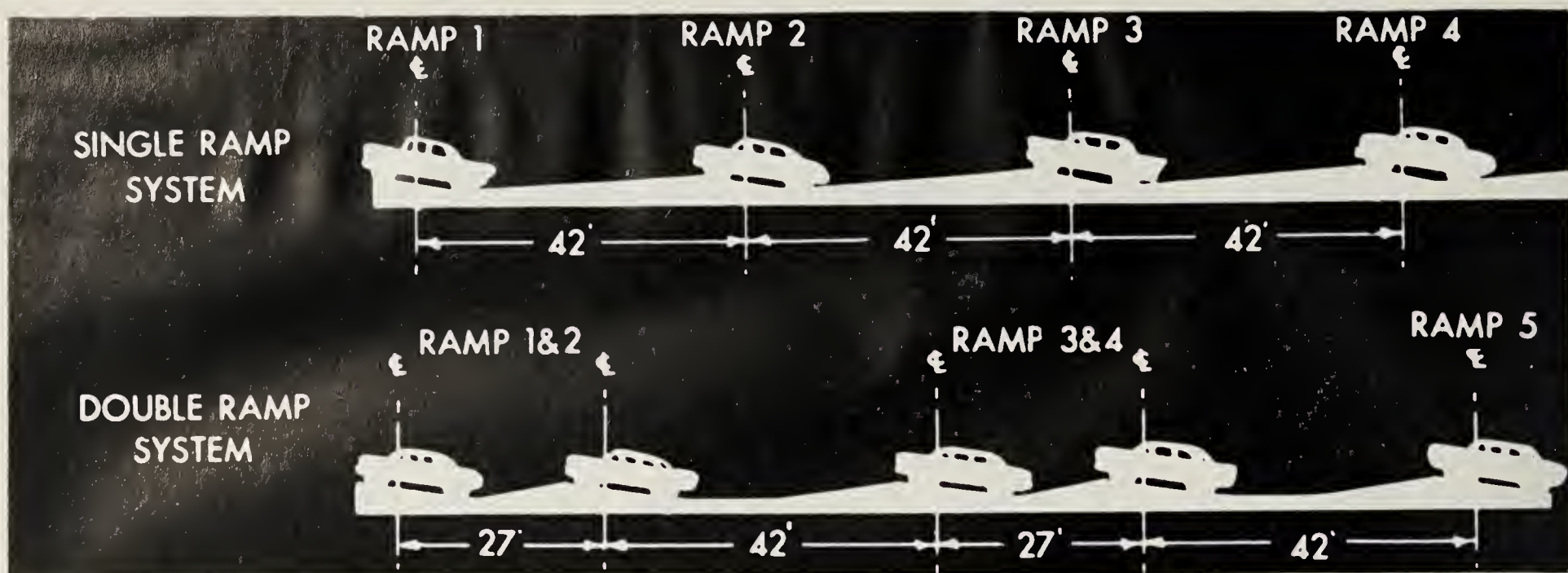


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## Want To Build A Drive-In?

(Continued from page PT-7)

the drive-in. For example, if you are planning a 1,000 car drive-in, arrange it so that 350 cars can be "stored" between the boxoffice and the highway.

### Ramping

This is one of the biggest single items of expense in the construction of a drive-in theatre, and it sometimes spells the difference between success or failure. Every patron must have an unobstructed view of the picture, and since cars are parked one behind the other, it is necessary to provide ramps which elevate the front end of the car. Making ramps is an earth moving job—an expensive earth moving job, and if not properly planned in advance and not properly

executed, the cost can go completely out of hand. A topographical survey must be made of your site from which the architect draws sections through the drive-in to establish the proper height of ramps and determine adequate drainage procedure. He balances cuts and fills so that a minimum of dirt hauling is necessary. He can't, in fairness to you, set an arbitrary figure on ramping. If he does, he may have to skimp somewhere along the line later; and that is where the success of your drive-in is jeopardized. Every site is different and the grading cost varies with each. Properly planned by a competent architect, you can be assured of ramps having the correct elevation, a grading cost equitable to all parties involved, and a ramp that won't continually break down and cause you unjustifiable expense later.

The first ramp of your drive-in must start at a distance from the screen that will permit reasonable viewing for the patrons on that ramp. It can't be started at the same distance in every drive-in because screen sizes vary with the capacity. Also some states now regulate the minimum distance the first ramp can be from the screen to protect the patrons just in case the screen tower is blown over. Usually the first and second ramps are occupied by couples because rear seat passengers cannot see the complete screen through the automobile windshield.

The ends of the ramps are fanned out from the sides of the screen tower at an included angle not exceeding 80 degrees. It's true, this limits the total capacity of your drive-in, but when you view the screen at an angle of 45 degrees from a line drawn perpendicular to the screen surface, distortion and loss of light are so great that the picture is entirely unsatisfactory. You can't give your customers the entertainment they are entitled to if you seat them more than 40 degrees off the center line.

### Two Types

There are two general types of ramp layouts in use in drive-ins today. The most popular is the conventional single ramp system. In it the ramps are arranged in semi-circular fashion having a common center of radius located behind the screen tower.

In the single ramp system, cars enter the ramps and drive forward to the speaker post position on the ramp proper.

When leaving, they drive forward into the ramp roadway directly ahead of the ramp on which they were parked and thence to the exit drive.

The second system is known as the double ramp system and should only be used when the chosen site is restricted in size and the car capacity would be less than desired if the conventional ramp layout were selected. Usually, the first three or four ramps are the conventional single type because of sight line conditions and the balance are double ramps.

The free flow of traffic, so desirable in a drive-in, is hampered by the double ramp system because many times cars must be backed out or backed into speaker post positions on the ramps.

Up to now, it has been possible to provide adequate turning space for the average car by spacing ramps 40 feet apart. In fact, many drive-ins have spaced the ramps 38 feet apart without adverse effect. The trend in automobile design is toward longer and wider cars. Two other factors, turn circle diameter and the distance from the front wheel to the front bumper have a direct bearing on ramp spacing. It appears that if this trend in auto design continues, or even remains static, new drive-ins should carefully consider spacing their ramps at no less than 40 feet apart and preferably, 42 feet, in the conventional single ramp system. This same distance holds true for the roadways in the double ramp system; and the distance from the front row of speaker posts on the double ramp to the rear row on the same ramp should be no less than 25 feet and preferably 27 feet.

### Spacing Speaker Posts

The speaker posts are located on the centerline of the ramps. The posts may be one and one-half inches or two inches (inside diameter) galvanized pipe or seamless tubing. They are anchored in place by specially formed concrete bases or by setting the pipe into the center hole of two concrete building blocks, one on top of the other, and filling all of the holes with concrete. This latter method is more desirable because it costs less and can be done right at each speaker location; whereas, specially formed bases must be made up in one place and hauled to their position on each ramp.

The minimum distance between speaker (Continued on page PT-28)



## BE SURE YOUR NEW PROJECTION ARC LAMPS

have one gear head motor for the positive carbon drive and one for the negative drive, and that the gear reduction is self-enclosed.

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## U-H-I PROJECTION ARC LAMP





## Cosby Succeeds Geib As NCC Sales Mgr.

NEW YORK—J. W. "Bill" Cosby has been named manager of arc carbon sales for National Carbon Company, a division of Union Carbide and Carbon Corporation. He succeeds E. R. Geib, who in his nearly 50 years with National Carbon Company has become widely known throughout the industry. Geib has been appointed arc carbon sales consultant.



COSBY

In his new position, Cosby will be responsible for national sales of arc carbons for motion picture projection, motion picture and television studio lighting, photoengraving, searchlights, and other industrial lighting applications of the carbon arc. He will also direct sales of spectroscopic electrodes and powders used in analytical work.

Cosby joined National Carbon in 1950 as a production engineer, and served at Clarksburg, W. Va., Cleveland, and Columbia, Tenn., before being assigned as an arc carbon salesman in Kansas City in 1951, from where he comes to his new position.

## Plastic Screen Coating

(Continued from page PT-12)

prove what he has, but it will not overcome structural deficiencies. If the joints are tight, and only because the screen becomes stained dark or dirty that it needs recoating, this material will be ideal for it. Otherwise, its advantages cannot be realized until the necessary corrections are made. For this reason the Structural Waterproofing Corporation, with offices in all principal cities, was asked to provide technical assistance.

The Family Drive-In, built nine years ago, typifies what is probably a universal example for screen towers needing both correction and re-coating. It is owned by W. Smith, who built the first drive-in theatre in this country, and with his sons is fairly well versed in screen coatings.

The screen had been painted many times, was enlarged to accommodate CinemaScope and coated with a plastic (type previously mentioned) in cob web form. It was expensive and totally unsatisfactory. The coating rapidly dissolved into a dark mass that virtually ruled out black and white pictures, in addition to a large loss in color contrast. The change effected by the use of the Plast X Plate material brought enthusiastic response from the projectionist and the owners. The following is a report on the consensus of expert opinions along with the technical evaluations of the writer.

### An Example

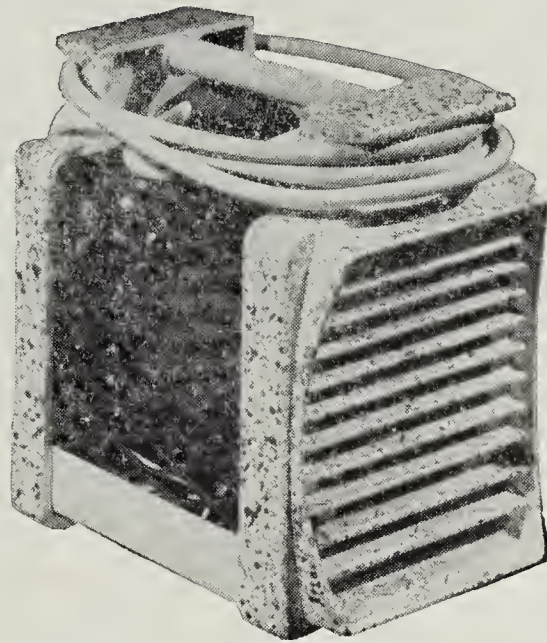
The screen tower at the Family is 50 by 96 feet in size, and reflects a CinemaScope image 38 by 91. It is made of I-beam supported steel plates in varying size, welded in place and defective at the joints. The projector, pulling 90 amps,

(Continued on page PT-32)

## Announcing...

### THE "HOT-SHOT" IN THE CAR HEATER

Designed specifically for Drive-In Theatre Use!



- Provisions for accommodating cord
- Economical to use
- Enclosed rod type element

The "Hot-Shot" is the answer to drive-in theatre's limited profits resulting from short seasons. Built to take abuse, the rugged aluminum and steel housing has an extra tough "EPOXY" finish. Its small, light, compact size makes it ideal for drive-ins. Yet, it has ample power to safely heat your patron's car.

- Can be stacked in trucks, pans or heater houses
- Up to 750 watts
- Heat shoots across floor by double stream action
- Recessed switch

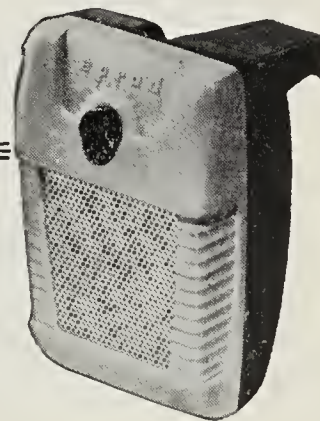
By adding heaters (a 10 to 20% total investment increase) yearly grosses are nearly doubled!



### NEW Car-Counting and Boxoffice Accounting System!

Here's a practical, foolproof and economical system of Boxoffice accounting at about 1/10th the price of expensive sets. This system is built-up in sections, yet in one cabinet. It is arranged to your wants and needs. If you desire, it will: tell how many cars in theatre at any given time, count cars passing each boxoffice, count boxoffice transactions, totalize boxoffice transactions and car count\*, and indicate density of traffic against time.

\* Key reset. Only supervisor can wipe out count.



### NEW Sensational "BIG-4" Fiberglass Speaker!

The attractive EPRAD "BIG-4" embodies sound of superior quality . . . at a low price made possible by the miracle properties of rugged fiberglass. The 4-inch driver unit combines with the silicone-treated animal-fibre, long-life 4-inch cone to give unequalled dynamic range. Most important of all is its trouble free service.



### The Trouble-Free "UNIVERSAL" Die-Case Aluminum Speaker!

The amazing EPRAD "UNIVERSAL" aluminum speaker is recognized as the best-sounding, most-trouble-free, and best-styled speaker at any price! This "Voice of the Drive-In" speaker has an exclusive 2-year guarantee on workmanship and materials. It has been designed as the ideal speaker for new drive-ins and as an excellent replacement to harmonize with existing speakers.



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When Better Drive-In Equipment Is Built  
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## SMPTE Forms New Canadian Group

NEW YORK—A Canadian Section of the Society of Motion Picture and Television Engineers, with headquarters in Toronto, was authorized by the Board of Governors at their meeting in New York City recently, it was announced by Ethan M. Stifle, SMPTE sections vice-president. The authorization was instigated by a petition received by the Board from a sizable group of Canadian SMPTE members.

The new Section will include all 180 SMPTE members in Canada, Stifle noted. Just as soon as the organizational arrangements are made, the Section will hold its first technical meeting, he added.

Stifle stated that in October the Rochester Section of the Society held a regional meeting in Toronto which attracted about 100 SMPTE members, many of them Canadians. Interest was generated at that time in forming a permanent Section in Toronto, he said; and a preliminary meeting was held recently by local members in Toronto, at which time the petition was drawn up.

In addition to approval of the Canadian Section, the Board authorized the establishment of two new student chapters at City College of New York and Rochester Institute of Technology. These chapters will begin operation immediately under the direction of Faculty Advisors Martin Rich (CCNY) and Hollis Todd (RIT).

The Society currently has two student chapters operating at New York University and the University of Southern California.



# BE SURE

## YOUR NEW PROJECTION ARC LAMPS

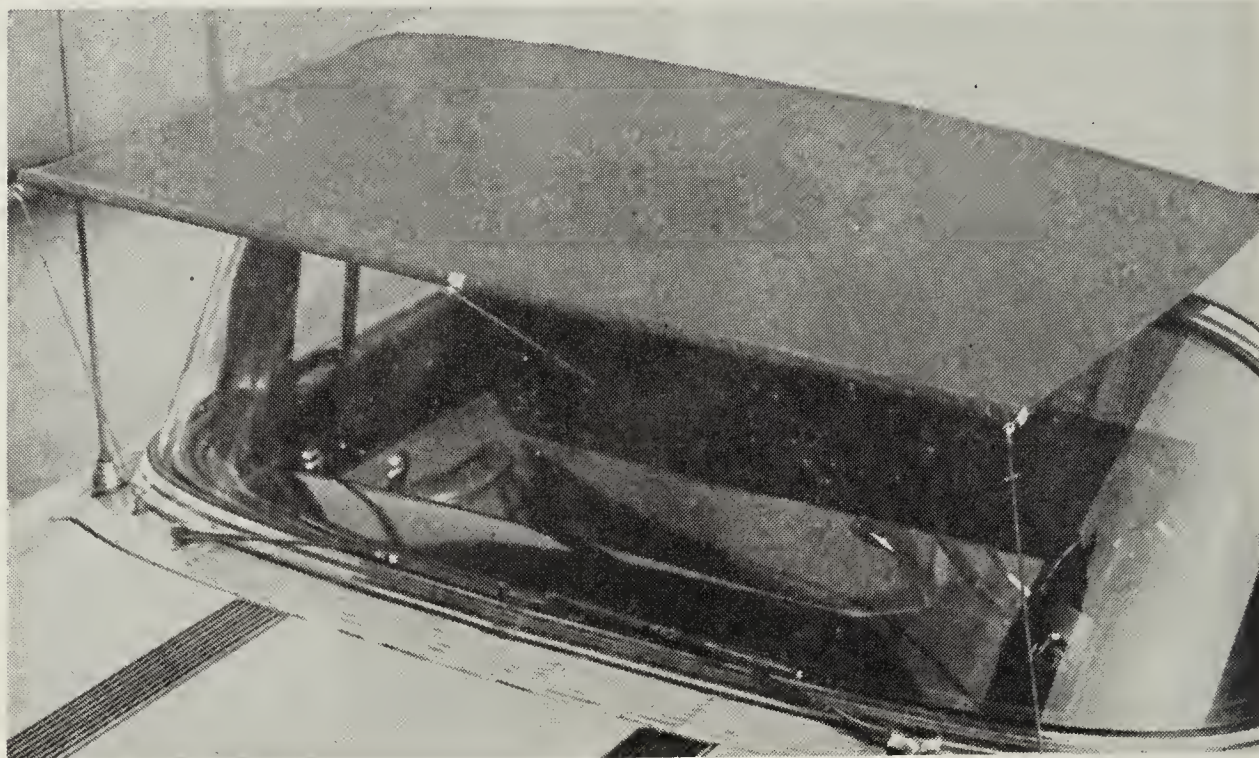
have the new type air cooled  
heat filter that is instantly  
removable during actual  
projection.

~ This is Another  
EXCLUSIVE FEATURE  
of the New Strong

## U-H-I PROJECTION ARC LAMP



## Unit Boosts Drive-Ins' Wet Weather Business



PHILADELPHIA—A device making it possible for drive-in patrons to view the screen in comfort during rainy weather is now being offered by the Independent Products Company.

Called the Auto Rain-Gard, the unit is made of lightweight vinyl plastic on a rustproof metal frame. It is fitted on the hood of the auto, keeping the rain off the windshield without the occupant having to use his wipers.

The Auto Rain-Gard, according to the manufacturer, is adjustable to all standard makes of cars. It is put in place by attaching hooks under each rain gutter and drawing a strap tight to secure the unit to the roof. Two arms with suction cups are placed on the hood, and a center arm is placed on the windshield (see photo). The entire operation is said to take a matter of seconds.

When not in use the Auto Rain-Gard is simple to store. The arms fold flat, and the entire unit can be rolled up and stored in the back of the car or trunk.

The Auto Rain-Gards can be issued to the drive-in patrons by the theatremen in a manner similar to the way in-car heaters are distributed, and returned at the exit gate. Another method suggested by the manufacturer is to offer the unit for sale in the concession stand. However, it is believed that offering them as a service will be more effective in the long run.

Cost of the device has been kept low, it was said, and can pay for itself in one evening with the admissions and concession business that would normally be lost as a result of the inclement weather.

A complete merchandising program, including trailers, public address copy, advertising mats, etc., is available to outdoor theatremen, the manufacturer stated.

## Constellation 170

(Continued from page PT-10)

by its separate control to keep the gap constant while shifting the gap, and at the same time watching the screen to judge for best light.

To further enable the projectionist to do a better job a brilliant, twice magnified image of the burning arc is projected on a large imager screen for easy observation and check from most points in the booth.

Because it keeps the reflector clean, projectionists will appreciate the air screen which directs a thin layer of fast moving air upward over the surface of the mirror so as to keep it cool and prevent soot and smoke from depositing thereon.

Projectionists should never run out of carbon during a reel with the Constellation "170" because the carbon feed rate can be readily adjusted to accommodate the length of the reels being projected. The carbon feed control can be set to burn any desired number of inches of carbon per hour. The 13.6mm. size carbon can be burned at any rate between seven and 20 inches per hour. Sizes 9mm. through 11mm. can be burned at from 14 to 30 inches per hour.

Of particular interest to management is

the fact that the Constellation "170" gives more light for their dollar. To obtain a specified amount of light at the screen, the Constellation, because of the effective patterning of the spot at the aperture and the elimination of waste occasioned by shadowing, costs less to operate as it gives the most light per carbon dollar.

Management will also favor the Constellation because it affords his operation so much greater flexibility. Accommodating 20-inch carbon trims in all sizes, 9mm. through 13.6mm. inclusive, no other lamp affords such flexibility within such a wide range.

A saving in money on reflectors will also appeal to the manager. This is afforded by the exclusive arc stabilizer wherein a stream of high velocity air is jet directed up and over the arc to direct, stabilize and conform the flame away from the mirror. Better combustion is thus effected and the formation of black soot prevented.

An insurance against equipment being "down" unnecessarily is afforded by the positive feed head, feed cluster, negative feed head, positive and negative motors being quickly removable assemblies. As the only lamp with practically "plug-in" components, the Constellation "170" enables the projectionist to readily make

(Continued on page PT-31)



## Drive-In Equipment Guide

(Continued from page PT-16)

### SCREEN TOWERS

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
Elizabeth Iron Works, Green Lane, Elizabeth, N. J.  
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 7, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.  
Rileo Laminated Products, Inc., 332 Minnesota St., St. Paul 1, Minn.  
Selby Industries, 1350 Ghent Rd., Medina, O.  
Signs, Inc., 48 Geneva St., Boston 21, Mass.  
Timber Structures, Inc., P. O. Box 3782, Portland 8, Oregon

### SIGNS, ATTRACTION BOARDS AND LETTERS

Adler Silhouette Letter Co., 11843-A W. Olympic Blvd., Los Angeles 64, Calif.  
BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Signs, Inc., 48 Geneva St., Boston 21, Mass.  
WAGNER SIGN SERVICE, INC., 218 S. Hoyne Ave., Chicago 12, Ill.

### SOUND EQUIPMENT (BOOTH)

ALTEC LANSING MFG. CO., 1210 Taft Bldg., Hollywood 28, Calif.  
Ampex Electric Corp., 934 Charter St., Redwood, Calif.  
BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Century Projector Corp., 729 7th Ave., New York 19, N. Y.  
Hallen Corp., 122 Washington St., Bloomfield, N. J.  
INTERNATIONAL PROJECTOR, 55 Larrance Ave., Bloomfield, N. J.  
Magnasync Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.  
MOTIOGRAPH, Inc., 4431 W. Lake St., Chicago 24, Ill.  
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 7, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.  
Wenzel Projector Co., 2505 S. State St., Chicago 16, Ill.  
WESTREX CORP., 111 8th Ave., New York, N. Y.

### SOUND EQUIPMENT SERVICE

ALTEC SERVICE CO., 161 6th Ave., New York 13, N. Y.  
RCA SERVICE CO., Camden, N. J.

### SPEAKER RECONING

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Dawo, 145 N. Erie St., Toledo 2, O.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City 5, Mo.  
Motiograph, Inc., 4431 W. Lake St., Chicago 24, Ill.  
WESTERN ELECTRONIC CO., 3311 Houston Ave., Houston, Tex.

### WANT FURTHER INFORMATION ON EQUIPMENT

SHOWN IN THIS ISSUE?

LIST ITEMS .....

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ISSUE OF FEBRUARY 27

WITHOUT CHARGE OR OBLIGATION PLEASE SEND ADDITIONAL INFORMATION ON ABOVE ITEMS.

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THEATRE .....

ADDRESS .....

CITY, STATE .....

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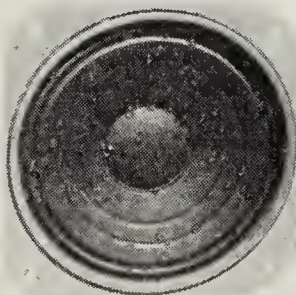
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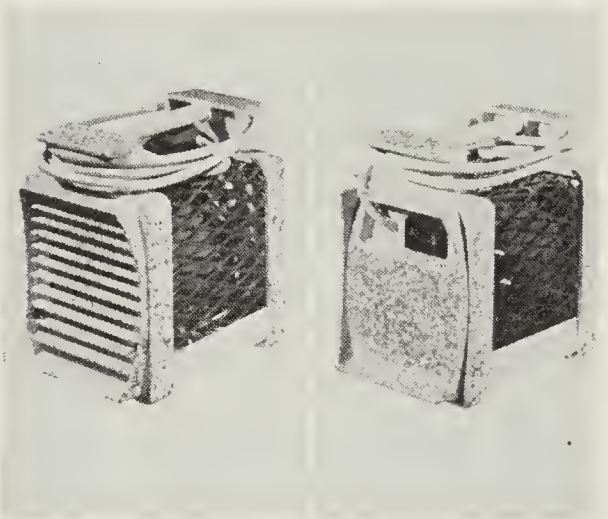


# Heater And Car Accounting System Added To Drive-In Line By EPRAD

TOLEDO, O.—A new in-the-car heater, called the "Hot-Shot," has been especially designed for drive-in theatre use, it was announced last week by the manufacturer, EPRAD (Electrical Products Research and Development).

By increasing their total investment approximately 10 per cent, the firm stated, most drive-in owners are nearly doubling yearly grosses.

The new "Hot-Shot" in-the-car heater can easily be attached in trucks, pans, or heater houses. Small, light and compact (seven inches high by five inches wide by seven inches deep), the heaters can easily be handled by patrons, it was said. Provisions are made for the cord to wrap around the aluminum handle.



Front and Rear View of New Heater



## BE SURE YOUR NEW PROJECTION ARC LAMPS

have the mirror integrated with a rear lamphouse door that swings out of the way for easy retrimming, lamphouse cleaning and reflector cleaning.

~ This is Another  
EXCLUSIVE FEATURE  
of the New Strong

## U-H-I PROJECTION ARC LAMP



New Car Counting Device

Economical to use, and operating on up to 750 watts of power, the unit is quick-heating, with an enclosed element and recessed switch. Heat is directed across the floor of the car by a double-stream action, with high-air volume and velocity. The rugged aluminum-and-steel housing is finished in an extra-tough "Epoxy" finish.

A brand-new system of boxoffice car-counting and accounting, said to be economical and foolproof and practical, has also just been introduced by EPRAD.

Although the cost is only about one-tenth that of older accounting sets, theatre owners can save twice the cost of this new equipment in just one year, according to the manufacturer.

Built up in sections, yet with everything enclosed in one cabinet, the outfit is personally tailored to individual requirements. Drive-In theatre owners may specify any or all of these new features when they order:

Tabulates the number of cars in the theatre at all times. Adds cars entering and deducts those leaving.

Counts cars passing each boxoffice.

Totals the boxoffice transactions. (With a key reset so only the theatre supervisor can wipe out the count.)

Totals the car count. (This feature, too, has a key reset for the exclusive use of the theatre supervisor.)

Indicates density of traffic against time.

### New Marlite Catalog

DOVER, O.—A new catalog which pictures and describes the entire line of Marlite plastic-finished paneling for walls, ceilings and work surfaces is now available from Marsh Wall Products, Inc. Details are given about the easily cleaned predecorated hardboards in these versions—four inch wide sheets, tongue-and-groove planks and blocks, Marlite Korelock and Marlite flax pattern, a new product for economical plastic-finish work surfaces.

### Reorganize RCA Service Dept.

CAMDEN, N. J.—The Government service department, RCA Service Company, has been reorganized to provide expanded service to each branch of the Armed Forces, P. B. Reed, vice-president, Government service department, announced.

## Screen Paint Quality Improved By Raytone

BROOKLYN, N. Y.—Recent experiments and installations have shown the newly developed "high density" white screen paint to be desirable on several counts according to Raytone Screen Corporation. Not actually a new product, "high density" paint is a much thicker version of Raytone Super White.

Applied with a roller, this extra-heavy paint results in an uneven texture, much like an orange-peel effect. This surface resists hot-spots (highlights) during rain and helps eliminate seams and other tower imperfections, it was stated.

Although slightly higher per gallon, a single coat will normally suffice where two were previously required, and two coats will do the job which usually requires three, providing the under coat is in good condition, or the tower is new and is being painted for the first time, it was said.

"High density" may be applied over previously painted surfaces as well as new ones. It is applied by roller only, and a long hair lambswool roller is recommended. This paint, like all Raytone screen paints, comes ready-mixed for immediate application.

Selby Industries, one of the leading screen tower manufacturers in the United States, played an important part in the development of "high density" since it was first produced for use in a special job for that company.

An installation was being rushed to completion in time for a special opening and Selby wanted a paint that would cover faster than the usual three coats. "High density" not only saved one coat, but the orange-peel effect achieved by the lambswool roller produced very effective results. "High density" was subsequently released for general use and is now available for immediate delivery.

## Repellent Solves D-I Mosquito Problems

NEWARK—Hungry mosquitoes using drive-in patrons as private refreshment stands can prove to be annoying and costly. A mosquito repellent recently marketed by the Pic Corporation is said to offer a swift, economical solution to this problem.

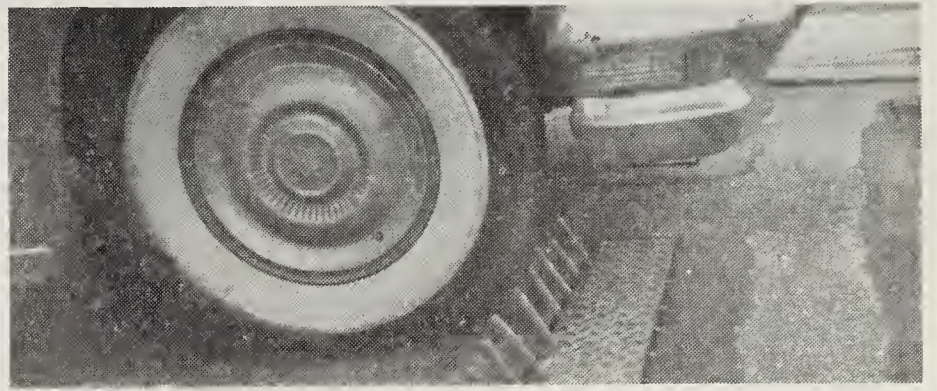
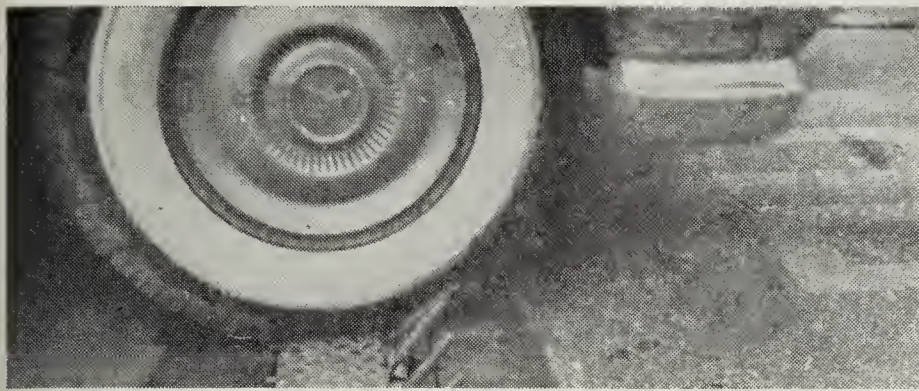
The repellent comes in the form of a spiral coil and burns like a cigaret for approximately six hours. The odor that is given off, while pleasing to humans, is said to repel mosquitoes, gnats, sand flies and other small insects likely to be attracted to the drive-in area. Pic is also harmless to adults, children and animals.

Since being introduced to the drive-in market about 18 months ago, Pic has proven itself effective in outdoor theatres all over the country, and in all the different weather zones. A New Jersey drive-in gave away 250,000 packages of Pic to its patrons in one season and found that the increase in refreshment sales and repeat boxoffice business more than balanced the cash investment for the Pic's.

Many drive-in operators have used Pic to solve their insect problem, and found a new source of revenue by selling the Pic packages to their patrons.

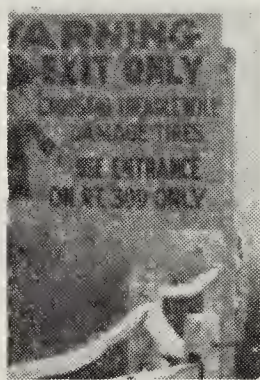


# Drive-In Traffic Control System Is 24 Hour Underground Usher

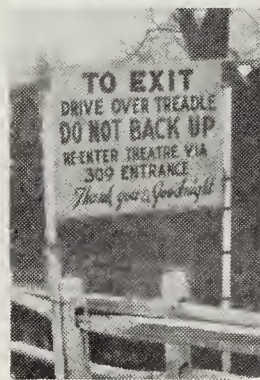


ONE OF THE many problems involved in the operation of a drive-in theatre is the matter of traffic control. This is particularly true in reference to the proper policing of the exit lanes to prevent autos from gaining entry without bothering to purchase tickets, and for orderly emptying of the theatre. Most outdoor theatre operators find it necessary to post a special usher at the exit lane to help guide the cars out after each show, and to make certain none sneak in during the performance.

A surer and more practical method of achieving this aim was recently introduced and exhibited for the first time at the Allied Drive-In Convention held in Cincinnati. Called Traf-I-Trol, the system consists of a number of spring mechanisms installed directly across the exit lane. The wheels of the cars leaving the theatre depress the spring device, causing no annoyance, and with no wear or damage to the tires. However, the steel



Seen above are two signs that have been used to warn customers to enter and to leave properly.



prongs, which are encased in plastic, do not yield to a car trying to enter, and puncture the tires.

The device, developed by V. C. Smith and W. G. Smith, of the Drive-In Theatres Service Company, Devon, Pa., is reported to offer the user a number of advantages. It is said to be 100 per cent efficient since there is no way in which a car can possibly enter without damaging

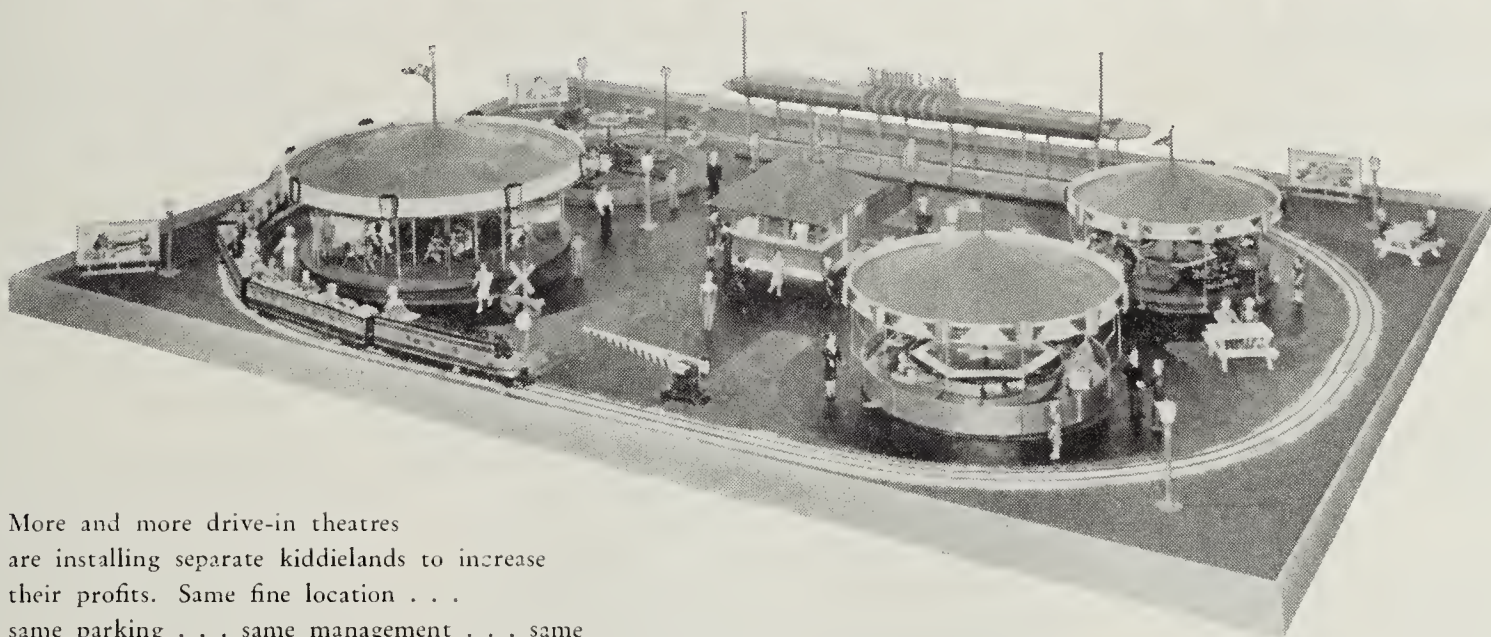
the tires. The device does not have to be watched, and is in operation 24 hours a day. With the Traf-I-Trol system it would be possible to completely eliminate the need for a special usher or guard at the exits, thus making it possible to either reduce the theatre staff, or free the man for more useful duties. The installation is said to be simple and can be adapted to fit any size driveway.

Naturally, V. C. Smith pointed out, the system is not designed to penalize any theatre patron who might accidentally enter the wrong way. In order to avoid this Smith recommends that the device be brightly lighted, and that a sign, possibly using a flashing red light, be placed so that it will clearly warn anyone entering that the driveway is for exit purposes only.

In addition to the signs and lighting, other measures have been taken to avoid accidents. Although the initial models

(Continued on page PT-27)

## BOOST DRIVE-IN PROFITS WITH ALLAN HERSCHELL KIDDIE RIDES



More and more drive-in theatres are installing separate kiddielands to increase their profits. Same fine location . . . same parking . . . same management . . . same showmanship. Cash in now while the trend is just starting. The rides to use in your drive-in kiddieland are Allan Herschell quality rides, built for appeal, for big grosses, and for durability. Regular and kiddie Merry-Go-Rounds; Miniature Train, Tank, Boat, Auto and Buggy Rides; Roller Coaster, Jolly Caterpillar, Helicopter, Sky Fighter, Roadway Ride and Rodeo. Illustrated catalog sent free upon request.

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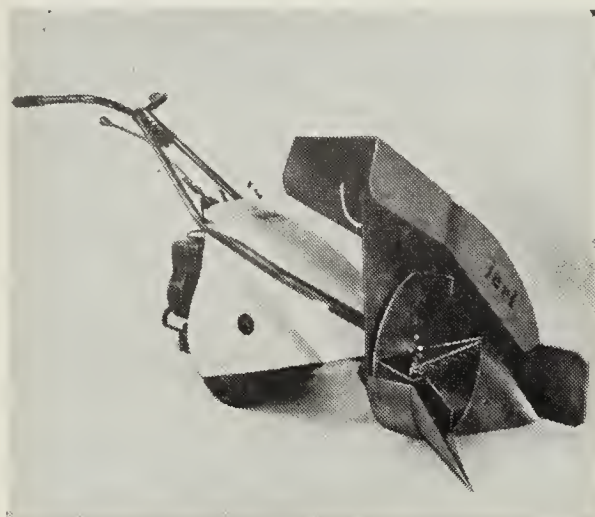


# NEW PRODUCTS

... that have theatre interest



## Snow Plow



The snow removal attachment on this power unit is capable of handling up to 300 shovelfuls a minute, and can be easily replaced with others.

Drive-in operators who keep their theatres open during the winter months will be interested in the new Jari Junior power unit with a snowthrower attachment that is said to be entirely self-propelled and capable of handling up to 300 shovelfuls per minute.

The machine will cut a path 16 inches wide through drifts up to 18 inches deep.

By throwing the snow in one direction, rather than blowing it or pushing it aside, the unit is impossible to stall, and open construction prevents clogging.

The snowthrower attachment is removable and can be quickly replaced by other attachments such as a reel-type lawnmower, power sprayer, sickle bar mower and till-cultivator.

The new unit features a lightweight aluminum 1.75 h.p. engine, adjustable handlebars, modern color styling and a new adjustable clutch control rod that is said to provide positive forward drive through all types of snow.

## Paper Towels

A new C-fold paper towel with high moisture absorbency is being marketed by the Scott Paper Company under the name Ultra High Absorbency Towel No. 151.

One of the new features is the contoured surface appearance. This stippled surface is said to be the secret of the new towel's high absorbency. In addition to greater porosity, the stippled surface produces extra bulk and thickness creating a more comfortable "feel" in the product.

The contoured surface is said to provide nearly 50 per cent more surface area than conventional paper towels with equivalent surface, and in most instances will result in the use of only one towel to dry both hands.

Attractive from the feminine viewpoint is the high degree of comfort and softness found in the all-white, odor-free UHA towel. The surface of the towel, it is claimed, allows the face to be wiped clean without discomfort.

Since only one towel is required to dry hands and face, consumption is reduced, thus affording economies. There is said to be less dispenser servicing, less waste and increased savings.

The UHA towel measures  $10\frac{7}{16}$  by 14 inches, and is packaged in 150 towels to a board sleeve. The towels fit C-Fold cabinets already in use.

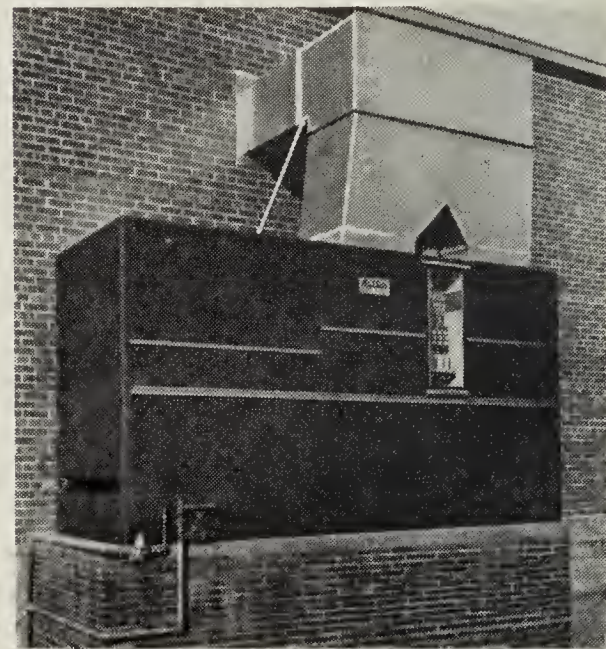


The contoured surface and greater bulk of this new paper towel is said to make it possible to dry both hands and face with only a single unit.

## Packaged Air Conditioner

Development of a complete line of high-capacity packaged air conditioning equipment for outdoor installation has recently been announced by the Alton Manufacturing Company.

The equipment, manufactured in 10, 15, 20, 25 and 30 ton sizes, offers wide-spread space saving advantages, it is said, by releasing inside space normally required for air conditioning equipment. The water cooling tower is also eliminated through the use of a built-in evaporative condenser section and packaging of all component equipment into a self-contained skid-mounted unit.



Outdoor installation of this packaged air-conditioning unit helps save valuable indoor space. It also eliminates use of water-cooling tower.

Weatherproofing is accomplished through the use of a completely enclosed package of insulated galvanized panel construction, the manufacturer stated. Special gloss paints are added in colors that will blend with the building's exterior coloring. Controls are mounted in a plexiglass weather-tamper-proof control box.

## Slide Projector

A completely new 500 watt projector equipped with a remote control fully automatic slide changer for all 2 by 2  
(Continued on next page)

## BE SURE YOUR NEW PROJECTION ARC LAMPS

have the new jet arc stabilizer that keeps the flame from the reflector and prevents black soot formation.

~ This is Another  
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## U-H-I PROJECTION ARC LAMP



### WANT FURTHER INFORMATION ON NEW PRODUCTS

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ISSUE OF FEBRUARY 27

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THEATRE .....  
ADDRESS .....  
CITY, STATE .....

MOTION PICTURE EXHIBITOR  
246-48 N. CLARION ST., PHILADELPHIA 7, PA.



**Underground Usher**  
(Continued from page PT-25)

used the bare steel prongs, a plastic casing was added for two reasons. First, although the plastic is sturdy enough to puncture the tire, it will not seriously injure anyone who might accidentally fall against the prongs. In addition, the brightly colored plastic picks up the light and makes it easier for the driver to identify the device.

Although the Traf-I-Trol system has only been installed in one test drive-in in the Philadelphia area to date, it has been used in over 20 automatic parking lots adjoining railroad stations for a number of months. According to Smith, whose firm also operates the parking lots, more than 500,000 cars have passed over the device without injury to a single car entering or leaving properly. In addition, the device apparently discouraged attempts to "beat the system," since the number of punctured tires reported was practically nil.

Touching on another point which would be of concern to an outdoor theatreman, Smith said that if the area which is guarding the exit lane is properly identified and illuminated, there was very little possibility of any legal difficulties. Since the system has been in operation, Smith stated, there has not been a single case of legal trouble either in the drive-in or any of the parking lots. Of course, it would be wise to check with the local authorities as a precautionary measure.

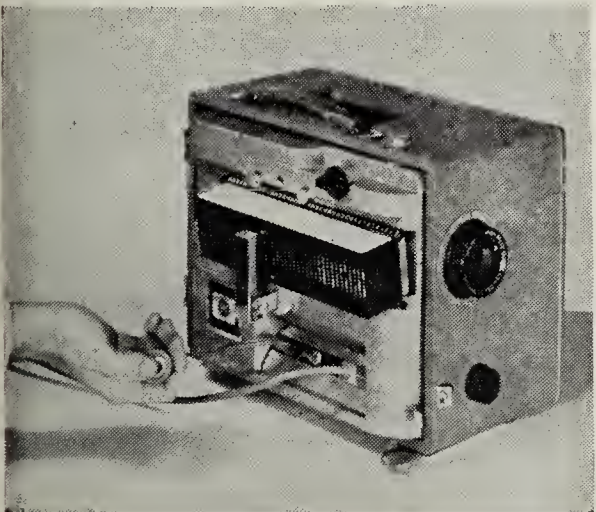
(Continued on page PT-31)

**New Products**  
(Continued from page PT-26)

color slides, is now available from the GoldE Manufacturing Company.

The heart of the unit, which is called Auto-Mark, is the newly designed changer which handles all types of mounts without jamming, and which can be operated with a simple push button touch on end of 15 foot remote control cord. The unit also operates as a manual automatic projector without using gears or clutches. Individual slides can be projected without using magazines or accessories, it is said.

Built into its own carrying case, the Auto-Mark is said to incorporate many advantages. Chief among these is the swing away servicing feature which permits the entire UAH to be opened completely for cleaning condensers or relamping. Also featured is open-channel construction.



Primary feature of this 500-watt slide projector is a remote control mechanism. Individual slides can be projected without using other accessories.

# How to PUT MORE LIGHT ON YOUR SCREEN

*at Lowest Cost!*

The only light which can reach your screen must be reflected by the mirror. The brilliance of your projected picture accordingly is in direct proportion to its efficiency.

All mirrors gradually deteriorate. Endeavoring to make up light loss through the use of more current is pure waste, costs much more in power bills than periodic replacement of reflectors.

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# D-I's Get Into Swim

By NORMAN R. MILLER

Vice President, American Playground Device Co.

AN INCREASING number of drive-in theatres are adding swimming pools as an extra entertainment attraction for their patrons. And since diving board breakage is always a serious problem and expense at commercial pools, many are installing the Lifetime aluminum diving board, which is built to withstand the every day rugged use to which it is subjected.

If the following installation and maintenance instructions are followed, there is no reason why this aluminum diving board should not last indefinitely:

Mount the board on a level, sturdy frame.

Make sure that the fulcrum is covered solidly with at least a half inch of rubber, the full width of the board. The board should never ride part on-part off the fulcrum, and at no time should it rub against steel or wood or other hard materials.

The recommended fulcrum distances for ordinary usage are as follows:

16 foot board—place fulcrum from 72 to 84 inches from rear anchorage.

14 foot board—place fulcrum from 60 to 76 inches from rear anchorage.

If the board is to be used for championship diving, the fulcrum can be moved back to 60 inches on the 16 foot board



and to 54 inches on the 14 foot board, for short periods of time.

The board has been drilled at the rear with two  $\frac{5}{8}$  inch diameter holes, spaced 12 inches about the center line. If your frame doesn't match, it is best to drill new matching holes in the frame, because the holes in the board are jig drilled and are square. Should it be necessary to drill new holes in the board, leave at least  $\frac{3}{4}$  inch edge distance between the old and new holes.

The rear mounting has been designed to eliminate the customary rear strap. Electrolysis between steel and aluminum can set up considerable corrosion, and for this reason we prefer not to have this

steel strap next to the board. Also, if available, a thin strap of rubber between the board and the rear anchorage will completely eliminate this possibility and also act as a noise quieter.

Mount the board with very little pitch. Most standards are built with about  $\frac{1}{4}$  inch to the foot pitch, but this is to compensate for expected droop of wooden boards. It may be necessary to shim with wooden strips and get slightly longer galvanized bolts.

The Lifetime aluminum diving board has been thoroughly anodized and bake lacquered to protect against corrosion. This finish is similar to the finish of an automobile. Occasional cleaning and waxing will maintain the beautiful aluminum finish. The action of chlorine on aluminum produces a chloride and a black oxidized powder. If the underside of the board shows evidence of this discoloration, do not be alarmed, as it will not affect the structure of the board. It is best to clean the board with Simonize or other good cleaner and apply wax occasionally, as this discoloration will be progressively harder to remove.

## Heaters

(Continued from page PT-14)

equipment. The patrons of the theatre can be guided so that the ramps can be turned on one at a time. This will allow the operator to adjust the number of the heaters that he has in service according to the patronage for the particular show.

The electric heater consists of an electric resistant heating unit, fan and motor switch and automatic safety switch. The newly designed Electromode heater has a

(Continued on next page)



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have single adjustment

control of the feeds of both  
carbons.

~ This is Another  
EXCLUSIVE FEATURE  
of the New Strong

## U-H-I PROJECTION ARC LAMP



## Want To Build A Drive-In?

(Continued from page PT-20)

posts along the ramps should certainly not be less than 19 feet, and if the drive-in is planning for the future 20 foot spacing is generally more desirable. When combined with 40 foot spacing between ramps, this provides for adequate space to swing a car into position at the speaker post without backing up.

### Surfacing

All entrance and exit roads should be covered with first grade black top. They get heavy traffic and must be kept in good shape.

There are many surfacing materials adaptable to the parking area within the drive-in; however, surfacing is a highly specialized job, and it is not possible to recommend any one material to fit all requirements. Experience has shown that a built-up surface consisting of crushed slag or limestone graduated from one inch down to three-eighths of an inch interspersed with hot asphaltic emulsion and rolled between coatings with a heavy roller (10 to 15 tons), provides a smooth, hard, long-lasting surface.

It is most important that the surfacing contract be given to a highly reputable concern because the cost represents a large percentage of your overall construction expenditure. A good surface is not only desirable, it is a must.

### Drainage

Surfacing and drainage go hand in

hand. The parking area occupies a big space and presents a definite drainage problem. This is more easily understood if you realize that two-tenths of an inch of rainfall on an average 600 car drive-in deposits 37,500 gallons of water on the ramped area alone. Improper drainage would make a lake of your drive-in in no time. Aside from the possibilities of flooding, the surface and drainage must be proper for foot traffic. Grownups and their children do not like to walk through water to get to and from the concession area. Since the concession is a big money maker, avoid doing anything that would discourage foot traffic. A little extra expense initially to provide good drainage and a relatively smooth surface will be made up quickly in added concession sales.

Many drive-ins are able to channel surface water into existing drains such as highway ditches or creeks. Care should be taken to avoid the flooding of neighboring property, county or federal drains.

In those instances where natural drainage is not feasible, a self-contained system must be developed within the confines of the drive-in property. Again, this is a job for qualified experts. Experience in handling a job of this dimension is essential since the problem is far too important to be mishandled by amateurs.

\*This article is made up of excerpts from "Let's Build A Drive-In," prepared by National Theatre Supply.



## Keeping Men In Booth Informed, SMPTE Goal

NEW YORK—Membership of the Society of Motion Picture and Television Engineers' Projectionist Information Committee, and plans for its operation were revealed to the Society's Board of Governors. At their first meeting of 1957, held at the Engineers' Club, the board heard a report from committee chairman, Ralph H. Heacock, theatre equipment product manager of the RCA Victor division.

Heacock's report outlined the general method by which the committee would inform projectionists of new developments in the industry and help to increase their knowledge of motion picture projection techniques. The report stated that "leading industry engineers will be invited to submit articles which deal with specific problems which projectionists must face with the new techniques. These articles will be carefully reviewed by the committee in order to insure factual, impartial information."

The report went on to explain that the articles would be printed in the quarterly Bulletin of the International Alliance of Theatrical Stage Employees and in industry trade papers.

## Heaters

(Continued from page PT-28)

cast aluminum heating element which eliminates any exposed wires or glowing heating elements. The safety switch on the heater prevents any damage of overheating in the event that the air should be blocked from any cause. This assures complete safety and assures the patrons that they cannot get burned by touching or handling the equipment.

When the heater is being operated in zones where the temperatures will be below 30 degrees it is recommended that a 750 watt heater be installed in each car. Where temperatures will be above this a 500 watt heater is adequate for maintaining the temperature required in the car.

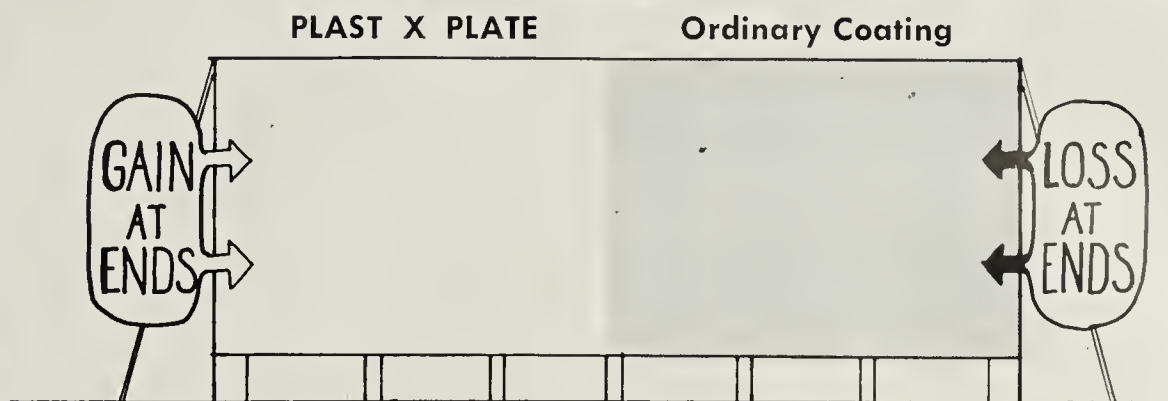
## Maintenance and Distribution

The distribution of heaters is handled in several ways by different theatres. Some theatres wire the heater directly to the posts which allows the patrons to use the equipment as they desire. It has been found that the theft percentage is not greater than with speakers. General announcements can be made, pointing out that the heater will not operate satisfactorily in the home.

Some theatres will pass the equipment out at the entrance booths. If the patrons do not want a heater then a tag is issued. Either the heater or the tag must be presented at the gate when leaving. This method, however, slows the exit from the theatre considerably.

Placing the heater in the concession building will draw the patrons to the concession building, resulting in additional sales. However, the difficulty of this type of operation is that it causes congestion in the concession building at the close of the show. It is recommended that the heater be completely cleaned and oiled at least once during the season. This can be done by any mechanically-minded individual.

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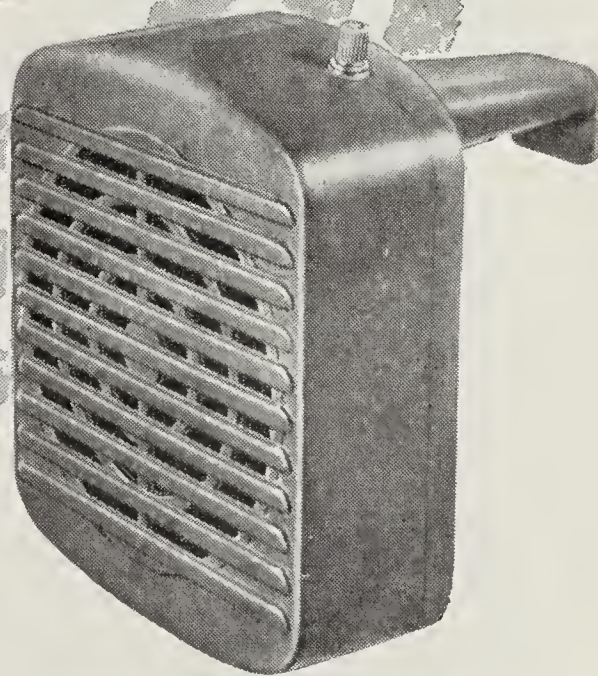
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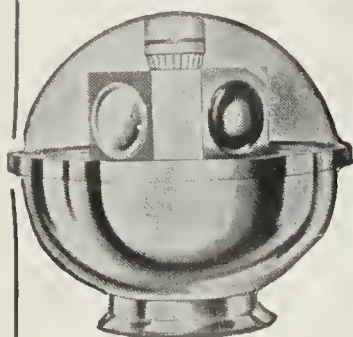
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# A "Cold" Reflector

ROCHESTER, N. Y.—A new reflector for professional motion picture projectors which reduces heat at the film gate by 40 per cent without loss of illumination has been announced by the Bausch & Lomb Optical Company.

The new unit, known as the BALcold Reflector, has been subjected to intensive field tests in typical drive-ins and roofed theatres, including New York City's Roxy, during the past year and a half, Bausch & Lomb revealed.

Projectionists report that it eliminates film buckling due to heat and the resultant loss of focus, provides increased screen brightness, reduces reflector breakage, and eliminates the bluing at the edges of the screen produced by many previous reflector-heat filter combinations.

Under development for several years, the new reflector was designed to relieve projection difficulties which have resulted from the recent trend toward sharply increased illumination. This trend has led to the accentuation of such problems as film buckling, variations in focus, permanent damage to prints, shortened life of projector parts and the difficulty of handling aperture plates when changing aspect ratios.

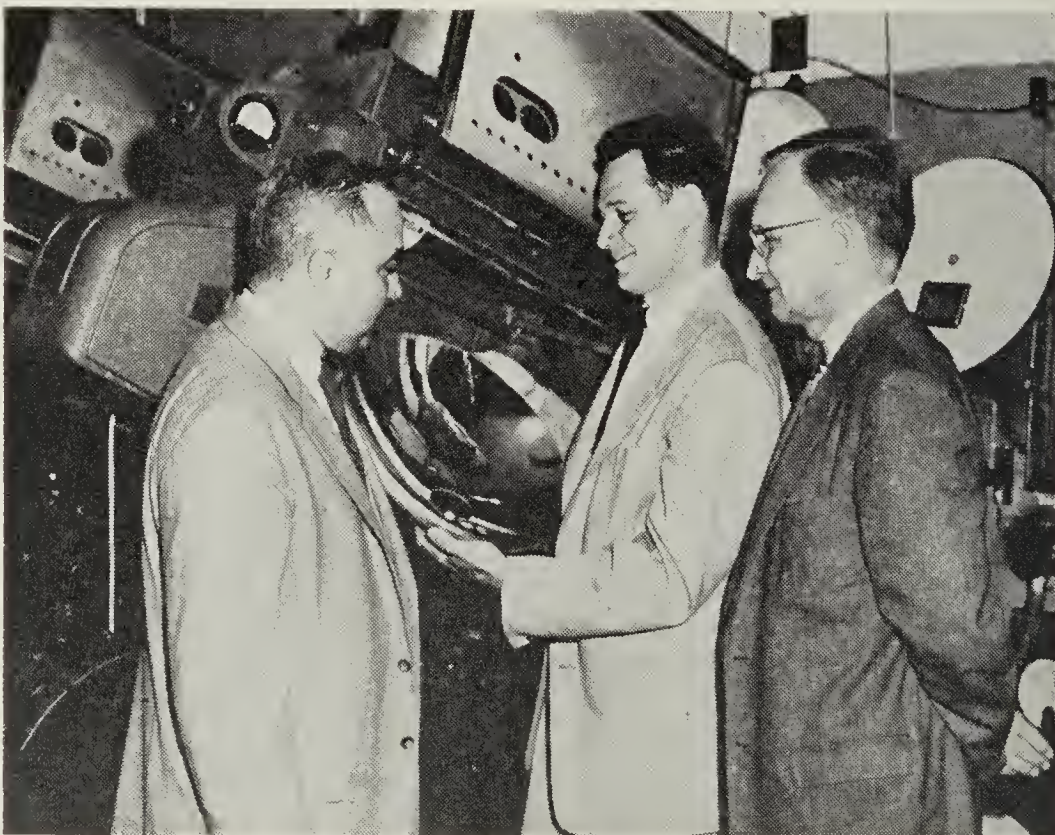
Boosted illumination is in demand for both drive-ins and indoor houses because of the wider screens now being used and the new denser color films. For the drive-ins, this demand is heightened by longer projection throws and "daylight" projection by exhibitors seeking to start their shows as early as possible in the evening.

Engineers for arc lamp manufacturers have already developed arcs which meet, and even exceed, these new requirements. The heat problem is a natural out-growth of this increased illumination.

The new Bausch & Lomb unit is an elliptical mirror surfaced with alternating layers of low and high refractive index materials. The combined thickness of these layers is a fantastically minute 50 micro-inches (50 millionths). They are applied to the mirror blank by a precisely controlled vacuum deposition process. These coatings enable the reflector to differentiate between the visible light and the heat waves which do not add to illumination. Heat generated by the projector's arc passes through the reflector and is dissipated while visible light is reflected back to the film gate. Approximately 60 per cent of the arc output is light energy and the remainder is heat.

The BALcold Reflector was developed under the direction of Dr. A. F. Turner, world-famed Bausch & Lomb authority on optical coatings.

Sample reflectors have been in regular use for many months at the Roxy, whose chief projectionist, C. E. Talley says, "We've had no film buckling and we're getting at least 15 per cent more illumination. Because we operate at 130 amps for 16 hours every day, we've really given the reflector a work-out; but after nearly a year we're still getting sharp images across a 65-foot screen with no distortion and no bluing at the edges."



New Bausch & Lomb BALcold Reflector for professional motion picture projectors is examined above by Frank Lindkamp (left), manager, Rochester, N. Y. RKO Palace. Looking on admiringly are Dr. A. F. Turner (right), Bausch & Lomb optical coating authority and developer of the new reflector, and his assistant, Harold Schroeder.



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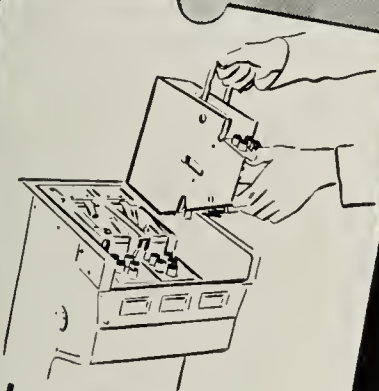
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## Constellation 170

(Continued from page PT-22)

inspection or interchange between reels so as to keep both projectors in service.

The exclusive built-in Heat Purger exhaust system is designed to so cool the rear of the mirror as to permit the use of the newly developed "cold" reflectors. These "cold" reflectors allow unwanted heat energy to pass through the mirror instead of being reflected to the aperture where film damage might result.

Quality and dependability are foremost in Constellation design. The famous Bodine Gear Head Motor is used, one for the positive carbon drive and one for the negative drive. Constant lubrication and protection from abrasive damage is provided by self-inclosing the gear reduction with the motors. This important feature is exclusive with the Constellation.

Heavy duty, long life, solid silver water cooled positive carbon contacts are standard, on all 13.6mm. lamps.

## Underground Usher

(Continued from page PT-27)

As stated previously, the system can be used on any size driveway. If there was a 20 foot driveway, for example, the system would be made up of two 36 inch sections and one 66 inch section. This layout would leave 48 inches between each section. It was explained that this spacing would prevent a car with the widest tread tires or the narrowest treads from gaining entry, and at the same time effect a saving on the installation since it is not necessary to install the units across the entire width of the driveway.

The installation is relatively simple and should be completed by the manager or his maintenance chief in a very short time. The Traf-I-Trol kit would include all the necessary supplies, excluding the concrete used in the installation. Included is a black iron pipe, pipe brackets, a steel plate, the required number of springs and anchor bolts.

The concrete is poured so that there will be a trough three by four inches. This is done by placing a well oiled piece of concrete 3 by 4 by 39½ inches properly suspended. A nail is placed on top of each end for easy removal when the concrete is sufficiently set. The steel plate is used as a template for setting the anchor bolts.

When this is completed the pipe is placed in the trough after sliding on the springs in proper position. By tightening the bolts the unit is secured, and the system is ready for instant use.

There is a minimum of maintenance required. If a spring breaks it is only necessary to loosen the bolts, remove the broken spring, replace it and tighten the bolts again.

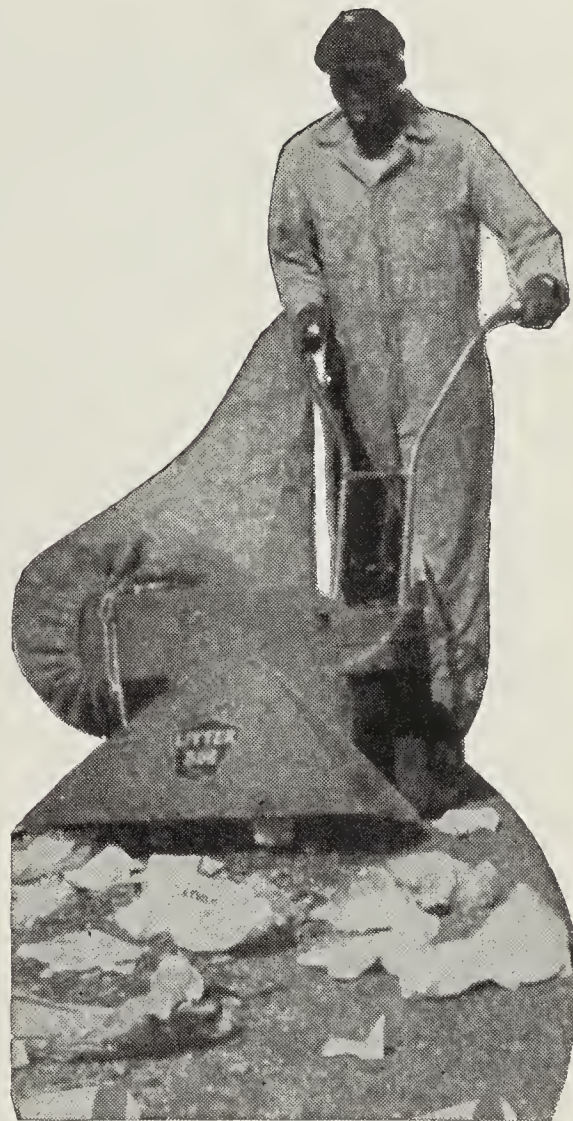
It was estimated by Smith that the complete cost for installing the Traf-I-Trol system on a 20 foot wide driveway, including labor and materials, would be under \$500. And, Smith said, the system could pay for itself in one season if it makes it possible to reduce the theatre staff.

The Traf-I-Trol kits, complete with all necessary instructions, are expected to be available in theatre supply outlets within the next few weeks.

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## Plastic Screen Coating

(Continued from page PT-21)

has a throw of 265 feet, which produced an asme foot candle light meter reading of .5 with full projector light intensity. The reflectant picture was poor and subject to outside light interferences.

The tower was coated with Plast X Plate on the screen surface and masked in reverse light effect, using the same coat-

ing pigmented as a black frame-out. Specially compounded joint materials made by Plast X Plate to move with the working joint were applied during freezing weather and may need warm weather correction. The back of the tower was coated with Plast X Plate in soft green, plus seven foot red-orange lettering.

The contract was made and applied through William Pearson, Inc., Delaware Valley agent for Plast X Plate.

The finished job changed a complaining projectionist to one who will gladly compare his picture performance with any other projectionist indoor or out. The need for increased amperage was eliminated. Outside light interference disappeared and an appreciable increase in viewing area realized. (The expressed increase of an 80 per cent improvement was borne out by an asme reading of 1.1 against .5).

### Picture Qualities

The picture qualities analyzed by impartial, professional observers were fixed by average report as a general improvement over other existing coatings in the following order of importance:

1. Depth greatly increased
2. Sharpness
3. True colors
4. Brighter ends (CinemaScope)
5. Brighter overall picture
6. Better mat (less interference of off-angle light)
7. Hold (meaning satelliting-effect or self-supporting radiance) under projector influence
8. The values of durability on an annual cost basis.

These opinions constituted a format for the writer's further study. None of the evaluations can stand alone and need exact test-proven documentation before they can be accepted as an improved standard for all drive-in theatres across the country. Investigation through several technical avenues to determine these better values showed what every drive-in theatre might need, but did not answer the problem of making the most out of what he has. A test was set up to show a comparison picture standard of all screen coatings. It was set to prove with

(Continued on page PT-33)

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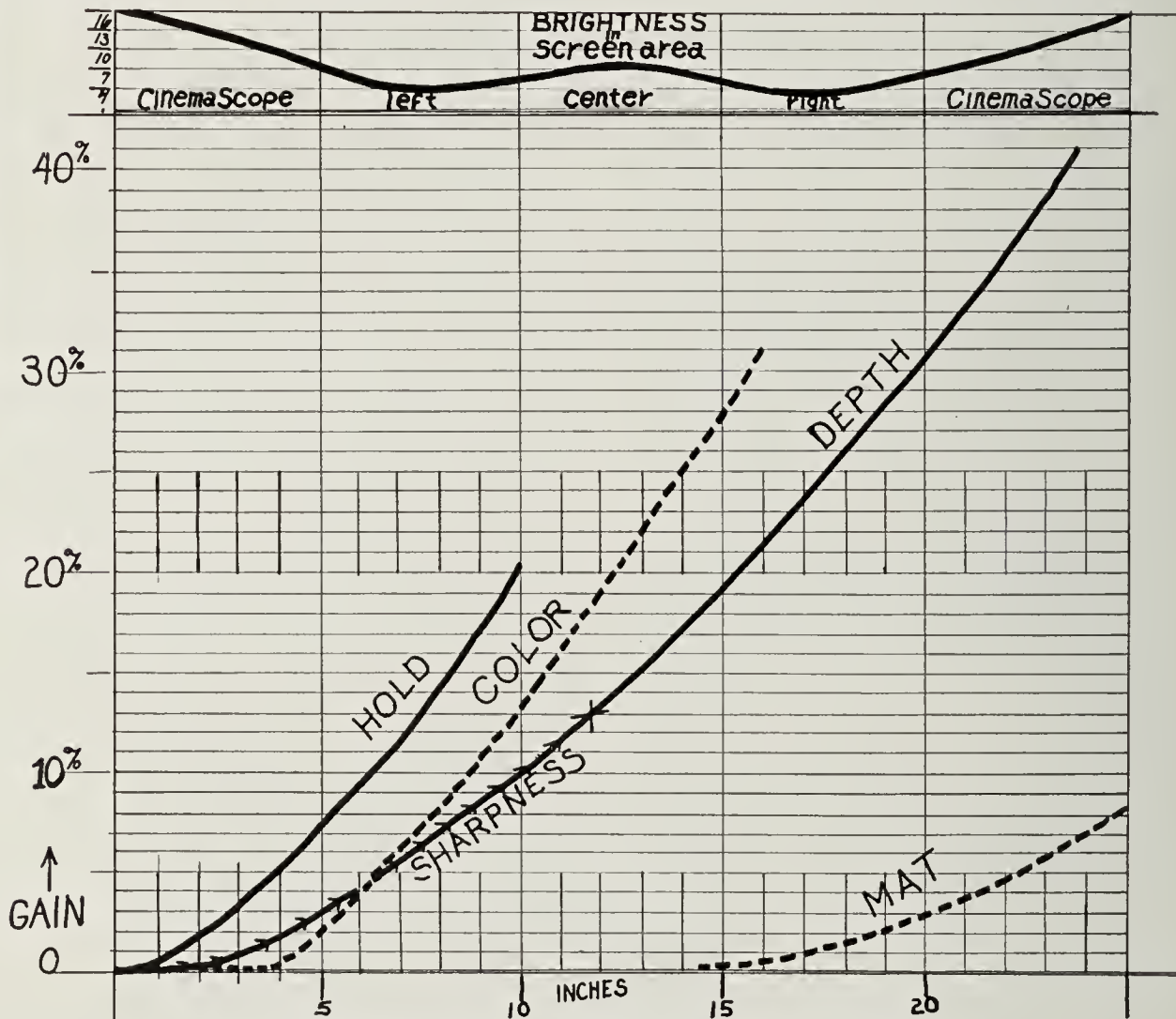


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## Comfort Stressed In New NT Chair

LOS ANGELES—Development of a theatre chair which would be known as National Theatres' special theatre seat is being explored, Frank H. Ricketson, Jr., general manager in charge of the circuit's theatre operations, revealed recently following a series of top-echelon meetings here.

"Besides offering the American people the best motion pictures," Ricketson pointed out to division, district managers, and department heads, "we must strive to make our theatres the most comfortable, the most inviting showcases of entertainment. Our job is to make it possible to get people out of their comfortable, easy chairs at home and into our theatres."

Following up Ricketson's remarks, R. H. McCullough, director of construction, outlined plans for the circuit's Theatre of Tomorrow. Pointing out that NT has plans for a two-type theatre, which would accept all wide-screen processes, McCullough said one plan calls for a 1,200-seat house accommodating a 100-foot width screen and the second plan calls for a 900-seat theatre with an 80-foot in width screen.

The screen frame would be flexible and the radius could be changed remotely from the projection room for showing CinemaScope, VistaVision, flat screen projection and Cinemiracle. Both new theatre designs include four aisles, with seating 40 inches back to back for added comfort and convenience.

The first row of seats will be 30 feet from the projection screen, with auditorium lighting concealed to avoid interference with the patron's view of the screen.

The lobby and foyer will be spacious in all newly-constructed theatres which will be fully air-conditioned. Adding to the comfort of the patron—"the person we've got to please to get him out of his home"—will be party group loge sections reserved, with smoking permitted. Some of these spaces will include loose chairs instead of seating affixed to the floor.

The lounge and rest rooms will be modern, featuring many new innovations. Hard-of-hearing patrons will be furnished with hearing instruments of radio frequency.

### Plastic Screen Coating

(Continued from page PT-32)

accuracy exactly what was to be gained against all coatings when they are at their best. The following confirmation of the improvements noted by the impartial viewers opinion was obtained:

1. Depth 41 per cent
2. Sharpness 13.6
3. Color 31 per cent
4. CinemaScope Ends 16.6
5. Brightness 9.7
6. Mat 8 per cent
7. Hold 22 per cent
8. Durability of picture age ratio— 5 to 1.

These ratings have a cumulative percentage of 50 per cent better picture with 10 per cent increased brightness. A good method is to compare a sample of this new coating with one presently in use.

### D-I Attention Getter

CHICAGO—A new attention drawing light for drive-in theatres has recently been announced. The light itself is a ball comprising a plastic dome with gleaming chrome body, nine and one half inches in diameter. The motor-driven table inside the light, equipped with four special lenses in various colors rotates and projects at the rate of 80 times a minute,

powerful flashes in different colors. This light cannot be confused with a traffic light, or with the emergency lights used by fire and police cars. It attracts instant and favorable attention from the passing motorists. Can be quickly and easily installed and draws only 58 watts the device is called the Trippe Multicolor Hi-Ball, MARK III, manufactured by the Trippe Manufacturing Company.

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## Simplex Now General Precision Lab Subsidiary

PLEASANTVILLE, N. Y.—Hermann G. Place, president of General Precision Equipment Corporation, announced that Simplex Equipment Corporation, Bloomfield, N. J., formerly a GPE subsidiary, has been made a subsidiary of General Precision Laboratory, also a GPE subsidiary.

At the same time Place announced that Dr. Raymond L. Garman, executive vice-president and technical director of GPL, and James W. Murray, GPL's executive vice-president and general manager, have been elected to the board of directors of Simplex. John L. Alden will continue as president and chief executive officer.

GPL recently received an Air Force contract for an additional \$17,000,000 of airborne Doppler navigation equipment. A large portion of Simplex's 160,000 square feet of manufacturing space will be used to handle current and future

orders for this equipment. The plant of Pleasantville Instrument Corporation, another GPL manufacturing subsidiary, and facilities of other subsidiaries of General Precision Equipment Corporation are also geared to handle orders for this equipment, according to Place.

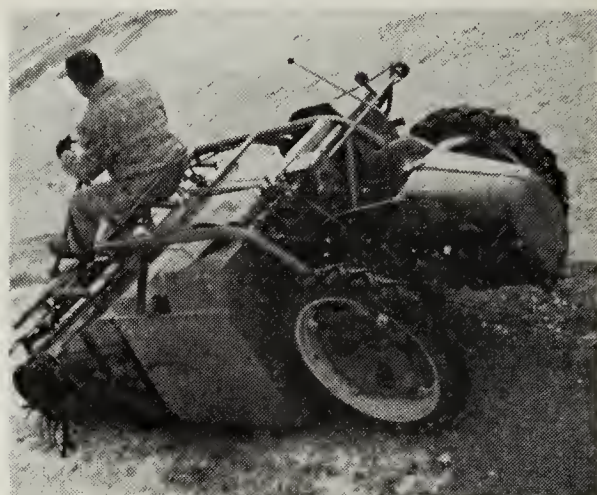
The change of status of Simplex was effected, according to Place, "to bring about the dual advantage of placing greater manufacturing facilities under direct GPL control and of making GPL's extensive research facilities more readily available for work with Simplex's many projects in improving motion picture theatre projection equipment." He added that at no time had the subject of improved equipment for motion picture theatre projection been receiving greater attention and cited the development of the curved gate in 1956 as evidence of this trend. The curved gate is an outstanding development in the motion picture industry for it virtually eliminates two of its most inherent difficulties which limit picture quality—out-of-focus caused by heat buckling, and reduced film life. Installations at the Roxy Theatre and Radio City Music Hall in New York City have proved very successful.

### Filmack Promotion Catalog Ready

CHICAGO—Filmack Trailer Company will shortly release its new 1957 promotion catalog to all drive-in theatres in the country, according to the company's president, Irving Mack.

"This 16 page booklet covers the field of drive-in merchandising and exploitation from opening to closing and everything in between," Mack said.

## Device Reduces D-I Maintenance



OLATHE, KANS.—Litterlift is the name of a new machine designed to help keep the drive-in grounds clean, and free of litter.

The Litterlift is said to be able to clean a seven foot area along fences, around posts, picking up sticks, straws, leaves, boxes, etc., and in a remarkably short period of time.

In addition to its cleaning functions, the device can also be used for grading gravel, removing snow, mowing, rolling, pushing, hauling, etc. Litterlift is self-propelled, using a Model G A-C tractor frame. It has an electric starter, four forward speeds and one reverse and hydraulic lifts. There are a number of accessories available which add to the versatility of the Litterlift.

### Full Radiant Line Available

CHICAGO—Radiant Manufacturing Corporation announced that its complete line of projection screens is now being carried in 41 distributor warehouses throughout the country.

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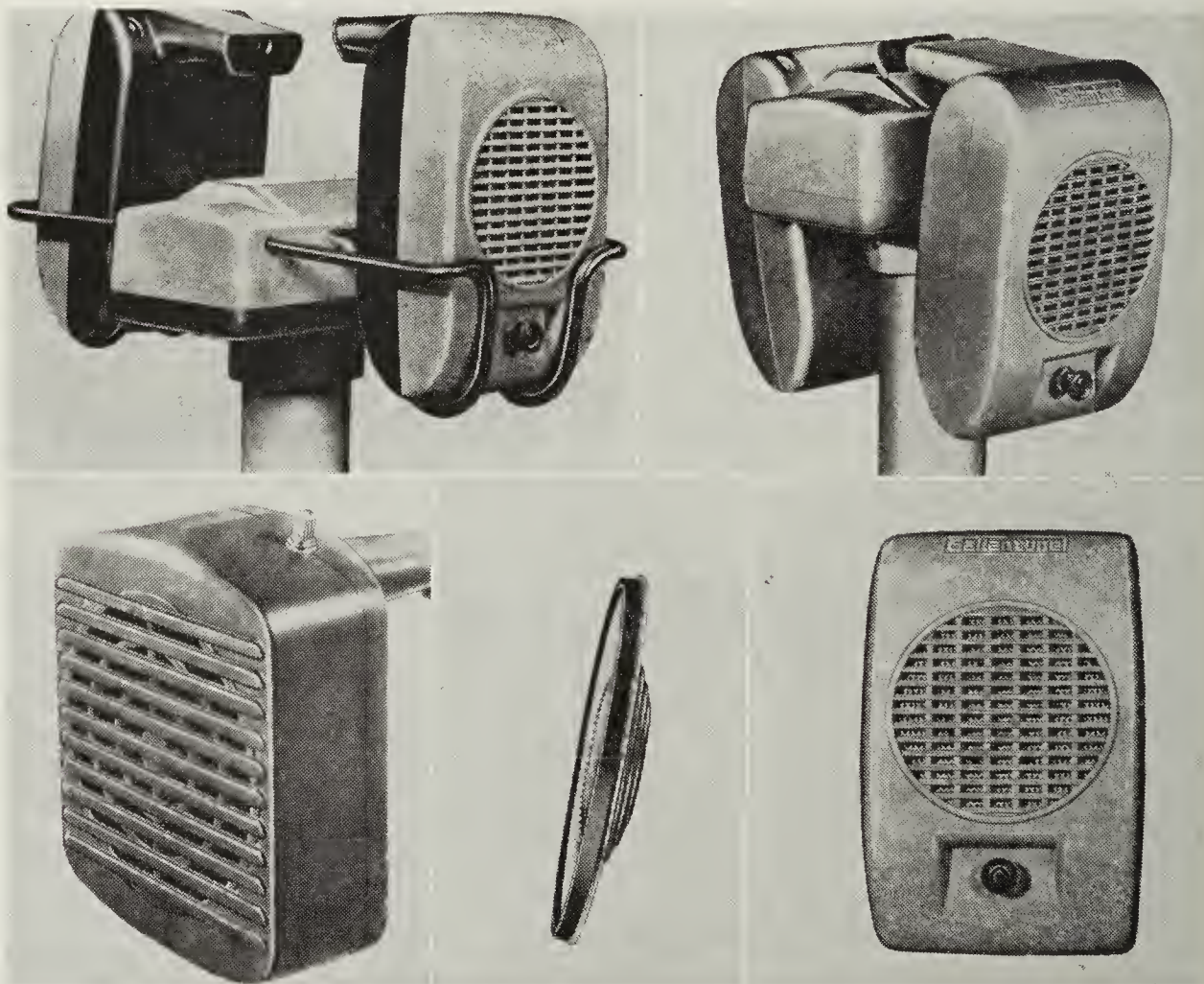
pattern the spot to the aperture  
so as to efficiently utilize all  
useful light from the carbon.

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PROJECTION  
ARC LAMP**



## Ballantyne Speaker Line Improved, Expanded



Ballantyne recently made improvements and additions to its line of in-car speakers. The "A" series Dub'l cone speaker (top, left) has a perforated aluminum speaker guard as part of outer cone, and post junction box with speaker baskets. The "Q" series speaker (top, right) with conventional hook-on junction box, with automatic sound cutoff. The new series "F" speaker is seen (bottom, left). The new patented outer cone incorporating a perforated aluminum speaker guard is seen (bottom, center). The "E" series single cone speaker with perforated aluminum speaker guard is seen (bottom, right).



## Allied Artists

(1934-35 releases from 5501;  
1955-56 Releases from 5601)

**ATOMIC MAN, THE**—MD—Gene Nelson, Falth Domergue, Joseph Tomelty—Okay programmer—78m.—see April 78 issue Page 4133—(Made in England). (5612)

**BLONDE SINNER**—D—Diana Dors, Michael Craig, Marcia Shaw—For the lower half—72m.—see Feb. 6 issue Page 4285—(English-made)—Leg.: B. (5635)

**CALLING HOMICIDE**—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 issue Page 4225. (5624)

**CANYON RIVER**—W—George Montgomery, Marcia Henderson, Peter Graves—Okay western—80m.—see Nov. 14 issue Page 4249—(CinemaScope)—(DeLuxe Color). (5620)

**CHAIN OF EVIDENCE**—MD—Bill Elliott, James Lydon, Claudia Barrett—For the duallers—64m.—see Feb. 20 issue Page 4289. (5701)

**COME ON, THE**—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue Page 4133—Leg.: B. (5608)

**CRASHING LAS VEGAS**—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue Page 4149. (5609)

**CRIME IN THE STREETS**—MD—James Whitmore, John Casavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue Page 4149. (5614)

**CRUEL TOWER, THE**—MD—John Ericson, Mari Blanchard, Charles McGraw—Okay thriller for lower half—88m.—see Jan. 9 issue—Leg.: B. (5629)

**DEADLIEST SIN, THE**—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue Page 4121—(English-made). (5601)

**FIGHTING TROUBLE**—C—Huntz Hall, Stanley Clements, Adele Jergens—Lower half filler—60m.—see Dec. 26 issue Page 4265—Leg. of Decency B. (5623)

**FIRST TEXAN, THE**—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)

**FRIENDLY PERSUASION**—D—Gary Cooper, Dorothy McGuire, Marjorie Main—Fine family entry—140m.—see Oct. 3 issue Page 4229—(Color by DeLuxe). (5657)

**HIGH TERRACE**—MD—Dale Robertson, Lois Maxwell, Derek Bond—For the lower half—70m.—see Feb. 20 issue Page 4289 (English-made). (5630)

**HOLD BACK THE NIGHT**—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)

**HOT SHOTS**—C—Huntz Hall, Stanley Clements, Joi Lansing—Series average—61m.—see Feb. 20 issue Page 4289. (5632)

**INDESTRUCTIBLE MAN, THE**—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue Page 4129—Leg.: B. (5613)

**KING OF THE CORAL SEA**—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue Page 4133—(Australian-made). (5617)

**MAGNIFICENT ROUGHNECKS**—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)

**NAKED HILLS, THE**—MD—David Wayne, Keenan Wynn, James Barton, Marcia Henderson—Off beat program meller—73m.—see Oct. 3 issue Page 4229—(Pathe-Color). (5605)

**NAVY WIFE**—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue Page 4181. (5611)

**NO PLACE TO HIDE**—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue Page 4189—(Color by DeLuxe)—(Made in The Philippines). (5603)

**ROSE BOWL STORY THE**—CD—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—see Dec. 12 issue Page 4261—(Color)—(Reissue). (5610)

**SCREAMING EAGLES**—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)

**STRANGE INTRUDER**—MD—Edmund Purdon, Ida Lupino, Ann Harding—Good adult post-war meller—82m.—see Nov. 28 issue Page 4257. (5619)

**SUDDEN DANGER**—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue Page 4085. (5540)

**THREE FOR JAMIE DAWN**—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)

**THUNDERSTORM**—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama for lower half—81m.—see Sept. 5 issue Page 4213—Leg.: B—(Made in Spain). (5604)

**WICKED WIFE**—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue Page 4121—(English-made). (5606)

**WORLD WITHOUT END**—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue Page 4133—(Technicolor)—(CinemaScope). (5607)

**YAQUI DRUMS**—W—Rod Cameron, Mary Castle, J. Carrol Naish—Fair lower half western—71m.—see Sept. 19 issue Page 4225. (5625)

**YOUNG GUNS, THE**—W—Russ Tamblyn, Gloria Talbott, Perry Lopez—Program western—84m.—see Nov. 14 issue Page 4249—Leg.: B. (5623)

### TO BE REVIEWED OR IN PRODUCTION

**ATTACK OF THE CRAB MONSTERS**—Richard Garland, Pamela Duncan, Russell Johnson.

**BADGE OF MARSHAL BRENNAN**—Jim Davis.

**BRINGING UP JOEY**—Huntz Hall, Stanley Clements, Joi Lansing, Bowery Boys.

**CRIME BENEATH THE SEA**—Mara Corday, Pat Conway.

**DAUGHTER OF DR. JEKYLL**—John Agar, Gloria Talbott.

**DINO**—Sal Mineo, Brian Keith, Susan Kohner.

**DRAGOON WELLS MASSACRE**—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

## MOTION PICTURE

# EXHIBITOR

## SERVISECTION

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SECTION 2  
Vol. 57, No. 18

FEBRUARY 27, 1957

**GUN FOR A TOWN**—Dale Robertson, Brian Keith, Rossana Rory. (5702)

**HOLD THAT HYPNOTIST**—Huntz Hall, Stanley Clements, Bowery Boys.

**HUNCHBACK OF PARIS**—Gina Lollobrigida, Anthony Quinn—(Made in France).

**JEANNIE**—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England).

**LAST OF THE BADMEN**—George Montgomery, Meg Randall, Keith Larsen—(Color)—(CinemaScope).

**LOVE IN THE AFTERNOON**—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France).

**NOT OF THIS EARTH**—Paul Birch, Beverly Garland. (5704)

**OKLAHOMAN, THE**—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).

**PERSUADER, THE**—William Talman, Kristine Miller, James Craig.

**SPOOK CHASERS**—Bowery Boys

**SHE CREATURE, THE**—SFMD—Chester Morris, Marla English, Tom Conway—Lower half filler—77m.—see Oct. 31 issue Page 4245.

**TO BE REVIEWED OR IN PRODUCTION**

**FLESH AND THE SPUR**—John Agar, Marla English, Touch Connors—(Eastman Color).

**ROCK ALL NIGHT**—Dick Miller and The Platters, Barboura Morris.

**UNDEAD, THE**—Richard Garland, Allison Hayes, Pamela Duncan.

**UNDERWATER GIRL**—Mara Corday, Pat Conway.

**VOODOO WOMAN**—Marla English, Tom Conway, Touch Connors.

## Associated

**BLONDE BAIT**—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue Page 4134—(Made in England). (5506)

**FRONTIER GAMBLER**—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.

**MAN BEAST**—MD—Rock Madison, Virginia Maynor, Tom Maruzzi—For the lower half—62m.—see Feb. 20 issue Page 4290.

**THREE OUTLAWS, THE**—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western for filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)

**WILD DAKOTAS, THE**—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 4189.

## Astor

**DYNAMITERS, THE**—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue Page 4165—(Made in England).

**MEN OF SHERWOOD FOREST**—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kiddie appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made).

**PASSPORT TO TREASON**—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue Page 4165—(Made in England).

### TO BE REVIEWED OR IN PRODUCTION

**BLACK TIDE**—John Ireland.

**HOUR OF DECISION**—Jeff Morrow.

**UNINVITED, THE**—Alex Nicol.

## Buena Vista

(Walt Disney)

**CINDERELLA**—CAR—Reissue is topnotch Disney—74m.—see Jan. 9 issue—(Technicolor)—(Reissue)—(Disney).

**DAVY CROCKETT AND THE RIVER PIRATES**—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue Page 4189—(Technicolor).

**GREAT LOCOMOTIVE CHASE, THE**—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney).

**SECRETS OF LIFE**—ED—Walt Disney True-Life Adventure—Commendable educational effort, dubious entertainment subject—75m.—see Oct. 31 issue Page 4241—(Technicolor; one reel in CinemaScope).

**WESTWARD HO, THE WAGONS**—WMU—Fess Parker, Kathleen Crowley, Jeff York—Attractive western especially for younger set—90m.—see Dec. 26 issue Page 4265—(CinemaScope)—(Technicolor)—(Disney).

**YANG KWEI FEI**—D—Japanese cast—For the art spots—92m.—see Oct. 31 issue Page 4241—(Eastman Color)—(Japanese made)—(English titles).

### TO BE REVIEWED OR IN PRODUCTION

**IF ALL THE GUYS IN THE WORLD**—Andre Valmy, Jean Gaven, Mimo Billi—(French-made).

**OLD YELLER**—Fess Parker, Jeff York, Dorothy McGuire—(Technicolor)—(Disney).

## KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama	HISD—Historical drama
ACD—Action drama	MD—Melodrama
BID—Biographical drama	MUC—Musical comedy
BIDMU—Biographical drama with music	MU—Musical
BUR—Burlesque	MUW—Musical western
C—Comedy	MY—Mystery
CAR—Cartoon feature	MYC—Mystery comedy
CD—Comedy drama	MYD—Mystery drama
CDMU—Comedy drama musical	MYMD—Mystery melodrama
CMU—Comedy musical	NOV—Novelty
COMP—Compilation	OPC—Operatic comedy
COSMD—Costume melodrama	OPD—Operatic drama
D—Drama	OD—Outdoor drama
DMU—Dramatic musical	OMD—Outdoor melodrama
DOC—Documentary	ROMC—Romantic comedy
ED—Educational feature	ROMCMU—Romantic comedy musical
F—Farce	ROMD—Romantic drama
FAN—Fantasy	SAT—Satire
FANMU—Fantasy musical	SFD—Science fiction drama
	TRAV—Travelogue
	W—Western



## Columbia

(1955-56 Releases from 801;

1956-57 Releases from 101)

**AUTUMN LEAVES**—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 issue Page 4149—Leg.: B. (104)

**BLACKJACK KETCHUM, DESPERADO**—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue Page 4150. (831)

**CHA-CHA-CHA BOOM**—MU—Perez Prado and Orchestra, Mary Kaye Trio—Pleasant programmer—72m.—see Oct. 3 issue Page 4229—Leg.: B. (114)

**DON'T KNOCK THE ROCK**—MU—Bill Haley and Comets, Alan Dale, Patricia Hardy—For the rock 'n' roll addicts or as filler for the lower half—80m.—see Dec. 26 issue Page 4265. (125)

**EARTH VS. THE FLYING SAUCERS**—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue Page 4173. (102)

**EDDY DUCHIN STORY, THE**—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemaScope). (101)

**FULL OF LIFE**—CD—Judy Holliday, Richard Conte, Salvatore Baccaloni—Highly enjoyable entertainment—91m.—see Dec. 26 issue Page 4265. (130)

**GAMMA PEOPLE, THE**—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild import for lower half—79m.—see Sept. 19 issue Page 4225—(Filmed in England). (827)

**HARDER THEY FALL, THE**—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue Page 4129. (827)

**HE LAUGHED LAST**—CMU—Frankie Laine, Lucy Marlow, Anthony Dexter—Okay programmer—77m.—see Oct. 3 issue Page 4230—(Technicolor)—Leg.: B. (105)

**HOT BLOOD**—D—Jane Russell, Cornel Wilde, Luther Adler—Entry has angles as well as different yarn—85m.—see March 7 issue Page 4117—Leg.: B—(Technicolor)—(CinemaScope). (834)

**JUBAL**—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 issue Page 4129—(Technicolor)—(CinemaScope). (833)

**LAST MAN TO HANG, THE**—D—Tom Conway, Elizabeth Sellers, Freda Jackson—For the lower half—75m.—see Nov. 14 issue Page 4250—(English-made). (117)

**LAST TEN DAYS, THE**—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue Page 4134—(Austrian-made)—(English titles). (117)

**MAGNIFICENT SEVEN, THE**—MD—Japanese cast—Very good entry for art and specialty spots—158m.—see Jan. 23 issue Page 4277—(Japanese-made)—(English titles)—Leg.: B. (110)

**MAN WHO TURNED TO STONE, THE**—MD—Victor Jory, Ann Doran, Charlotte Austin—Average horror entry for the duallers—71m.—see Feb. 20 issue Page 4290. (134)

**MIAMI EXPOSE**—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the duallers—73m.—see Sept. 5 issue Page 4197. (106)

**NIGHTFALL**—MD—Aldo Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—see Dec. 12 issue Page 4261. (127)

**1984**—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)

**ODONGO**—MD—Rhonda Fleming, Macdonald Carey, Juma—Pleasing programmer—85m.—see Oct. 3 issue Page 4230—(CinemaScope)—(Technicolor)—(Filmed in Africa). (109)

**OVER-EXPOSED**—D—Cleo Moore, Richard Crenna—Average programmer—80m.—see March 7 issue Page 4117. (835)

**PAPA, MAMA, THE MAID, AND I**—C—Robert Lamoureux, Gaby Morlay—One of the better French farces should do okay in art houses—94m.—see Oct. 31 issue Page 4241—(French-made)—(English titles and narration). (115)

**PORT AFRIQUE**—MD—Pier Angeli, Phil Carey, Dennis Price—Locale helps program meller—92m.—see Sept. 19 issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco). (109)

**REPRISAL**—OMD—Guy Madison, Felicia Farr, Kathryn Grant—Interesting western meller—74m.—see Oct. 3 issue Page 4230—(Technicolor). (115)

**RIDE THE HIGH IRON**—D—Don Taylor, Solly Forrest, Raymond Burr—Lower half entry—74m.—see Dec. 12 issue Page 4261. (128)

**ROCK AROUND THE CLOCK**—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue Page 4121. (838)

**ROGUES OF SHERWOOD FOREST**—ROAD—John Derek, Diana Lynn, George Macready—Reissue is okay adventure programmer—80m.—see Oct. 31 issue Page 4241. (1072)

**RUMBLE ON THE DOCKS**—D—James Darren, Laurie Carroll, Michael Granger—Average meller of 'teen-age violence will appeal most of 'teen-age audiences—82m.—see Feb. 20 issue Page 4290. Leg. of Decency "B". (124)

**SAFARI**—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

**SECRET OF TREASURE MOUNTAIN**—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)

**SEVENTH CAVALRY, THE**—OMD—Randolph Scott, Barbara Hale, Jay C. Flippen—Okay outdoor meller—75m.—see Oct. 31 issue Page 4241—(Technicolor). (121)

**SILENT WORLD, THE**—DOC—Made by Jacques-Yves Cousteau and Louis Malle—High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations—86m.—see Oct. 3 issue Page 4230—(Technicolor)—(French-made). (124)

**SOLID GOLD CADILLAC, THE**—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)

**SPIN A DARK WEB**—MD—Faith Domergue, Lee Patterson, Rona Anderson—Lower half filler—76m.—see Oct. 3 issue Page 4230—(English-made)—Leg.: B. (107)

**STORM CENTER**—D—Bette Davis, Brian Keith, Kim Hunter—Thought-provoking drama on controversial theme will fare best in metropolitan and special situations—85m.—see Sept. 5 issue Page 4197. (108)

**STORM OVER THE NILE**—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166—(Technicolor)—(CinemaScope)—(English-made). (829)

**SUICIDE MISSION**—DOC—Leif Larsen—Lower half entry—70m.—see Nov. 14 issue Page 4250—(Filmed in Norway and the Shetland Islands). (123)

**TEN TALL MEN**—MD—Burt Lancaster, Jody Lawrance, Gilbert Roland—Reissue is good adventure yarn—97m.—see Oct. 31 issue Page 4242—(Technicolor). (119)

**TO THE ENDS OF THE EARTH**—MD—Dick Powell, Signe Hasso, Maylia Reissue is high rating meller—108m.—see Oct. 31 issue Page 4242. (124)

**URANIUM BOOM**—MD—Dennis Morgan, Patricia Medina, William Talman—Fair lower half entry—67m.—see March 7 issue Page 4117. (837)

**UTAH BLAINE**—W—Rory Calhoun, Susan Cummings, Angela Stevens—Average western fare for the duallers—75m.—see Jan. 23 issue Page 4277. (129)

**WEREWOLF, THE**—MD—Steven Ritch, Don Megowan, Joyce Holden—Horror meller for program—83m.—see Sept. 5 issue Page 4174. (103)

**WHITE SNAKE, THE**—W—David Brian, May Wynn, William Bishop—For the lower half—75m.—see Oct. 31 issue Page 4242. (116)

**WICKED AS THEY COME**—MD—Arlene Dahl, Phil Carey, Herbert Marshall—Fair meller for the program—94m.—(Made in England)—Leg.: B. (132)

**YOU CAN'T RUN AWAY FROM IT**—CMU—June Allyson, Jack Lemmon, Charles Bickford—Highly amusing comedy—95m.—see Oct. 17 issue Page 4237—Leg.: B—(CinemaScope)—(Technicolor). (103)

**ZARAK**—AD—Victor Mature, Michael Wilding, Anita Ekberg—Colorful, action packed adventure should have wide appeal—99m.—see Dec. 26 issue Page 4266—(CinemaScope)—(Technicolor)—(Made in Morocco)—Leg. of Decency B. (126)

### TO BE REVIEWED OR IN PRODUCTION

**ADMIRABLE CRICHTON, THE**—Kenneth More, Diane Cilento—(English-made). (112)

**BEYOND MOMBASA**—Donna Reed, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa). (112)

**BRIDGE ON THE RIVER KWAI, THE**—William Holden, Alec Guinness—(Made in Ceylon). (112)

**BROTHERS RICO, THE**—Richard Conte, Dianne Foster, James Darren. (112)

**DOMINO**—Rory Calhoun, Kristine Miller. (112)

**FIRE DOWN BELOW**—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Color)—(CinemaScope)—(Made in Trinidad). (112)

**FRIDAY THE 13TH**—Betsy Palmer, Valerie French, Keenan Wynn. (112)

**GARMENT JUNGLE, THE**—Lee J. Cobb, Kerwin Mathews, Valerie French. (112)

**GIANT CLAW, THE**—Jeff Morrow, Mara Corday. (112)

**GOLDEN VIRGIN, THE**—Joan Crawford, Rosanno Brazzi—(Made in England). (112)

**GUNS OF FORT PETTICOAT**—Audie Murphy, Kathryn Grant. (112)

**HALF PAST HELL**—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(Made in Italy). (112)

**HELLCATS OF THE NAVY**—Ronald Reagan, Nancy Davis, Arthur Franz. (112)

**JEANNE EAGLES**—Kim Novak, Jeff Chandler, Charles Drake. (112)

**LUCK IS A WOMAN**—Jack Hawkins, Arlene Dahl, Dennis Price—(English-made). (112)

**NIGHT OF THE DEMON**—Dano Andrews, Peggy Cummins—(English-made). (112)

**NO TIME TO BE YOUNG**—Robert Vaughn, Dorothy Green. (112)

**PHANTOM STAGECOACH, THE**—William Bishop, Kathleen Crowley, Richard Webb. (112)

**SEA WALL, THE**—Silvana Mongano, Richard Conte—(Made in Thailand). (112)

**SEVEN WAVES AWAY**—Tyrone Power, Mai Zetterling, Lloyd Nolan—(Made in England). (112)

**SHADOW ON THE WINDOW, THE**—Betty Garrett, Phil Carey, John Barrymore, Jr. (112)

**SIERRA STRANGER**—Howard Duff, Gloria McGhee, Dick Foran. (112)

**STRANGE ONE, THE**—Ben Gazzara, James Olsen. (112)

**TALL T, THE**—Randolph Scott, Maureen O'Sullivan. (112)

**3:10 TO YUMA**—Glenn Ford, Van Heflin, Leora Dana. (112)

**TOWN ON TRIAL**—John Mills, Charles Coburn, Barbara Bates—(Made in England). (112)

**20 MILLION MILES TO EARTH**—William Hopper, Joan Taylor. (112)

**27TH DAY, THE**—Valerie French, Gene Barry. (112)

**UNCLE GEORGE**—Nigel Patrick, Charles Coburn, Wendy Hiller—(English-made). (112)

**ZOMBIES OF MORA**—TAU—Allison Hayes, Gregg Palmer, Autumn Russell. (112)

**YOUNG DON'T CRY, THE**—Sal Mineo, James Whitmore. (112)

## Continental

**LADY-KILLERS, THE**—C—Alec Guinness, Cecil Parker—Highly amusing import—94m.—see March 21 issue Page 4124—(English-made). (112)

**LOVE LOTTERY, THE**—C—David Niven, Peggy Cummins, Anne Vernon—Light weight English farce—89m.—see Feb. 20 issue Page 4293—(Technicolor)—(English-made). (112)

**SECRETS OF THE REEF**—DOC—Photographed, directed and edited by Lloyd Ritter, Robert Young and Murray Lerner—Intriguing entry of life under water—72m.—see Oct. 31 issue Page 4245—(Eastman-color). (112)

**SHIP THAT DIED OF SHAME, THE**—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made). (112)

**SNOW WAS BLACK, THE**—D—Daniel Gelin, Marie Man-sart, Valentina Tassier—Well-made off-beat entry for art spots—105m.—see Nov. 28 issue Page 4257—(French-made)—(English titles)—Leg.: C. (112)

### TO BE REVIEWED OR IN PRODUCTION

**NOTEBOOKS OF MAJOR THOMPSON, THE**—Jack Buchanan, Martine Carol, Noel-Noel—(Made in France). (112)

## DCA

(Distributors Corporation Of America)

**JEDDA THE UNCIVILIZED**—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia). (112)

**PRIVATE'S PROGRESS**—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue Page 4214—(English-made). (112)

**ROCK, ROCK, ROCK**—MU—Tuesday Weld, Alan Freed, Frankie Lymon and Teen-Agers—Picture with the beat, okay dualler—83m.—see Dec. 26 issue Page 4266. (112)

**WOMAN OF ROME**—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—For the art spots or exploitation houses—93m.—see Jan. 23 issue Page 4277—(Italian-made)—(Dubbed in English)—Leg.: C. (112)

## IFE

**MADAME BUTTERFLY**—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made). (112)

**RETURN OF DON CAMILLO, THE**—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue Page 4155—(Italian-made)—(English titles). (112)

## Lippert

**LIFE WITH THE LYONS**—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue Page 4166—(English-made). (112)

## Metro

(1955-56 Releases from 602)

**ANNIE GET YOUR GUN**—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue Page 4157—(Technicolor). (632)

**BARRETT'S OF WIMPOLE STREET, THE**—ROMD—Jennifer Jones, John Gielgud, Bill Travers—Fine film version of classic—105m.—see Jan. 23 issue Page 4277—(CinemaScope)—(Metrocolor)—(Made in England). (718)

**BHOWANI JUNCTION**—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

**BOOM TOWN**—MD—Clark Gable, Spencer Tracy, Claudette Colbert—Reissue has the names and excitement—120m.—see Oct. 31 issue Page 4242. (704)

**BOYS' TOWN**—MD—Spencer Tracy, Mickey Rooney, Henry Hull—Reissue of top-notch family meller—96m.—see Jan. 23 issue Page 4278—(Reissue). (716)

**CATERED AFFAIR, THE**—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue Page 4157. (633)

**EDGE OF THE CITY**—D—John Cassavetes, Sidney Poitier, Kathleen Maguire—Off-beat drama has much merit and many angles—85m.—see Jan. 9 issue. (714)

**FASTEST GUN ALIVE, THE**—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)

**FORBIDDEN PLANET**—SFD—Walter Pidgeon, Anne Francis, Leslie Nielsen—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue Page 4121—(Eastman Color)—(CinemaScope). (625)

**GABY**—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue Page 4130—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

**GREAT AMERICAN PASTIME, THE**—CD—Tom Ewell, Anne Francis, Ann Miller—Fairly amusing entry—89m.—see Nov. 28 issue Page 4257. (710)

**GREEN DOLPHIN STREET**—D—Lana Turner, Van Heflin, Donna Reed—Reissue has names to help—141m.—see Jan. 23 issue Page 4278—(Reissue). (715)

**HAPPY ROAD, THE**—C—Kene Kelly, Barbara Leage, Bobby Clark, Brigitte Fossey—Fine family fare—100m.—see Feb. 6 issue Page 4285—(Filmed in France). (719)

**HIGH SOCIETY**—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue Page 4190—(Leg.: B—(Color by Technicolor)—(VistaVision). (637)

**HOT SUMMER NIGHT**—MD—Leslie Nielsen, Colleen Miller, Edward Andrews—Interesting program entry—86m.—see Feb. 6 issue Page 4285. (719)

**INVITATION TO THE DANCE**—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor). (631)

**IRON PETTICOAT, THE**—C—Bop Hope, Katherine Hepburn, Noelle Middleton—Fairly amusing Hope entry—87m.—see Jan. 9 issue—(VistaVision)—(Technicolor)—(Made in England)—Leg.: B. (712)

**JULIE**—MD—Doris Day, Louis Jourdan, Barry Sullivan—Good, suspense-filled entry—97m.—see Oct. 17 issue Page 4237. (709)

**LUST FOR LIFE**—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—Well-made entry for art, specialty and some class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor). (701)



**MARIE ANTOINETTE**—COSD—Norma Shearer, Tyrone Power, John Barrymore—Reissue should have value as museum piece—149m.—see Nov. 14 issue Page 4250. (708)

**MUTINY ON THE BOUNTY**—MD—Charles Laughton, Clark Gable, Franchot Tone—Reissue should do okay as museum piece—133m.—see Dec. 12 issue Page 4261. (711)

**OPPOSITE SEX, THE**—CMU—June Allyson, Joan Collins, Leslie Nielsen—Loaded with entertainment values—117m.—see Sept. 19 issue Page 4226—Leg.: B—(CinemaScope)—(MetroColor). (705)

**POWER AND THE PRIZE, THE**—D—Robert Taylor, Elisabeth Mueller, Burl Ives—Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope). (703)

**RACK, THE**—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly enthralling drama—100m.—see April 18 issue Page 4134. (706)

**SLANDER**—D—Van Johnson, Ann Blyth, Steve Cochran—Topical drama is powerful indictment of scandal magazines—81m.—see Dec. 26 issue Page 4266. (717)

**SOMEBODY UP THERE LIKES ME—BID**—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue Page 4185. (635)

**SWAN, THE**—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue Page 4134—(Eastman Color)—(CinemaScope). (628)

**TALE OF TWO CITIES, A**—D—Ronald Colman, Elizabeth Allan, Reginald Owen—Reissue should have value as museum piece—128m.—see Nov. 14 issue Page 4250. (707)

**TEA AND SYMPATHY**—D—Deborah Kerr, John Kerr, Leif Erickson—High rating drama—122m.—see Oct. 3 issue Page 4231—Leg.: B—(CinemaScope)—(MetroColor). (702)

**TEAHOUSE OF THE AUGUST MOON, THE**—C—Marlon Brando, Glenn Ford, Machiko Kye—Highly amusing entry—123m.—see Oct. 31 issue Page 4242—(CinemaScope)—(MetroColor)—(Partially made in Japan)—(713).

**TEN THOUSAND BEDROOMS**—CDMU—Dean Martin, Anna Maria Alberghetti, Eva Bartok—Amusing entry has angles—114m.—see Feb. 20 issue Page 4290—(MetroColor)—(CinemaScope).

**THESE WILDER YEARS**—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue Page 4190. (636)

**TRIBUTE TO A BAD MAN**—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue Page 4122—(Eastman Color)—(CinemaScope). (626)

**WINGS OF EAGLES, THE**—BIOD—John Wayne, Dan Dailey, Maureen O'Hara—High rating entry of men and the U. S. Navy—110m.—see Feb. 6 issue Page 4285—(MetroColor). (720)

## TO BE REVIEWED OR IN PRODUCTION

**ACTION OF THE TIGER**—Van Johnson, Martine Carol—(Made in Spain).

**DESIGNING WOMAN**—Gregory Peck, Lauren Bacal, Dolores Gray—(CinemaScope)—(Color).

**GUN GLORY**—Stewart Granger, Rhonda Fleming, Chill Wills—(CinemaScope)—(MetroColor).

**HOUSE OF NUMBERS, THE**—Jack Palance, Barbara Lang.

**LES GIRLS**—Gene Kelly, Mitzi Gaynor—(CinemaScope)—(Color).

**LITTLE HUT, THE**—Ava Gardner, Stewart Granger, David Niven—(Color)—(Made in England).

**LIVING IDOL, THE**—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

**LIZZIE**—Eleanor Parker, Richard Boone, Joan Blondell, Huao Haas.

**MAN ON FIRE**—Bing Crosby, Mary Fickett, Inger Stevens.

**PURPLE HARVEST**—Mel Ferrer, Pier Angeli, Leif Erickson—(CinemaScope)—(Color).

**RAINTREE COUNTY**—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

**SEVENTH SIN, THE**—Eleanor Parker, Bill Travers, George Sanders—(Made in China)—(CinemaScope).

**SILK STOCKINGS**—Fred Astaire, Cyd Charisse, Janis Paige—(CinemaScope)—(MetroColor).

**SOMETHING OF VALUE**—Rock Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).

**THIS COULD BE THE NIGHT**—Jean Simmons, Poul Douglas, Joan Blondell—(Widescope).

**VINTAGE, THE**—Pier Angeli, Mel Ferrer, John Kerr—(Made in France)—(Metro Color)—(CinemaScope).

## Paramount

1954-55 releases from 5400:  
1955-56 releases from 5500

**BIRDS AND THE BEES, THE**—C—George Gobel, Mitzi Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue Page 4130—Leg.: B—(Technicolor)—(VistaVision). (5515)

**FEAR STRIKES OUT**—BIOD—Anthony Perkins, Karl Malden, Norma Moore—Interesting drama—100m.—see Feb. 6 issue Page 4286—(VistaVision). (5607)

**FUNNY FACE**—MUC—Audrey Hepburn, Fred Astaire, Kay Thompson—Highly entertaining musical—103m.—see Feb. 20 issue Page 4291—(Vista-Vision)—(Technicolor)—(Made in France). (5608)

**HOLLYWOOD OR BUST**—CMU—Dean Martin, Jerry Lewis, Anita Ekberg—Average Martin and Lewis—95m.—see Dec. 12 issue Page 4262—(Technicolor)—(Vista-Vision)—Leg.: B.

**LEATHER SAINT, THE**—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue Page 4166—(VistaVision). (5521)

**LUCY GALLANT**—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)

**MAN WHO KNEW TOO MUCH, THE**—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)

**MOUNTAIN, THE**—D—Spencer Tracy, Robert Wagner, Claire Trevor—High rating suspense drama—105m.—see Oct. 3 issue Page 4231—(VistaVision)—(Technicolor)—(Made in France). (5603)

**PARDNERS**—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)

**PROUD AND PROFANE, THE**—D—William Halden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)

**RAINMAKER, THE**—D—Burt Lancaster, Katherine Hepburn, Wendell Corey—High rating entry—121m.—see Jan 9 issue—(Vista Vision)—(Technicolor)—Leg.: B. (5606)

**SCARLET HOUR, THE**—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue Page 4135—(VistaVision). (5514)

**SEARCH FOR BRIDEY MURPHY**—D—Terese Wright, Louis Hayward, Nancy Gates—Exploitation item for the program—84m.—see Oct. 17 issue Page 4237—Leg.: B—(VistaVision). (5602)

**TEN COMMANDMENTS, THE**—HISD—Charlton Heston, Anne Baxter, Yul Brynner—One of the top entertainments of all time—219m.—see Oct. 17 issue Page 4237—(VistaVision)—(Technicolor).

**THAT CERTAIN FEELING**—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue Page 4174—Leg.: B—(Technicolor)—(VistaVision). (5522)

**THREE VIOLENT PEOPLE**—W—Charlton Heston, Anne Baxter, Gilbert Roland—Okay western—100m.—see Dec. 26 issue Page 4267—(VistaVision)—(Technicolor). (5604)

**VAGABOND KING, THE**—MU—Kathryn Grayson, Oreste, Rita Moreno—Average Film musical will need plenty of help—88m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision). (5601)

**WAR AND PEACE**—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary work rates high on all counts—208m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision)—(Filmed in Italy). (5625)

## TO BE REVIEWED OR IN PRODUCTION

**BEAU JAMES**—Bob Hope, Paul Douglas, Vera Miles—(VistaVision)—(Technicolor).

**BLACK MANTILLA, THE**—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

**BUSTER KEATON STORY, THE**—Donald O'Connor, Ann Blyth, Rhonda Fleming—(VistaVision).

**DELICATE DELINQUENT, THE**—Jerry Lewis, Darren McGavin—(VistaVision).

**GUNFIGHT AT THE OK CORRAL**—Burt Lancaster, Kirk Douglas, Rhonda Fleming—(Technicolor)—(VistaVision).

**HOT SPELL**—Shirley Booth, Anthony Quinn—(VistaVision).

**JOKER, THE**—Frank Sinatra, Mitzi Gaynor, Jeannie Crain—(VistaVision).

**LONELY MAN, THE**—Jack Palance, Anthony Perkins, Elaine Aiken—(VistaVision).

**LOVING YOU**—Elvis Presley, Elizabeth Scott, Wendell Corey—(Technicolor)—(VistaVision).

**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).

**OMAR KHAYYAM**—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

**TIN STAR, THE**—Henry Fonda, Anthony Perkins, Betsy Palmer—(VistaVision).

## Republic

1954-55 releases from 5400;  
1955-56 releases from 5500

**ABOVE US THE WAVES**—MD—John Mills, John Gregson, Donald Sinden—Exciting English meller—92m.—see Jan. 9 issue—(English-made). (5601)

**ACCUSED OF MURDER**—MY—David Brian, Vera Ralston, Sidney Blackmer—Adequate programmer—74m.—see Feb. 6 issue Page 4286—(Naturama)—(Trucolor). (5603)

**CIRCUS GIRL**—MD—Kristina Soderbaum—Lower half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germany, Ceylon, and India). (5506)

**DAKOTA INCIDENT**—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

**DANIEL BOONE, TRAIL BLAZER**—W—Bruce Bennett, Lon Chaney, Faron Young—Mediocre western for lower half—76m.—see Oct. 31 issue Page 4243—(Trucolor). (5513)

**GREEN BUDDHA, THE**—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)

**HIDDEN GUNS**—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 issue Page 4122. (5534)

**JAGUAR**—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue Page 4135. (5531)

**LISBON**—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue Page 4198—Leg.: B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

**MAGIC FIRE**—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)

**MAVERICK QUEEN, THE**—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue Page 4151—(Trucolor)—(Naturama). (5509)

**SCANDAL, INC.**—MD—Robert Hutton, Patricia Wright, Paul Richards—Topical program meller can be exploited—79m.—see Nov. 28 issue Page 4258. (5514)

**STRANGE ADVENTURE, A**—MD—Joan Evans, Ben Cooper, Marla English—For the lower half—70m.—see Oct. 31 issue Page 4243—Leg.: B. (5537)

**STRANGER AT MY DOOR**—OD—Macdonald Carey, Patricia Medina, Skip Homeler—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue Page 4135. (5507)

**TEARS FOR SIMON**—MD—David Farrar, Julia Arnall, David Knight—Good suspenseful import—91m.—see Feb. 20 issue Page 4291—(English-mode)—(Eastman Color).

**TERROR AT MIDNIGHT**—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue Page 4158. (5536)

**THUNDER OVER ARIZONA**—W—Skip Homeler, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)

**TRACK THE MAN DOWN**—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)

**WHEN GANGLAND STRIKES**—MD—Raymond Greenleaf, Marjorie Millar, John Hudson—For the lower half—70m.—see March 7 issue Page 4118. (5535)

**WOMAN'S DEVOTION, A**—D—Ralph Meeker, Janice Rule, Paul Henreid—For the program—88m.—see Dec. 12 issue Page 4262—(Trucolor)—(Filmed in Mexico). (5602)

**ZANZABUKU**—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

## TO BE REVIEWED OR IN PRODUCTION

**AFFAIR IN RENO**—John Lund, Doris Singleton, John Archer—(Naturama)—75m. (5607)

**CONGRESS DANCES, THE**—Rudolf Prack, Johanna Matz—(Trucolor)—(CinemaScope)—90m. (5605)

**DUEL AT APACHE WELLS**—Anna Maria Alberghetti, Ben Cooper—(Naturama)—70m. (5606)

**HELL'S CROSSROADS**—Stephen McNally, Peggie Castle—(Naturama)—73m. (5608)

**IN OLD VIENNA**—Heinz Roettinger, Robert Killick—(Trucolor)—(German-made).

**MAN IS ARMED, THE**—Dane Clark, May Wynn, William Talman—70m. (5538)

**SPOILERS OF THE FOREST**—Rod Cameron, Vera Ralston—(Naturama)—(Trucolor).

## Trans-Lux

**LA STRADA**—D—Anthony Quinn, Richard Basehart, Gullietta Masina—One of the better Italian imports—115m.—see Aug. 22 issue Page 4206—Leg.: B—(Italian-made)—(English titles).

**LOVERS AND LOLLIPOPS**—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue Page 4155.

## TO BE REVIEWED OR IN PRODUCTION

**BED OF GRASS**—Anna Brazzou—(Made in Greece).

**DANGER FLIGHT 931**—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

## 20th Century-Fox

(1955 releases from 501;  
1956 releases from 601)

**ABDULLAH'S HAREM**—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg.: B—(Technicolor)—(Made in Egypt)—see June 27 issue Page 4182. (613)

**ANASTASIA**—D—Ingrid Bergman, Yul Brynner, Helen Hayes—Brilliantly enacted, beautifully mounted filmization of stage play—105m.—see Dec. 26 issue Page 4267—(Color by DeLuxe)—(CinemaScope)—(Made in Europe). (627)

**BAREFOOT BATTALION**—D—Maria Costi, Nicos Femas—Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)

**BEST THINGS IN LIFE ARE FREE, THE**—MU—Gordon MacRae, Dan Dailey, Sheree North—Highly entertaining musical—104m.—see Oct. 3 issue Page 4234—(CinemaScope)—(Color by DeLuxe). (625)

**BETWEEN HEAVEN AND HELL**—MD—Robert Wagner, Terry Moore, Broderick Crawford—Interesting war entry—94m.—see Oct. 17 issue Page 4238—(CinemaScope)—(Color by DeLuxe).

**BIGGER THAN LIFE**—D—James Mason, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by DeLuxe)—(CinemaScope). (620)

**BLACK WHIP, THE**—W—Rugh Marlowe, Coleen Gray, Paul Richards—Adult, off-beat western—77m.—see Dec. 26 issue Page 4267—Leg.: B—(Regalscope). (628)

**BUFFALO BILL**—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue Page 4190. (662)

**BUS STOP**—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope). (618)

**CAROUSEL**—MU—Gordon MacRae, Shirley Jones, Cameron Mitchell—High rating entertainment—128m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope 55). (604)

**CRASH DIVE**—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. 8 issue Page 4198. (665)



**D-DAY THE SIXTH OF JUNE**—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)

**DESPERADOS ARE IN TOWN, THE**—W—Robert Arthur, Kathy Nolan, Rhys Williams—Okay western—73m.—see Nov. 28 issue Page 4258—(Regalscope). (626)

**GIRL CAN'T HELP IT, THE**—MUC—Tom Ewell, Jayne Mansfield, Edmond O'Brien—Highly entertaining entry—99m.—see Jan. 9 issue—(CinemaScope)—(DeLuxe Color)—Leg.: B. (629)

**HALLS OF MONTEZUMA**—AD—Richard Widmark, Jack Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

**HILDA CRANE**—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

**KING AND I, THE**—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemaScope-55). (615)

**LAST WAGON, THE**—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by DeLuxe)—(CinemaScope). (619)

**LOVE ME TENDER**—OMDMU—Richard Egan, Debra Paget, Elvis Presley—Presley name should make this a box-office winner—89m.—see Nov. 28 issue Page 4258—(CinemaScope)—Leg.: B. (624)

**MAN IN THE GRAY FLANNEL SUIT, THE**—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue Page 4130—(Color by DeLuxe)—(CinemaScope). (606)

**MASSACRE**—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue Page 4175—(Anso Color)—(Made in Mexico). (614)

**MOHAWK**—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue Page 4131—(Eastman Color). (609)

**OASIS**—MD—Michele Morgan, Pierre Brasseur, Cornell Borchers—Mediocre programmer—84m.—see Jan. 23 issue—(Eastman color)—(CinemaScope)—Filmed in Morocco)—Leg.: B. (632)

**OH, MEN! OH, WOMEN!**—C—Dan Dailey, Ginger Rogers, David Niven—Film version of play has name values but is only mildly amusing—90m.—see Feb. 20 issue Page 4291—(CinemaScope)—(Color by DeLuxe). (706)

**OKLAHOMA!**—MU—Gordon MacRae, Shirley Jones, Gene Nelson—High rating entertainment—140m.—see Nov. 14 issue Page 4251—(Technicolor)—(CinemaScope)—(Magna). (630)

**ON THE THRESHOLD OF SPACE**—ACD—Guy Madison, Virginia Leith, John Hodiak—Authentic space research entry has angles to sell—96m.—see March 7 issue Page 4118—(Color by DeLuxe)—(CinemaScope). (605)

**PROUD ONES, THE**—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devotees—94m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

**QUEEN OF BABYLON, THE**—COSMD—Rhonda Fleming, Ricardo Montalban, Roldano Lupi—Import for exploitation and specialty spots—98m.—see Aug. 8 issue Page 4198—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

**QUIET GUN, THE**—W—Forrest Tucker, Mara Corday, Jim Davis—For the lower half—77m.—see Feb. 20 issue Page 4291—(Regalscope). (702)

**RAWHIDE**—W—Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue Page 4191. (663)

**REBECCA**—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcock version of mystery best-seller should do okay as reissue—129m.—see Sept. 5 issue Page 4216—(Selznick). (612)

**REVOLT OF MAMIE STOVER, THE**—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provocative theme and exploitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

**SMILEY**—D—Sir Ralph Richardson, John McCallum, "Chips" Rafferty, Colin Petersen, Margaret Christensen—Import for the program—97m.—see Feb. 20 issue Page 4292—(Technicolor)—(CinemaScope)—(Made in Australia). (703)

**STAGECOACH TO FURY**—W—Forrest Tucker, Marl Blanchard, Wallace Ford—Good western for the duallers—76m.—see Oct. 17 issue Page 4238—(Regalscope). (612)

**TEENAGE REBEL**—D—Ginger Rogers, Michael Rennie, Mildred Natwick—Interesting mother-daughter story should have family appeal—94m.—see Nov. 14 issue Page 4251—(CinemaScope)—Leg.: B. (622)

**THIRD MAN, THE**—MYMD—Joseph Cotten, Valli, Orson Welles—Reissue is excellent film of its type—104m.—see Oct. 31 issue Page 4243. (667)

**THREE BRAVE MEN**—D—Ray Milland, Ernest Borgnine, Nina Foch—Topical, thought-provoking drama has documentary flavor—88m.—see Jan. 23 issue Page 4278—(CinemaScope). (701)

**23 PACES TO BAKER STREET**—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

**TRUE STORY OF JESSE JAMES, THE**—MD—Robert Wagner, Jeffrey Hunter, Hope Lange—The James Boys ride again in satisfactory programmer—92m.—see Feb. 20 issue Page 4292—(CinemaScope)—(DeLuxe color)—Leg.: B. (704)

**WOMEN OF PITCAIRN ISLAND, THE**—AD—James Craig, Lynn Bari, Arleen Whelan—Exploitable programmer—72m.—see Dec. 26 issue Page 4267—(Regalscope). (631)

## TO BE REVIEWED OR IN PRODUCTION

**BAD LANDS OF MONTANA**—Rex Reeson, Margia Dean. **BEAUTIFUL BUT DANGEROUS**—Gina Lollobrigida, Vittorio Gassman, Robert Alda—(Made in Italy)—Leg.: B. **BERNARDINE**—Janet Gaynor, Terry Moore, Pat Boone, Dean Jagger—(CinemaScope)—(DeLuxe Color). **BOY ON A DOLPHIN**—Clifton Webb, Alan Ladd, Sophia Loren—(Color)—(CinemaScope 55)—(Made in Italy). **BREAK IN THE CIRCLE**—Forrest Tucker, Eva Bartok. **CHINA GATE**—Nat 'King' Cole, Gene Barry, Angie Dickinson. **DESK SET, THE**—Spencer Tracy, Katharine Hepburn, Joan Blondell—(CinemaScope)—(DeLuxe Color). **HATFUL OF RAIN, A**—Eva Marie Saint, Don Murray, Lloyd Nolan—(CinemaScope). **HEAVEN KNOWS, MR. ALLISON**—Deborah Kerr, Robert Mitchum—(Color by DeLuxe)—(CinemaScope)—(Made in British West Indies). **ISLAND IN THE SUN**—James Mason, Joan Fontaine, Dorothy Dandridge—(CinemaScope)—(DeLuxe Color)—(Made in England). **KRONOS**—Jeff Morrow, Barbara Lawrence. **LURE OF THE SWAMP**—Marshall Thompson, Joan Vohs—(Regalscope). **RESTLESS BREED, THE**—Scott Brady, Ann Boncroft. **RIVER'S EDGE, THE**—Ray Milland, Anthony Quinn, Debra Paget—(CinemaScope)—(DeLuxe Color). **SEAWIFE**—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica). **SHE DEVIL, THE**—Mari Blanchard, Jack Kelly, Albert Dekker. **STORM RIDER, THE**—Scott Brady, Mala Powers. **THREE FACES OF EVE**—David Wayne, Joanne Woodward—(CinemaScope). **TWO GROOMS FOR A BRIDE**—Virginia Bruce, John Carroll—Leg.: B. **WAY TO THE GOLD, THE**—Jeffrey Hunter, Sheree North, Barry Sullivan—(CinemaScope). **WAYWARD BUS**—Jayne Mansfield, Dan Dailey—(CinemaScope).

## United Artists

**ALEXANDER THE GREAT**—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue Page 4131—(Technicolor)—(CinemaScope)—(Rossen). **AMBASSADOR'S DAUGHTER, THE**—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—see July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna). **AROUND THE WORLD IN 80 DAYS**—CMFD—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—Fabulous entertainment—173m.—see Oct. 31 issue Page 4243—(Eastman Color; print by Technicolor)—(Todd-A-O). **ATTACK**—D—Jack Palance, Eddie Albert, William Smithers—Powerful war film should stimulate favorable word of mouth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich). **BANDIDO**—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Jacks). **BEAST OF HOLLOW MOUNTAIN, THE**—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor offering lends itself to exploitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Nassour). **BIG BOODLE, THE**—MD—Errol Flynn, Pedro Armendariz, Rosanna Rory—Programmer has intrigue, action, and adventure—83m.—see Feb. 6 issue Page 4286—(Filmed in Cuba)—Leg.: B. (Blumberg). **BLACK SLEEP, THE**—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue Page 4175—(Bel-Air). **BOSS, THE**—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer). **BRASS LEGEND, THE**—W—Hugh O'Brien, Nancy Gates, Raymond Burr—For the lower half—79m.—see Dec. 12 issue Page 4262—(Goldstein). **COMANCHE**—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue Page 4122—(Color by DeLuxe)—(CinemaScope)—(Krueger). **CREeping UNKNOWN, THE**—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinds). **CRIME AGAINST JOE**—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue Page 4123—(Bel Air). **CRIME OF PASSION**—MD—Barbara Stanwyck, Sterling Hayden, Raymond Burr—Fine acting lifts crime meller above average program fare—84m.—see Jan. 23 issue Page 4278—Leg.: B—(Goldstein). **DANCE WITH ME—HENRY**—C—Lou Costello, Bud Abbott, Gigi Perreau—Mediocre Abbott and Costello entry for the duallers—79m.—see Dec. 26 issue Page 4270—(Goldstein). **DRANGO**—D—Jeff Chandler, John Lupton, Joanne Dru—Absorbing post-Civil War drama—92m.—see Jan. 23 issue Page 4279—(Earlmar). **EMERGENCY HOSPITAL**—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue Page 4135—(Bel-Air). **FIVE STEPS TO DANGER**—MD—Ruth Roman, Sterling Hayden—Interesting meller for the program—80m.—see Jan. 23 issue Page 4279—(Kessler). **FLIGHT TO HONG KONG**—MD—Rory Calhoun, Barbara Rush, Dolores Donlon—For the lower half—88m.—see Oct. 3 issue Page 4234—Leg.: B—(Sabre). **FOREIGN INTRIGUE**—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue Page 4168—(Eastman Color)—(Made in Europe)—(DRM). **FOUR BOYS AND A GUN**—MD—Frank Sutton, Tarry Green, James Franciscus—Lower half filler—73m.—see Jan. 9 issue—(Security).

**GUN BROTHERS**—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 issue Page 4217—(Grant). **GUN THE MAN DOWN**—W—James Arness, Angie Dickinson, Robert Wilke—For the lower half—78m.—see Nov. 28 issue Page 4258—(Morrison-McLaglen). **HALLIDAY, BRAND, THE**—OD—Joseph Cotten, Viveca Lindfors, Betsy Blair—Names, interesting story lifts western above average program fare—77m.—see Feb. 6 issue Page 4286. (Young) **HIGH NOON**—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue Page 4175—(Kramer). **HOT CARS**—MD—John Bromfield, Joi Lansing, Mark Dana—Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air). **HUKI**—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made in the Philippines)—(Collier Young). **JOHNNY CONCHO**—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent). **KILLING, THE**—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 7 issue Page 4168—Leg.: B—(Harris-Kubrick). **KING AND FOUR QUEENS, THE**—OD—Clark Gable, Eleanor Parker, Jo Van Fleet—Western has names to draw but suffers from lack of action—86m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Color by DeLuxe)—Leg.: B—(Russ-Field-Gabco). **KISS BEFORE DYING, A**—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown). **MAN FROM DEL RIO**—W—Anthony Quinn, Katy Jurado, Peter Whitney—Well conceived western should please wide variety of patrons—82m.—see Oct. 17 issue—Page 4239—(Jacks). **MEN IN WAR**—MD—Robert Ryan, Aldo Ray, Robert Keith—Well-made war film—104m.—see Feb. 6 issue Page 4287—(Security). **NIGHTMARE**—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas). **PATTERNS**—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue Page 4123—(Harris-Meyerberg). **PEACEMAKER, THE**—W—James Mitchell, Rosemarie Bowe, Jan Merlin—Religious western for duallers, small towns—81m.—see Nov. 14 issue Page 4251—(Makelim). **PHARAOH'S CURSE**—MD—Mark Dana, Ziva Rodann, Diane Brewster—Lower half entry—66m.—see Feb. 20 issue Page 4292—(Bel-Air). **QUINCANNON, FRONTIER SCOUT**—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air). **REBEL IN TOWN**—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air). **RUN FOR THE SUN**—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made in Mexico)—(Russ-Field). **RUNNING TARGET**—OD—Doris Dowling, Arthur Franz, Richard Reeves—For the lower half—83m.—see Nov. 28 issue Page 4259—(DeLuxe Color)—(Canyon). **SHADOW OF FEAR**—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds). **SHARKFIGHTERS, THE**—D—Victor Mature, Karen Steele, Philip Coolidge—Okay programmer holds interest—73m.—see Oct. 31 issue Page 4244—(CinemaScope; Technicolor)—(Samuel Goldwyn, Jr.). **SINS OF THE BORGAS**—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 issue Page 4160—Leg.: C—(Technicolor)—(Frenchmade)—(Dubbed in English)—(Aldart). **STAR OF INDIA**—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe)—(Stross). **TOMAHAWK TRAIL**—OD—Chuck Connors, John Smith, Susan Cummings—Lower half filler—60m.—see Dec. 26 issue Page 4270—(Bel-Air). **TRAPEZE**—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster). **UNIDENTIFIED FLYING OBJECTS**—DOC—Interesting and exploitable documentary—92m.—see May 16 issue Page 4160—(Black and white with some color sequences)—(Greene). **VOODOO ISLAND**—MD—Boris Karloff, Beverly Tyler—Lower half horror entry—76m.—see Feb. 20 issue Page 4292—(Bel-Air). **WILD PARTY, THE**—D—Anthony Quinn, Carol Ohmart, Arthur Franz—Off-beat entry for art, specialty and exploitation houses—81m.—see Dec. 12 issue Page 4263—Leg.: B—(Security).

## TO BE REVIEWED OR IN PRODUCTION

**BACHELOR PARTY, THE**—Don Murray, E. G. Marshall, Carolyn Jones—(Hecht-Lancaster). **BAILOUT AT 43,000**—John Payne, Karen Steele—(Pine-Thomas). **BIG CAPER, THE**—Rory Calhoun, Mary Costa—(Pine-Thomas)—Leg.: B. **BUCKSKIN LADY, THE**—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittleman). **CARELESS YEARS, THE**—Natalie Trundy, Dean Stockwell, Catherine McLeod—(Bryna). **DELINQUENTS, THE**—Tommy Laughlin, Peter Miller—(Imperial)—Leg.: B.



**ENEMY FROM SPACE**—Brian Donlevy, Sidney James, John Longden—(Hinds).  
**FUZZY PINK NIGHTGOWN, THE**—Jane Russell, Keenan Wynn, Ralph Meeker—(Russ-Field).  
**GIRL IN THE BLACK STOCKINGS, THE**—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air)—Leg.: B.  
**GUN DUEL IN DURANGO**—George Montgomery, Ann Robinson—(Peerless).  
**HIDDEN FEAR**—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).  
**HIT AND RUN**—Cleo Moore, Hugo Haas—(Haas).  
**IRON SHERIFF, THE**—Sterling Hayden, Darryl Hickman, Peter Miller—(Grand).  
**JUNGLE HEAT**—Lex Barker, Mari Blanchard—(Made in Hawaii)—(Bel-Air).  
**LADY OF VENGEANCE**—Dennis O'Keefe—(Balaban)—(English-made).  
**LEGEND OF THE LOST**—John Wayne, Sophia Loren—(Technicolor)—(Bat-Jac).  
**MONKEY ON MY BACK**—Cameron Mitchell, Dianne Foster—(Small).  
**MONSTER THAT CHALLENGED THE WORLD, THE**—Tim Holt, Audrey Dalton, Hans Conreid—(Levy-Gardner-Laven).  
**MONTE CARLO STORY, THE**—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope)—(Made in Monaco)—(Titanus).  
**OUTLAW'S SUN**—Dane Clark, Ben Cooper, Lori Nelson—(Bel-Air).  
**PISTOLERO**—Jack Palance—(Philip Waxman).  
**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).  
**QUIET AMERICAN, THE**—Audie Murphy, Michael Redgrave, Georgia Moll—(Figaro)—(Made in Viet-Nam).  
**REVOLT AT FORT LARAMIE**—John Dehner, Diana Brewster, Gregg Palmer—(CinemaScope)—(Technicolor)—(Bel-Air).  
**RIDE BACK, THE**—Anthony Quinn, Lita Milan—(Associates & Aldrich).  
**ST. JOAN**—Richard Widmark, Richard Todd, Jean Seberg—(Preminger)—(English-made).  
**SAVAGE PRINCESS**—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).  
**SPRING REUNION**—Dana Andrews, Betty Hutton—(Bryna).  
**STRANGER AT SOLDIER SPRINGS**—Joel McCrea, Mark Stevens, Joan Weldon—(Libra).  
**STREET OF SINNERS**—George Montgomery, Geraldine Brooks—(Security).  
**SWEET SMELL OF SUCCESS, THE**—Burt Lancaster, Tony Curtis, Susan Harrison—(Hecht-Hill-Lancaster).  
**TIGER BY THE TAIL**—Larry Parks, Constance Smith—(Canyon).  
**TO A SHOWDOWN**—John Derek, John Smith, Carolyn Craig—(Goldstein).  
**TROOPER HOOK**—Joel McCrea, Barbara Stanwyck—(Fielding).  
**12 ANGRY MEN**—Henry Fonda, Lee J. Cobb—(Orion-Naval).  
**VALERIE**—Anita Ekberg, Anthony Steele, Sterling Hayden—(Makelint).  
**VAMPIRE, THE**—John Beal, Coleen Gray, Lydia Reed—(Gramercy).  
**WAR DRUMS**—Lex Barker, Joan Tyler, Ben Johnson—(Color)—(Bel Air).

## Universal-International

(1954-55 releases from 501;

1955-56 releases from 5601;

1956-57 releases from 5701)

**AWAY ALL BOATS**—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue Page 4160—(Technicolor)—(VistaVision). (5626)  
**BACKLASH**—OD—Richard Widmark, Donna Reed, William Campbell—Names will help outdoor drama—82m.—see March 7 issue Page 4119—(Technicolor). (5616)  
**BACK FROM ETERNITY**—MD—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227. (703)—(RKO)  
**BATTLE HYMN**—BIOD—Rock Hudson, Dan Duryea, Martha Hyer—Well made entry should have wide appeal—108m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Technicolor). (5712)  
**BEHIND THE HIGH WALL**—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue Page 4176. (5629)  
**BEYOND A REASONABLE DOUBT**—MD—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227. (702)—(RKO)  
**BOLD AND THE BRAVE, THE**—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue Page 4130—(Superscope). (612)—(RKO)  
**BRAVE ONE, THE**—Michel Ray—Highly attractive entry of a boy and his unusual pet—100m.—see Oct. 3 issue Page 4231—(CinemaScope)—(Technicolor)—(Filmed in Mexico). (706)—(RKO)  
**BUNDLE OF JOY**—CMU—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—see Dec. 12 issue Page 4262—(Technicolor). (710)—(RKO)  
**CONGO CROSSING**—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)  
**CONQUEROR, THE**—MD—John Wayne, Susan Hayward, Pedro Armendariz, Agnes Moorehead—Action meller has angles for better returns—111m.—see March 7 issue Page 4117—Leg.: B—(Color by Technicolor)—(CinemaScope). (610)—(RKO)  
**CREATURE WALKS AMONG US, THE**—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue Page 4123. (5617)  
**CURUCU, BEAST OF THE AMAZON**—MD—John Bromfield, Beverly Garland, Tom Payne—Exploitation programmer—76m.—see Nov. 14 issue Page 4251—(Eastman color)—(Filmed in Brazil)—Leg.: B. (5703)

**DAY OF FURY, A**—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)  
**DEATH OF A SCOUNDREL**—D—George Sanders, Yvonne DeCarlo, Victor Jory—Interesting drama has names and exploitable story values—119m.—see Nov. 14 issue Page 4250. (707)—(RKO)  
**EDGE OF HELL**—D—Hugo Haas, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)  
**EVERYTHING BUT THE TRUTH**—C—Maureen O'Hara, John Forsythe, Tim Hovey—Pleasant family divertimento—83m.—see Nov. 14 issue Page 4251—(Eastman Color). (5704)  
**FIRST TRAVELING SALESLADY, THE**—C—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, light-hearted offering has good name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)—(RKO)  
**FOUR GIRLS IN TOWN**—CD—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—see Dec. 12 issue Page 4263—(Technicolor)—(CinemaScope)—Leg.: B. (5706)  
**FRANCIS IN THE HAUNTED HOUSE**—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue Page 4191 (5625)  
**GREAT DAY IN THE MORNING**—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(SuperScope). (613)—(RKO)  
**GREAT MAN, THE**—D—Jose Ferrer, Dean Jagger, Julie London—Highly interesting drama—92m.—see Nov. 28 issue Page 4259. (5708)  
**GUN FOR A COWARD**—OD—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoor fans—88m.—see Dec. 26 issue Page 4271—(CinemaScope)—(Eastman Color). (5711)  
**INCREDIBLE SHRINKING MAN, THE**—SFD—Grant Williams, Randy Stuart, April Kent—Highly impressive science fiction entry—81m.—see Feb. 6 issue Page 4287. (5715)  
**I'VE LIVED BEFORE**—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue Page 4191. (5632)  
**ISTANBUL**—MD—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5709)  
**KANSAS RAIDERS**—W—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)  
**KELLY AND ME**—D—Van Johnson, Piper Laurie, Martha Hyer—Okay program entry—86m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5714)  
**KETTLES IN THE OZARKS, THE**—C—Marjorie Main, Arthur Hunnicutt, Una Merkel—Latest series offering will please fans—81m.—see March 7 issue Page 4119. (5615)  
**KILLERS, THE**—MD—Burt Lancaster, Ava Gardner, Edmond O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227. (5781)  
**LARCENY**—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue Page 4192. (5685)  
**LIGHT TOUCH, THE**—See Touch and Go  
**MAN IN THE VAULT**—MD—William Campbell, Karen Sharpe, Anita Ekberg—For the dualers—73m.—see Dec. 26 issue Page 4267. (709)—(RKO)  
**MISTER CORY**—D—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—see Jan. 23 issue Page 4280—(CinemaScope)—(Eastman Color) Leg.: B. (5713)  
**MOLE PEOPLE, THE**—SFD—John Agar, Cynthia Patrick, Hugh Beaumont—Exploitation programmer—78m.—see Nov. 14 issue Page 4252. (5702)  
**NIGHT RUNNER, THE**—MD—Ray Danton, Colleen Miller, Merry Anders—Psychological drama for lower half—79m.—see Jan. 23 issue Page 4280. (5710)  
**OUTSIDE THE LAW**—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue Page 4136. (5621)  
**PILLARS OF THE SKY**—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)  
**PRICE OF FEAR, THE**—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue Page 4123. (5618)  
**RAW EDGE**—W—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)  
**RAWHIDE YEARS, THE**—OD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)  
**ROCK, PRETTY BABY**—DMU—Sal Mineo, John Saron, Luana Patten—Juveniles should be real "gone" on this one—89m.—see Nov. 28 issue Page 4259—Leg.: B. (5707)  
**SHAKEDOWN**—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)  
**SHOWDOWN AT ABILENE**—W—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)  
**SIMON AND LAURA**—C—Peter Finch, Kay Kendall—For the art and specialty spots and some programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)  
**SLEEPING CITY, THE**—MD—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227. (5782)

**STAR IN THE DUST**—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)  
**TAP ROOTS**—D—Von Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)  
**TARANTULA**—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue Page 4063. (5605)  
**TENSION AT TABLE ROCK**—OD—Richard Egan, Dorothy Molone, Cameron Mitchell—Tense outdoor drama should have wide appeal—93m.—see Oct. 3 issue Page 4231—(Technicolor). (704)—(RKO)  
**TOUCH AND GO (The Light Touch)**—CD—Jack Hawkins, Margaret Johnston—Superior import—85m.—see April 18 issue Page 4136—(English-made). (5681)  
**TOY TIGER**—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue Page 4151—(Print by Technicolor). (5624)  
**UNGUARDED MOMENT, THE**—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama—95m.—see Sept. 5 issue Page 4217—(Print by Technicolor). (5701)  
**WALK THE PROUD LAND**—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)  
**WHILE THE CITY SLEEPS**—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue Page 4158—Leg.: B. (615)—(RKO)  
**WRITTEN ON THE WIND**—D—Rock Hudson, Lauren Bacall, Robert Stack—Entry for adults has lots of selling angles—99m.—see Oct. 3 issue Page 4234—(Technicolor). (5705)  
**YOUNG STRANGER, THE**—D—James MacArthur, Kim Hunter, James Daly—Interesting, well-made entry—84m.—see Feb. 20 issue Page 4292. (711)—(RKO)

## TO BE REVIEWED OR IN PRODUCTION

**APPOINTMENT WITH A SHADOW**—Tony Curtis, Gilbert Roland, Marisa Pavan—(CinemaScope).  
**CARTOUCHE**—Richard Basehart, Patricia Roc, Akim Tamiroff—(Italian-made). (RKO)  
**CYCLOPS**—James Craig, Gloria Talbot, Lon Chaney. (712)—(RKO)  
**DAY THEY GAVE BABIES AWAY, THE**—Cameron Mitchell, Glynis Johns—(Eastman Color). (RKO)  
**DEADLY MANTIS, THE**—Craig Stevens, Alix Talton.  
**ESCAPADE IN JAPAN**—Teresa Wright, Cameron Mitchell—(Color)—(Made in Japan). (RKO)  
**GIRL MOST LIKELY, THE**—Jane Powell, Kaye Ballard, Tommy Noonan, Cliff Robertson. (RKO)  
**INTERLUDE**—June Allyson, Rossano Brazzi—(CinemaScope)—(Technicolor)—(Made in Germany).  
**I MARRIED A WOMAN**—George Gabel, Diana Dors, Leslie Royce Landis. (RKO)  
**JET PILOT**—John Wayne, Janet Leigh, J. C. Flippin—119m.—(Technicolor)—(CinemaScope). (RKO)  
**JOE BUTTERFLY**—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn—(Technicolor)—(CinemaScope)—(Made in Japan).  
**JOE DAKOTA**—Jock Mahoney, Luana Patten—(Color).  
**LAND UNKNOWN, THE**—Jock Mahoney, Shawn Smith—(CinemaScope).  
**MA AND PA KETTLE AT OLD MACDONALD'S FARM**—Marjorie Main, Parker Fennelly, Gloria Talbot.  
**MAN AFRAID**—George Nader, Tim Hovey, Phyllis Thaxter—(CinemaScope).  
**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).  
**MY MAN GODFREY**—June Allyson, O. W. Fischer, Martha Hyer—(Technicolor)—(CinemaScope).  
**PAY THE DEVIL**—Jeff Chandler, Orson Welles, Colleen Miller—(CinemaScope).  
**PUBLIC PIGEON NO. 1**—Red Skelton, Vivian Blaine, Janet Blair—(Color)—79m. (708)—(RKO)  
**PYLON**—Rock Hudson, Robert Stack, Dorothy Malone—(CinemaScope).  
**QUANTEZ**—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).  
**RUN OF THE ARROW**—Rod Steiger, Sarita Montiel—(Eastman Color). (RKO)  
**SECRET DIARY OF JOSEPH STALIN, THE**—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone.  
**STAGE STRUCK**—Henry Fonda, Susan Strasberg, Joan Greenwood—(Color). (RKO)  
**TAMMY**—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).  
**TATTERED DRESS, THE**—Jeff Chandler, Jeanne Crain, Jack Carson, Elaine Stewart—(CinemaScope). (5716)  
**THAT NIGHT**—John Beal, Augusta Dabney, Shepherd Strudwick. (716)—(RKO)  
**UNHOLY WIFE, THE**—Diana Dors, Rod Steiger, Tom Tryon—(Color). (RKO)  
**VIOLATORS, THE**—(RKO).  
**X . . . THE UNKNOWN**—Dean Jagger, Edward Chapman. (RKO)

## Warners

(1955-56 releases from 501;

1956-57 releases from 601)

**AMAZON TRADER, THE**—OD—John Sutton, Maria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)  
**ANIMAL WORLD, THE**—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue Page 4136—(Technicolor). (520)



## Miscellaneous

**AS LONG AS YOU'RE NEAR ME**—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving Import will appeal most to women—101m.—see June 27 issue Page 4182—(German-made)—(Dubbed in English). (519)

**BABY DOLL**—CD—Karl Malden, Carroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—see Dec. 12 issue Page 4263—Leg.: C. (607)

**BAD SEED, THE**—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)

**BIG LAND, THE**—OD—Alan Ladd, Virginia Mayo, Edmond O'Brien—Ladd hits the trail again in colorful outdoor show—93m.—see Feb. 6 issue Page 4287—(Warner Color). (610)

**BURNING HILLS, THE**—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)

**CRY IN THE NIGHT, A**—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220. (602)

**DALLAS**—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue Page 4169. (522)

**DISTANT DRUMS**—MD—Gary Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue—Page 4169. (523)

**GIANT**—D—Elizabeth Taylor, Rock Hudson, James Dean—This is a giant of a picture—198m.—see Oct. 17 issue Page 4239—(WarnerColor). (606)

**GIRL HE LEFT BEHIND, THE**—CD—Tab Hunter, Natalie Wood, Jessie Royce Landis—Highly amusing entry—103m.—see Nov. 14 issue Page 4252—Leg.: B. (605)

**GOODBYE, MY LADY**—Walter Brennan, Phil Harris, Brandon de Wilde—Heartwarming tales for the family trade—95m.—see May 2 issue Page 4152. (517)

**MOBY DICK**—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)

**SANTIAGO**—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)

**SATELLITE IN THE SKY**—SFD—Kieron Moore, Lois Maxwell, Donald Wolfitt—Science-fiction entry has angles—85m.—see June 27 issue Page 4182—(WarnerColor)—(CinemaScope). (525)

**SEARCHERS, THE**—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision). (518)

**SERENADE**—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue Page 4123—(WarnerColor). (516)

**SEVEN MEN FROM NOW**—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue Page 4192—(WarnerColor). (526)

**STEEL JUNGLE, THE**—MD—Perry Lopez, Beverly Garland, Walter Abel—Okay prison action film for duallers—86m.—see March 7 issue Page 4119. (514)

**TOP SECRET AFFAIR**—C—Susan Hayward, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—see Jan. 23 issue Page 4280—Leg.: B. (609)

**TOWARD THE UNKNOWN**—AD—William Holden, Lloyd Nolan, Virginia Leith—Well made and timely offering should register strongly at boxoffice—115m.—see Oct. 3 issue Page 4234—(WarnerColor). (604)

**WRONG MAN, THE**—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—see Jan. 9 issue. (608)

## TO BE REVIEWED OR IN PRODUCTION

**BAND OF ANGELS**—Clark Gable, Yvonne DeCarlo—(WarnerColor).

**BLACK SCORPION**—Richard Denning, Mara Corday—(Mexican-made).

**BOMBERS B-52**—Karl Malden, Natalie Wood—(WarnerColor)—(CinemaScope).

**FACE IN THE CROWD, A**—Andy Griffith, Patricia Neal.

**HELEN MORGAN STORY, THE**—Ann Blyth, Paul Newman, Richard Carlson—(CinemaScope).

**LAFAYETTE ESCADRILLE**—Tab Hunter, Etchika Choureau, J. Carroll Naish.

**NO TIME FOR SERGEANTS**—Andy Griffith, Myron McCormick, Nick Adams.

**OLD MAN AND THE SEA, THE**—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

**PAJAMA GAME, THE**—Doris Day, John Raitt, Carol Haney—(WarnerColor).

**PARIS DOES STRANGE THINGS**—Ingrid Bergman, Mel Ferrer—(French-made)—(Technicolor).

**PRINCE AND THE SHOWGIRL, THE**—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).

**SAYONARA**—Marlon Brando, Red Buttons, Patricia Owens—(Technirama)—(Made in Japan).

**SHOOT OUT AT MEDICINE BEND**—Randolph Scott, James Craig, Dani Crayne.

**SPIRIT OF ST. LOUIS, THE**—James Stewart—(WarnerColor)—(CinemaScope).

**STORY OF MANKIND, THE**—Ronald Colman, Hedy Lamarr, Charles Coburn.

**UNTAMED YOUTH**—Mamie VanDoren, Lori Nelson, John Russell.

(Distributors' addresses will be furnished on request)

**BAGDAD AFTER MIDNIGHT**—BUR—For exploitation, burlesque spots—60m.—see Oct. 31 issue Page 4245—(Sonney).

**BIG FUN CARNIVAL, THE**—NOV—Marian Stafford, Jared Reed, the Bunin Puppets—Novelty should please youngsters at special showings—90m.—see Jan. 23 issue Page 4281—(Artists Producers Associates).

**CODE OF THE UNDERWORLD**—MD—John Heath, Nell Hamilton, Esther Minciotti—Medlocre lower half filler—68m.—see April 18 issue Page 4137—(M. C. Pictures).

**CROWDED PARADISE**—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue Page 4194—(Tudor).

**DANCE HALL RACKET**—MD—Produced by George Weiss; directed by Phil Tucker—For the lower half of indiscriminating exploitation spots—62m.—see Oct. 3 issue Page 4235—(Weiss).

**DAUGHTER OF HORROR (Dementia)**—MD—Adrienne Barret—Exploitation entry is only suited for particular situations—60m.—see Feb. 20 issue Page 4294—(E.P.I.).

**FLESH MERCHANT, THE**—MD—Fast buck stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227—(Sonney).

**FORBIDDEN CARGO**—MD—Satisfactory programmer—83m.—see June 13 issue Page 4176—(Jacon).

**FRONTIER WOMAN**—W—Cindy Carson, Lance Fuller, Ann Kelly—Indian thriller okay for duallers—80m.—see Jan. 9 issue—(Eastman color)—(Vistarama)—(Top).

**GODZILLA, KING OF THE MONSTERS**—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue Page 4161—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

**ISLAND OF ALLAH**—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color)—(Filmed in Arabia)—(Brenner).

**IS YOUR HONEYMOON REALLY NECESSARY**—C—Diana Dors—Pleasing bedroom farce—70m.—see Oct. 31 issue Page 4244—(English-made)—(Brenner).

**KENTUCKY RIFLE**—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).

**KID FOR TWO FARTHING, A**—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue Page 4161—(Technicolor)—(Lopert).

**LOVE ME MADLY**—CNOV—Marilyn Waltz, Lynn Craig—"Fast buck" compilation—60m.—see Dec. 26 issue Page 4271—(Partly in color)—(McCarthy).

**MOBS, INC.**—MD—Reed Hadley, Marjorie Reynolds—Routine programmer—78½m.—see March 21 issue Page 4125—(Premier).

**OKLAHOMA!**—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue Page 4051—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

**OEDIPUS REX**—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama troupes, etc.—88m.—see Jan. 23 issue Page 4281—(Filmed in Canada)—(Eastman color)—(Motion Picture Distributors).

**RICHARD III**—D—Sir Laurence Olivier, Sir John Gielgud, Claire Bloom, Sir Ralph Richardson, Sir Cedric Hardwicke—High rating entry for art and specialty spots—155m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision)—(Lopert).

**SPELL OF THE HYPNOTIST**—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).

**SWAMP WOMEN**—MD—Marie Windsor, Touch Cannors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue Page 4137—(Pathe Color)—(Wide Vision)—(Woolner).

**THEY WHO DARE**—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famous).

**UNTAMED MISTRESS**—NOV—Lower half exploitation subject—70m.—see Oct. 31 issue Page 4245—(Color)—(Ron Armond Ent.).

**VIOLENT YEARS, THE**—MD—Jean Moorehead, Barbara Weeks, Glen Corbett—Lower half fare for exploitation spots—61m.—see Oct. 17 issue Page 4239—(Phoenix).

**WALK THE DARK STREET**—MD—Chuck Connors, Don Ross, Regina Gleason—Routine lower half entry—74m.—see Oct. 31 issue Page 4245—(Dominant).

**WETBACKS**—MD—Lloyd Bridges, Nancy Gates, Barton MacLane—Bottom half entry—88m.—see Oct. 31 issue Page 4246—(Color)—(Gibraltar).

## English Films

(Distributors' addresses will be furnished on request)

**BLACK RIDER, THE**—MD—Lower half filler—66m.—see June 13 issue Page 4176—(National Telefilm).

**FIRE MAIDENS OF OUTER SPACE**—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue Page 4183—(English-made)—(Saturn).

**WEE GEORDIE**—CD—Bill Travers, Alastair Sim, Norah Garsen—Highly amusing entry—93m.—see Jan. 23 issue Page 4280—(English-made)—(Times).

## Foreign-Made

(Distributors' addresses will be furnished on request)

**ANGELS OF DARKNESS**—D—Linda Darnell, Anthony Quinn, Valentina Cortese—Exploitation item—84m.—see Jan. 23 issue Page 4281—(Italian-made)—(Dubbed in English)—(Excelsior).

**BULLFIGHT—COMP**—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue Page 4200—(Janus).

**DOCTORS, THE**—D—Raymond Pellegrin—Good entry for art spots—92m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Union; Kingsley-Int.)—Leg.: B.

**DON GIOVANNI**—OP—Otto Edelmann, Elisabeth Grummer, Cesare Siepi—Filmed grand opera for art spots—153m.—see Feb. 20 issue Page 4293—(Eastman color)—(Made in Austria)—(Sung in Italian)—(Festival).

**EVIL FOREST, THE**—D—For the art spots and possible special showings—76½m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—Studio Films).

**FRENCH CAN CAN**—MU—Jean Gabin—Interesting Import—93m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Technicolor)—(United Motion Picture Organization).

**FRUITS OF SUMMER**—C—Edwige Fenech—Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).

**INSIDE A GIRLS' DORMITORY**—CMD—Jean Marais, Francoise Arnoul—Amusing French who-done-it—100m.—see Nov. 14 issue Page 4252—(French-made)—(English titles)—(Ellis).

**LA SORCIERE**—D—Marina Vlady, Maurice Ronet, Nicole Courcel—Okay art house entry—97m.—see Jan. 23 issue Page 4281—(French-made; filmed in Sweden)—(English titles)—(Ellis).

**LEGENDS OF ANIKA**—D—Art house filler—85m.—see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).

**MARCELINO**—D—Pablito Calvo—Interesting, charming Import—90m.—see Oct. 31 issue Page 4245—(Spanish-made; English titles)—(UMPO).

**MY SEVEN LITTLE SINS**—C—Maurice Chevalier—Cute, amusing Import for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: B—(Farranacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

**OBERSTEIGER DER (THE FOREMAN)**—OPC—Walter Janssen, Josefina Kipper, Hans Holt—Cute entry for foreign language and art spots—98m.—see Dec. 26 issue Page 4271—(Austrian-made)—(English titles)—(Casino).

**PANTALOONS**—C—Fernandel, Erno Crisa, Carmen Sevilla—Amusing import with Fernandel—93m.—see Feb. 20 issue Page 4293—(Technicolor)—(French-made)—(English titles)—(U.M.P.O.)—Leg.: B.

**PHANTOM HORSE, THE**—Well-made Import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).

**PROUD AND THE BEAUTIFUL, THE**—D—Michele Morgan, Gerard Philipe—Off-beat Import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

**RIFI**—MD—Jean Servais—High rating import could go into same conventional spots as well as art houses—116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).

**ROSANNA**—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).

**TEL AVIV TAXI**—C—Israeli cast—Fair comedy—70m.—see Feb. 20 issue Page 4293—(Filmed in Israel)—(English dialogue)—(Principal).

**TEMPEST IN THE FLESH**—D—Francoise Arnoul, Raymond Pellegrin, Philippe LeMaire—Highly effective adult import for the art spots—92m.—see Feb. 20 issue Page 4294—(French-made)—(English titles)—(Pace-maker).

**TIGER'S CLAW**—D—Inferior Import—74m.—see April 18 issue Page 4136—(Scandinavian-made)—(Dubbed in English)—(Realart).

**TWO LOVES HAD I**—BIDMU—Gabriele Ferzatti, Marta Toren, Nadia Gray—Good entry for art spots—98m.—see Dec. 26 issue Page 4271—(Italian-made)—(English dialogue)—(Color by Technicolor)—(Jacon).

**TREASURE OF BENGAL**—MD—Sabu, Lulsa Bont—Low grade filler—82m.—see April 18 issue Page 4136—(Italian-made)—(Dubbed in English)—(Color)—(Bell).

**UNMARRIED MOTHERS**—D—Trite plot about illicit love for exploitation spots—91m.—see March 21 issue Page 4125—(Swedish-made)—(English titles)—(President).

**VITELLONI**—D—Franco Fabrizi, Leonora Ruffo, Franco Interlenghi—Interesting import—103m.—see Dec. 12 issue Page 4263—(Italian-made)—(English titles)—(API Prod.).



# The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4254, and 4255 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
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## Buena Vista

### TECHNICOLOR FEATURETTE

(.....) Cow Dog ..... E 22m. 4246

### PEOPLES AND PLACES

(CinemaScope; Technicolor)

(.....) Disneyland ..... E 42m. 4271

### WALT DISNEY CARTOONS

(.....) A Cowboy Needs A Horse E 8m. 4247

### WALT DISNEY CLASSIC CARTOON REISSUES (18)

(Technicolor)

74101 (Aug. 3)	The Hecky Champ	E	7m. 4208
74102 (Aug. 24)	Pluto at the Zoo	G	8m. 4211
74103 (Sept. 14)	Donald's Tire Trouble	E	7m. 4247
74104 (Oct. 5)	The Purloined Pup	G	7m. 4247
74105 (Oct. 26)	Bill Posters	G	8m. 4252
74106 (Nov. 16)	Pluto's Playmate	E	8m. 4256
74107 (Dec. 7)	Donald's Snow Fight	G	7m. 4283
74108 (Dec. 28)	Society Dog Show	E	7m. 4283
74108 (Jan. 18)	Donald's Gold Mine	G	7m. 4283
74110 (Feb. 8)	T-Bone For Two	G	7m. 4283
74111 (Mar. 1)	Dumbell Of The Yukon	G	7m. 4294
74112 (Mar. 22)	Bone Trouble	E	9m. 4294
74113 (.....)	Window Cleaners	G	8 1/2m. 4295

## Columbia

### TWO REEL

(ONE REEL)

### ALL-STAR (6)

8411 (Sept. 15)	One Spooky Night (Clyde)	F	16m. 4035
8412 (Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m. 4056
8413 (Nov. 24)	Hook A Crook (Besser)	F	16m. 4074
8414 (Feb. 23)	Come On Seven (Quillen-Vernon)	F	16 1/2m. 4137
8415 (Mar. 22)	Army Daze (Besser)	F	16 1/2m. 4137
8416 (Apr. 26)	Andy Goes Wild (Clyde)	F	17m. 4259

(1956-57)

1475 (Jan. 22)	Pardon My Nightshirt (Clyde)	F	16m. 4283
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### ASSORTED FAVORITE REPRINTS (6)

1421 (Sept. 20)	Clunked In the Clink (Vague)	F	16m. 4246
1422 (Oct. 18)	When the Wife's Away (Hugh Herbert)	F	17m. 4246
1423 (Dec. 12)	She Took A Powder (Vague)	G	16m. 4294
1424 (Jan. 3)	Nervous Shakedown (Herbert)	F	15 1/2m. 4294
1425 (Feb. 7)	A Miss In A Mess (Vague)	F	15 1/2m. 4294

### COMEDY FAVORITE RE-RELEASES (6)

1431 (Oct. 11)	Scooper Dooper (Sterling Holloway)	F	18m. 4246
1432 (Nov. 15)	Jiggers My Wife (Shemp Howard)	F	18m. 4294
1433 (Dec. 20)	The Sheepish Wolf (VonZell)	F	17 1/2m. 4294
1434 (Jan. 24)	Where The Pest Begins (Shemp Howard)	B	17m. 4294

### CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

8441 (Feb. 16)	Wonders of Manhattan	E	16m. 4075
8442 (Apr. 20)	April In Portugal	E	20m. 4137

(1956-57)

1441 (Feb. 14)	Wonder of New Orleans	G	19m. 4275
(.....)	Wonder of Washington	.....	.....

### SERIALS

8120 (Sept. 22)	The Sea Hound (reissue)	G	15sep. 4036
8140 (Jan. 6)	Pearls of the Wilderness	F	15sep. 4103
8160 (Apr. 21)	The Monster And The Ape (reissue)	F	15sep. 4161
8180 (Aug. 4)	Blazing The Overland Trail	F	15sep. 4208

(1956-57)

1120 (Nov. )	Hop Harrigan (Reissue)	G	15sep. 4272
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### THE THREE STOOGES (8)

1401 (Sept. 6)	Hot Stuff	F	16m. 4246
1402 (Oct. 4)	Scheming Schemers	F	16m. 4259
1403 (Nov. 8)	Commotion On The Ocean	F	16m. 4275
1404 (Jan. 17)	Hoofs And Goofs	B	15 1/2m. 4281
1405 (Feb. 28)	Muscle Up A Little Closer	F	17m. 4294

One Reel

### CANDID MICROPHONES (6)

(Reissue)

1551 (Sept. 20)	Series 3, No. 3	G	10 1/2m. 4256
1552 (Dec. 6)	Series 3, No. 4	F	11m. 4295
1553 (Jan. 3)	Series 3, No. 5	G	10m. 4295

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### CAVALCADE OF BROADWAY (6)

(Reissue)

1951 (Sept. 6)	Cafe Society	G	11m. 4256
1952 (Nov. 8)	Blue Angel	G	10 1/2m. 4295
1953 (Dec. 21)	Village Born	G	9m. 4295
1954 (Feb. 21)	Leon and Eddie's	.....	.....

### COLOR FAVORITES (15)

(Technicolor)

(Reissue)

1601 (Sept. 6)	Leave Us Chase It	F	6 1/2m. 4247
1602 (Oct. 4)	Topsy Turkey	F	6 1/2m. 4247
1603 (Nov. 1)	Silent Tweetment	F	6 1/2m. 4295
1604 (Nov. 15)	Coo-Coo Bird Dog	F	6m. 4294
1605 (Dec. 13)	Concerto in B-Flat Minor	G	7m. 4294
1606 (Jan. 17)	Robin Hoodlum	G	7m. 4295
1607 (Feb. 7)	Fowl Brawl	.....	.....
1608 (Feb. 21)	Magic Fluke	.....	.....

### CINEMASCOPE MAGOOS (10)

(Technicolor)

1751 (Sept. 13)	Trail Blazer Magoo	E	6m. 4246
1752 (Oct. 18)	Magoo's Problem Child	G	6 1/2m. 4246
1753 (Dec. 27)	Meet Mother Magoo	E	6m. 4283
1754 (Feb. 21)	Magoo Goes Overboard	G	6m. 4294

### MK. MAGOO (4)

(Technicolor)

6701 (Oct. 6)	Stage Door Magoo	E	7m. 4057
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### CINEMASCOPE CARTOON SPECIALS

(Technicolor)

4511 (Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m. 4115
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### SCREEN SNAPSHOTS

8851 (Sept. 22)	Hollywood Bronc Busters	G	9m. 4043
8852 (Oct. 20)	The Great Al Jolson	F	11m. 4057
8853 (Nov. 17)	Hollywood Premiere	G	10m. 4084
8854 (Dec. 15)	Ramblin' Round Hollywood	G	10 1/2m. 4084
8855 (Jan. 19)	Hollywood Goes A-Fishin'	F	10 1/2m. 4115
8856 (Feb. 23)	Hollywood Small Fry	F	10m. 4138
8857 (Mar. 22)	Hollywood City of Stars	F	10m. 4138
8858 (May 3)	Playtime in Hollywood	G	10 1/2m. 4224
8859 (June 14)	Mr. Rhythm's Holiday	F	9 1/2m. 4183
8860 (July 5)	Fabulous Hollywood	G	10 1/2m. 4195

(1956-57)

1851 (Dec. 15)	Hollywood Stars At A Party (Color)	F	9 1/2m. 4283
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### UFA ASSORTED CARTOONS (4)

(Technicolor)

4501 (Sept. 8)	Christopher Crumpet's Playmate	E	7m. 4030
8502 (Dec. 1)	The Rise Of Dutton Lang	E	6 1/2m. 4082
8503 (May 31)	The Jaywalker	G	6 1/2m. 4194

### WORLD OF SPORTS (10)

1801 (Oct. 25)	Asphalt Playground	G	10m. 4276
1802 (Nov. 29)	Midget Musclemen	G	9m. 4283
1803 (Dec. 27)	Tee Topnotchers	F	10m. 4295
1804 (Jan. 31)	Sharpshootin' Sportsmen	F	9m. 4295

## MGM

### THREE REEL

### CINEMASCOPE SPECIAL

(Eastman Color)

A-801 (Oct. 5)	The Battle of Gettysburg	E	30m. 4252
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### CINEMASCOPE CARTOONS

(Technicolor)

C-831 (Sept. 7)	Muscle Beach Tom	G	7m. 4203
C-832 (Sept. 21)	Millionaire Droopy	E	7m. 4208
C-833 (Oct. 12)	Downbeat Bear	G	7m. 4208
C-834 (Nov. 16)	Blue Cat Blues	.....	7m.
C-835 (Dec. 14)	Barbecue Brawl	.....	7m.

### GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-861 (Sept. 28)	Polka Dot Puss (T-J)	F	8m. 4236
W-862 (Oct. 5)	The Bear And the Bean (B-B)	G	7m. 4235
W-863 (Oct. 26)	Heavenly Puss (T-J)	F	8m. 4235
W-864 (Nov. 9)	Bad Luck Blackie (T-A)	G	7m. 4260
W-865 (Nov. 30)	Cueball Cat (T-J)	G	7m. 4260
W-866 (Dec. 7)	Senor Droopy (D)	G	8m. 4260
W-867 (Dec. 28)	Little Rural Riding Hood (T-A)	G	6m. 4260

## Paramount

### CARTOON CHAMPION REISSUES

(Technicolor) (12)

1956-57

S16-1 (Sept. 21)	Mice Meeting You	G	7m. 4235
S16-2 (Sept. 21)	Sock-A-Bye Klitty	G	7m. 4236
S16-3 (Sept. 21)	Casper's Spree Under The Sea	E	8m. 4235
S16-4 (Sept. 21)	One Quack Mind	F	7m. 4235
S16-5 (Sept. 21)	Mice Paradise	G	7m. 4235

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
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S16-6 (Sept. 21)	Once Upon A Rhyme	G	8m. 4235
S16-7 (Sept. 28)	Hold The Lion Please	G	7m. 4235
S16-8 (Sept. 28)	Land Of Lost Watches	G	9m. 4235
S16-9 (Sept. 28)	To 800 Or Not To 800	G	7m. 4236
S16-10 (Sept. 28)	As The Crow Lies	F	6m. 4235
S16-11 (Sept. 28)	Slip Us Some Redskin	G	7m. 4236
S-16-12 (Sept. 28)	800 Scout	G	8m. 4235

### CASPER CARTOONS (6)

(Technicolor)

816-1 (Nov. 2)	Fright From Wrong	G	6m. 4256
B16-2 (Jan. 4)	Spooking About Africa	F	6m. 4295
B16-3 (Mar. 1)	Hooky Spooky	.....	.....

### HERMAN AND CATNIP CARTOONS

(Technicolor)

H16-1 (Dec. 7)	Hide and Peak	F	6m. 4295
H16-2 (Feb. 22)	Cat In The Act	.....	.....

### NOVELTOONS

(Technicolor)

P16-1 (Oct. 19)	Sir Irving And Jeames	G	7m. 4256
P16-2 (Dec. 21)	Lion In The Roar	F	6m. 4295
P16-3 (Jan. 25)	Pest Pupil	F	6m. 4295

### POPEYE CARTOONS (8)

(Technicolor)

E16-1 (Oct. 12)	Parlez Vous Woo	G	6m. 4256
E16-2 (Nov. 16)	I Don't Scare	F	6m. 4295
E16-3 (Dec. 14)	A Haul In One	G	6m. 4295
E16-4 (Feb. 8)	Nearlyweds	.....	.....

### SPEAKING OF ANIMALS

### CHAMPIONS (4)

(Reissue)

A15-1 (Sept. 30)	Tain't So	F	10m. 4044
A15-2 (Sept. 30)	Monkey Shines	G	9m. 4044
A15-3 (Sept. 30)	Be Kind To Animals	E	8m. 4043
A15-4 (Sept. 30)	From A to Zoo	E	9m. 4043

### TOPPERS (6)

M15-1 (Oct. 7)	Three Kisses	E	10m. 4084
M15-2 (Nov. 11)	Reunion In Paris	G	10m. 4096
M15-3 (Jan. 27)	Animals a la Carte	F	10m. 4105
M15-4 (Mar. 9)	There's Gold In Them Thrills	F	10m. 4126
M15-5 (May 4)	Ups And Downs	G	9m. 4179
M15-6 (Aug. 24)	Herman Hickman's Football Review	G	10m. 4256

### VISTAVISION SPECIALS

(Technicolor)

V15-1 (.....)	Ring Presents Oreste	E	10m. 4126
V15-2 (June 29)	VistaVision Visits Panama	G	10m. 4187
V15-3 (Aug. 3)	VistaVision Visits Gibraltar	G	10m. 4240
V15-4 (Oct. 5)	VistaVision Visits Australia	E	17m. 4252

## Republic

### SERIALS (4)

(Reissue)

5582 (Sept. 19)	Dick Tracy's G-Men	G	15sep. 4041
5583 (Jan. 2)	Manhunt Of Mystery Island (Reissue)	F	15sep. 4075
5584 (Apr. 16)	Adventures Of Frank And Jesse James	G	13sep. 4114
5681 (July 16)	King of the Rocket Men (Reissue)	G	12sep. 4208
5682 (Oct. 15)	Federal Operator 99 (Reissue)	G	12sep. 4246
5683 (Jan. 14)	Dangers Of The Canadian Mounted (Reissue)	G	12sep.

## 20th Century-Fox

### ONE REEL

### CINEMASCOPE

(Color)

7601	(Jan. )	Lady Of The Golden Door (DeLuxe) .....	G	9m. 4131
7602	(Mar. )	A Thoroughbred Is Born (DeLuxe) .....	G	9m. 4155
7603	(Feb. )	Adventure In Capri (DeLuxe) .....	F	9m. 4155
7604	(July )	Plgskln Pewees (DeLuxe) .....	G	9m. 4224
7605	(May )	Hunters Of The Sea (DeLuxe) .....	E	9m. 4194
7606	(Aug. )	Honeymoon Paradise (DeLuxe) .....	F	9m. 4224
7607	(June )	Cowboys Of The Maremma (DeLuxe) .....	F	9m. 4224
7610	(Oct. )	Hunting The Netchik .....	G	9m. 4295
7611	(Nov. )	Spirit Of The Race .....	G	9m. 4295
7612	(Dec. )	Catching Sea Creatures .....	G	9m. 4295
7613	(Dec. )	Outpost Korea .....	F	7m. 4295



Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section	Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section	Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
One Reel CINEMASCOPE TERRYTOONS (Technicolor) 1955-56						2613 (Feb. 13) After The Ball .....G 6m. 4105						4305 (Jan. 19) Swallow The Leader .....G 6m. 4115					
5631 (Jan. )	Park Avenue Pussycat	G	7m. 4138			2614 (Mar. 12)	Get Lost	G	6m. 4115			4306 (Feb. 2)	Far Scent-imental Reasons				
5632 (Feb. )	Uranum Blues	G	7m. 4155			2615 (Apr. 9)	The Ostrich Egg and I.....G 6m. 4138					4307 (Mar. 9)	Mouse Wreckers				
5633 (Mar. )	Good Deed Daly In					2616 (May 7)	Chlef Charlie Horse	G	6m. 4138			BUGS BUNNY SPECIALS (8) (Technicolor)					
	Scouts To The Rescue	F	7m. 4163			2617 (June 4)	Roam And Wrath	G	6m. 4177			4723 (Sept. 15)	A Star Is Bored.....G 7m. 4247				
5634 (Apr. )	Oceans Of Love.....G 7m. 4221					2618 (July 2)	Woodpecker From Mars.....G 6m. 4177					4724 (Oct. 27)	Widea Rabbit	G	7m. 4256		
5635 (May )	Lucky Dag	G	7m. 4194			2619 (July 30)	Hold That Rock	G	6m. 4203			4725 (Dec. 15)	Ta Hare Is Human				
5636 (June )	Clancy The Bull In					2620 (Aug. 27)	The Talking Dog	G	6m. 4203			4726 (Feb. 9)	Ali Baba Bunny				
	Palice Dogged	G	7m. 4208			2621 (Sept. 24)	Calling All Cuckoos	G	6m. 4235			JOE McDOAKES COMEDIES (6)					
5637 (July )	The Brave Little Brave.....G 7m. 4276					2622 (Oct. 22)	Niagara Falls	G	6m. 4235			3401 (Oct. 29)	Sa You Want Ta Be				
5638 (Aug. )	Good Deed Daly In					2623 (Nov. 19)	Arts And Flowers	G	6m. 4246				A Vice-President	F	10m. 4076		
	Clack And Stagger	F	7m. 4276			WALTER LANTZ CARTUNES (6) (Reissue)						3402 (Dec. 17)	Sa You Want To Be A				
1957						2631 (Feb. 20)	Dog Tax Dodgers	G	7m. 4171				Paliceman	G	10m. 4096		
5701 (Jan. )	Jahn Doarmat In Topsy TV					2632 (Mar. 26)	Playful Pelican	G	7m. 4171			3403 (Jan. 28)	So Yau Think The Grass				
5702 (Feb. )	Spaafy In Gag Buster.....					2633 (Apr. 23)	Wet Blanket Palicy	G	7m. 4171				Is Greener?	G	10m. 4126		
5703 (Mar. )	Beefy In A Bum Steer.....					2634 (May 28)	Scrappy's Birthday	G	7m. 4171			3404 (Mar. 10)	Sa Yau Want Ta				
TERRYTOONS (Technicolor) 1955-56						2635 (June 25)	Wild And Woody	G	7m. 4171				Be Pretty	G	10m. 4115		
5601 (Jan. )	The Clockmaker's Dag	G	7m. 4153			2636 (July 30)	Draoler's Delight	F	7m. 4171			3405 (May 5)	So You Want To Play				
5602 (Feb. )	Heckle And Jeckle In					VARIETY VIEWS							The Piano	F	10m. 4177		
	Miami Maniacs	F	7m. 4163			2691 (Jan. 23)	Alert Ta Danger	E	9m. 4179			3406 (July 14)	So Your Wife Wants Ta				
5603 (Mar. )	Hep Mother Hubbard	F	7m. 4163			2692 (Feb. 20)	Braaklyn Goes to Paris.....G 9m. 4138					Wark	F	10m. 4240			
5604 (Apr. )	Terry Bears In					2693 (May 21)	Girl Meets Buay	G	9m. 4203			MERRIE MELODIES (22) (Technicolor)					
	Baffling Bunnies	F	7m. 4224			2694 (June 25)	West Point Of The South.....G 9m. 4211				3701 (Sept. 3)	Dime To Retire	G	7m. 4068			
(Technicolor)						2695 (July 23)	Everybody Dances	G	9m. 4247			3702 (Sept. 17)	Speedy Gonzales	G	7m. 4082		
1957						2696 (Aug. 20)	Screwball Sparts	F	9m. 4247			3703 (Oct. 15)	Two Scent's Warth	G	7m. 4082		
5731 (Jan. )	Heckle And Jeckle In					2697 (Sept. 24)	Brooklyn Goes ta				3704 (Oct. 29)	Red Riding Hoadwinked	G	7m. 4126			
	Pirate's Gald						San Francisco	G	9 1/2m. 4236			3705 (Nav. 26)	Heir Conditioned	G	7m. 4095		
5732 (Feb. )	A Hare-Breadth Finish					2698 (Oct. 29)	Braaklyn Goes To Texas.....				3706 (Dec. 10)	Guided Muscle	B	7m. 4068			
5733 (Mar. )	African Jungle Hunt					(1956-57)						3707 (Dec. 17)	Pappy's Puppy	G	7m. 4105		
TERRYTONE TOPPER REISSUES (Technicolor)						3611 (Dec. 17)	Woodpecker Meets Davy				3708 (Dec. 31)	One Froggy Evening	E	7m. 4105			
5605 (May )	The Wolf's Pardon	G	7m. 4224				Crewcut	G	6m. 4283			3709 (Jan. 28)	Taa Hap Ta Handle	G	7m. 4115		
5606 (June )	Felix The Fox	G	7m. 4221			3612 (Jan. 14)	Fawled Up Party	G	6m. 4283			3710 (Feb. 11)	Weasel Stop	F	7m. 4115		
5607 (July )	The Lyin' Lian	G	7m. 4221			3613 (Feb. 11)	Red Riding Hoodlum	G	6m. 4283			3711 (Feb. 18)	The High And				
5608 (Aug. )	Paint Pat Symphony	G	7m. 4224			3614 (Mar. 11)	The Plumber Of Seville.....F 6m. 4283					The Flighty	G	7m. 4115			
5609 (Sept. )	The Kitten Sitter	F	7m. 4221			3615 (Apr. 8)	Bax Car Bandit	G	6m. 4283			3712 (Mar. 10)	Rocket Squad	G	7m. 4119		
5610 (Oct. )	Flying Cups And Saucers.....F 7m. 4221					3616 (May 6)	Operation Cald Feet.....G 6m. 4283				3713 (Mar. 24)	Tweet And Sour	G	7m. 4126			
5611 (Nov. )	One Nate Tony	G	7m. 4221			Warners						3714 (Mar. 31)	Heaven Scent	F	7m. 4125		
5612 (Dec. )	Mystery In the Moonlight.....F 7m. 4221					SPECIAL FEATURETTES						3715 (Apr. 14)	Mixed Master	F	7m. 4126		
7201 (Nav. )	Lawrence Welk and					4911 (.....)	Chasing The Sun	G	36m. 4252			3716 (May 5)	Gee Whiz-z-z-z-z-z-z-z	F	7m. 4138		
	His Champagne Music					Two Reel WARNERCOLOR SCOPE GEMS						3717 (May 19)	Tree Carnered Twenty	G	7m. 4138		
	(Reissue)	F	9m. 4295			4101 (Oct. 6)	South Of The Himalayas	E	18m. 4264			3718 (June 2)	The Unexpected Pest	F	7m. 4236		
Universal-International						4102 (Dec. 29)	The Legend of El Dorada					3719 (June 23)	Tugbaat Granny	G	7m. 4228		
Two Reel SPECIAL						SPECIALS (WarnerColor)						3720 (July 7)	Stupar Duck	F	7m. 4228		
2640 (Aug. 27)	A Time Out of War.....G 22m. 4207					4001 (Sept. 8)	East Is East	G	18m. 4246			3721 (Aug. 4)	Racket-Bye Baby	G	7m. 4228		
2651 (Nav. 28)	Ralph Marterie And His					4002 (Dec. 22)	Hawdy Partner					3722 (Aug. 25)	Raw! Raw! Raaster!	G	7m. 4247		
	Orchestra	G	15m. 4075			4003 (Mar. 2)	Pearls Of The Pacific.....					1956-57					
2652 (Dec. 26)	Meladies By Martin	G	16m. 4095			COLOR SPECIALS (10)						4701 (Sept. 1)	Slap Happy Mouse	G	7m. 4227		
2653 (Jan. 23)	Lionel Hampton And					3001 (Oct. 8)	Mavleland Magic					4702 (Sept. 20)	Deduce, Yau Say!	G	7m. 4247		
	Herb Jeffries	G	15m. 4103				(Reissue)	G	19m. 4068			4703 (Oct. 13)	Yankee Dood It	F	7m. 4256		
2654 (Feb. 27)	Tennessee Plowboy	F	13m. 4103			3002 (Nav. 5)	The Golden Tomorrow.....G 17m. 4068				4704 (Nov. 10)	There They Go-Go-Go	F	7m. 4256			
2655 (Mar. 19)	Around The World					3003 (Dec. 3)	Behind The Blg Top				4705 (Nav. 24)	Twa Craws Fram Tacas.....G 7m. 4247					
	Review	G	16m. 4137				(Reissue)	G	18m. 4063		4706 (Dec. 8)	The Honey Mousers					
2656 (Apr. 23)	The Mills Brathers On					3004 (Jan. 7)	They Seek Adventure	G	19m. 4095		4707 (Jan. 5)	The Three Little Bops					
	Parade	G	16m. 4177			3005 (Feb. 4)	Out Of The Desert	G	19m. 4114		4708 (Jan. 12)	Tweet Zao					
2657 (May 21)	Caal And Graavy	F	15m. 4177			3006 (Mar. 3)	'Capters And Cows	G	18m. 4114		4709 (Jan. 26)	Scrambled Aches					
2658 (June 25)	Rhythms With Rusty.....F 15m. 4203					3007 (May 12)	A Bay And His Dog				4710 (Feb. 23)	Go Fly A Kite					
2659 (July 23)	Mirth And Melody	F	15m. 4235				(Reissue)	G	20m. 4183		4711 (Mar. 16)	Tweety And The Beanstalk					
2660 (Aug. 26)	Bright And Breezy.....G 16m. 4208					3008 (June 30)	The Wonders Of Araby.....G 17m. 4228				THE SPORTS PARADE (10) (Technicolor)						
2661 (Sept. 24)	Mr. Black Magic	G	16m. 4235			3009 (Aug. 25)	Miracle In The Caribbean.....G 17m. 4228				3501 (Oct. 15)	Picturesque Portugal	G	10m. 4076			
	(1956-57)					3010 (July 28)	Trailin' West (Reissue).....F 19m. 4264				3502 (Jan. 14)	Fish Are Where Yau					
3651 (Nov. 25)	Riddles In Rhythm	G	15m. 4283			CLASSICS OF THE SCREEN (6)						3503 (Feb. 18)	Green Gald	G	10m. 4115		
3652 (Dec. 17)	Skylarkin' Time	F	15m. 4283			3101 (Sept. 24)	Small Town Idol				3504 (Mar. 17)	Crashing The Water					
SPECIAL CINEMASCOPE FEATURETTES (Technicolor)							(Reissue)	E	20m. 4088			Barrier	E	10m. 4138			
2600 (Dec. 21)	Nat King Cole Musical					3102 (Dec. 31)	It Happened To You	E	18m. 4095			3505 (May 19)	Facing Your Danger				
	Story	E	18m. 4063			3103 (Nav. 19)	Dog In The Orchard				3506 (July 21)	The Sporting Irish	G	9m. 4228			
2601 (Oct. 24)	Mamba Madness	F	15m. 4075				(Reissue)	E	20m. 4103		WARNER SPECIALS (7)						
2602 (July 23)	Where All Raads Lead—					3104 (Mar. 24)	Picture Parade	F	20m. 4155		3601 (Oct. 1)	An Adventure Ta					
	(Technicolor)—(Vistarama)	G	16 1/2m. 4203			3105 (May 26)	Once Over Lightly					Remember	G	10m. 4082			
COLOR PARADES						3106 (Aug. 11)	Thraugh The Camera's				3602 (Nav. 12)	Shark Hunting	G	10m. 4076			
2671 (Nav. 21)	Pacific Sparts						Eye	G	20m. 4240		3603 (Jan. 21)	Faster And Faster	E	10m. 4126			
2672 (Jan. 16)	Fighters Of The Lakes	F	9m. 4105			One Reel ANAMORPHIC SPECIALS (WarnerColor)						3604 (Mar. 17)	A Neckln' Party (Reissue)	G	9m. 4126		
2673 (Feb. 20)	Blue Coast	G															



distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

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A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.	
Yaqui Drums Red Cameron, Mary Castle	Rumble On The Docks James Darren	The Tale Of Two Cities (RE)		(Now available through Universal)	Lisbon (Naturama- Trucolor) (Made in Portugal) Ray Milland, Maureen O'Hara	Oklahoma! (CS-TC) Gordon MacRae, Shirley Jones, Gene Nelson	Drango Jeff Chandler, Joanne Dru (Earlmar)	Everything But The Truth (EC) Maureen O'Hara, John Forsythe, Tim Hovey	A Cry In The Night Edmond O'Brien, Natalie Wood	The She Creature (American-Int.) Chester Morris, Marla English	
Friendly Persuasion (TC) Gary Cooper, Dorothy McGuire, Marjorie Main	The Seventh Calvary (TC) Randolph Scott	Marie Antoinette (RE)		Beyond A Reasonable Doubt Dono Andrews, Joan Fontaine	(Made in Portugal) Ray Milland, Maureen O'Hara	Anastasia (CS-DC) (Made in Europe) Ingrid Bergman, Helen Hayes, Yul Brynner	The Big Boodle Errol Flynn, Rosanna Rory (Made in Cuba) (Blumberg)	The Amazon Trader (WC) John Sutton, Marie Fernando	The Bad Seed Nancy Kelly, Patty McCormack, Henry Jones, Eileen Heckart	La Strada (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made)	
Fighting Trouble The Bowery Boys	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Teahouse Of The August Moon (CS-Color) Marlon Brando, Glenn Ford, Eddie Albert (Made in Japan)	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	Back From Eternity Anita Ekberg, Robert Ryan	Dakota Incident (Trucolor) Linda Darnell, Dale Robertson, John Lund	Black Whip (RegalScope) Hugh Marlow, Coleen Gray	The Halliday Brand Joseph Cotten, Vivica Lindfors (Collier Younga)	Written On The Wind (TC) Rock Hudson, Lauren Bacall, Robert Stock	Toward The Unknown (WC) William Holden, Lloyd Nolon, Virginia Leth	Westward Ho, The Wagons (CS-TC) (Buena Vista) (Disney)	
Calling Homicide Bill Elliott	Ride The High Iron Don Taylor Sally Forrest	The Great American Pastime Tom Ewell, Anne Francis, Ann Miller	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Tension At Table Rock (TC) Cameron Mitchell, Richard Egon, Dorothy Malone	Daniel Boone, Trail Blazer (Trucolor) Bruce Bennett, Lon Chaney, Jr., Faron Young	The Girl Can't Help It (CS-DC) Tom Ewell, Jayne Mansfield	Tamahawk Trail Chuck Connors, John Smith (Bel-Air)	Four Girls In Town (CS-TC) George Nader, Julie Adams	Giant (WC) Elizabeth Taylor, Rock Hudson, James Dean	Rock, Rock, Rock (DCA) Alan Freed, LaVern Baker, Frankie Lyman and Teenagers	
The Cruel Tower John Ericson, Mari Blanchard	The Silent World (TC) (French-made) Documentary	Mutiny On The Bounty (RE)	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	The Brave One (CS-TC) Michel Ray	A Woman's Devotion (Trucolor) Ralph Meeker, Janice Rule, Paul Henreid	Oasis (CS) (Made in Europe) Michele Morgan, Cornell Borchers	Crime Of Passion Barbara Stanwyck, Sterling Hayden (Herman Cohen)	Rock Pretty Baby John Saxon, Sal Mineo, Luana Patten	The Girl He Left Behind Tab Hunter, Natalie Wood	Runaway Daughters (American-Int.) Marla English, John Litel	
High Terrace Dale Robertson, Leta Maxwell, Derek Bond	Don't Knock The Rock Bill Haley and his Comets	Edge Of The City John Cassavetes, Sidney Poitier, Kathleen Maguire	The Search For Bridey Murphy (VV) Teresa Wright, Louis Hayward	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	The Man Is Armed Dane Clark, May Wynn	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	Voodoo Island Boris Karloff, Beverly Tyler (Bel-Air)	The Great Man Jose Ferrer, Dean Jagger, Keenan Wynn, Julie London	Baby Doll Karl Malden, Carroll Baker, Eli Wallach	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gave	
Blonde Sinner Diana Dors (English-made)	Nightfall Aldo Ray, Anne Bancroft	Slander Van Johnson, Ann Blyth, Steve Cochran	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Scandal, Inc. Robert Hutton, Paul Richards, Patricio Wright	Three Brave Men (CS) Ray Milland, Ernest Borgnine Diane Jergens	Pharaoh's Curse Mark Dana, Ziva Rodann (Bel-Air)	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers	The Wrong Man Henry Fonda, Vero Miles		
The Rose Bowl Story (Color) (RE)	Wicked As They Come Arlene Dahl, Herbert Marshall	Green Dolphin Street (RE)									
Hot Shots, The Bowery Boys											
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett											

PROMISED FOR EARLY RELEASE										
<b>Gun For A Town</b> Dale Robertson, Leta Maxwell, Derek Bond	<b>Utah Blaine</b> Rory Calhoun, Susan Cummings	<b>Boys Town</b> (RE)	<b>Cecil B. DeMille's The Ten Commandments</b> (VV-TC) (Made in Egypt) (Special Engagements)	<b>Public Pigeon No. 1</b> (TC) Red Skelton, Vivian Blaine, Janet Blair	<b>Tears For Simon</b> (Trucolor) David Forrar, Julie Arnall	<b>The True Story Of Jesse James</b> (CS-Color) Robert Wagner, Jeffrey Hunter Hope Lange	<b>The Monte</b> (TC-Technirama) Marlene Dietrich, Vittorio De Sica (Made in Morocco) (Titanus)	<b>The Night Runner</b> Ray Danton, Colleen Miller	<b>Top Secret Affair</b> Kirk Douglas, Susan Hayward	<b>Cinderella</b> (RE) (Buena Vista) (Disney)
<b>Not Of This Earth</b> Paul Birch, Beverly Garland	<b>Full Of Life</b> Judy Holliday, Richard Conte	<b>The Barretts Of Wimpole Street</b> (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Travers	<b>Three Violent People</b> (VV-TC) Charlton Heston, Anne Baxter	<b>The Young Stranger</b> James MacArthur, Kim Hunter	<b>Above Us The Waves</b> John Mills	<b>The Quiet Gun</b> Farrest Tucker, Mara Corday (RegalScope)	<b>The Delinquents</b> Tommy Laughlin, Peter Miller (Imperial)	<b>Gun For A Coward</b> (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter	<b>The Big Land</b> (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	<b>Flesh and The Spur</b> (Eastman Color) John Algar, Marla English (American-Int.)
<b>Attack Of The Crab Monsters</b> Richard Garland, Pamela Duncan	<b>The Shadow On The Window</b> Betty Garrett, Phil Carey, John Barrymore, Jr.	<b>Hot Summer Night</b> Leslie Nielsen, Coleen Miller	<b>The Rainmaker</b> (VV-TC) Burt Lancaster, Katharine Hepburn	<b>Cyclops</b> James Craig, Gloria Talbot, Lon Chaney	<b>The Congress Dances</b> (Trucolor-CS) (German-made)	<b>Oh, Men! Oh, Women!</b> (CS-DC) Dan Dailey, Ginger Rogers, David Niven	<b>Hit And Run</b> Cleo Moore, Hugo Haas (Haas)	<b>Battle Hymn</b> (CS-TC) Rock Hudson, Martha Hyer, Dan Duryea		<b>Naked Paradise</b> (Pathe Color) Richard Denning, Beverly Garland (American-Int.)
<b>Last Of The Badmen</b> (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	<b>The Man Who Turned To Stone</b> Victory Jory, Ann Doran	<b>The Wings Of Eagles</b> (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	<b>Fear Strikes Out</b> (VV) Anthony Perkins, Norma Moore	<b>The Day They Gave Babies Away</b> (Eastman color) Cameron Mitchell, Glynis Johns	<b>Accused Of Murder</b> (Trucolor- Naturama) David Brian, Vera Ralston	<b>The Storm Rider</b> Scott Brady, Mala Powers	<b>Spring Reunion</b> Betty Hutton, Dana Andrews (Bryna)	<b>Mister Cory</b> (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford		
	<b>Zombies Of Mora-Tau</b> Allison Hayes, Majorie Eaton	<b>Invitation To The Dance</b> (TC) Gene Kelly	<b>Omar Khayyam</b> (VV-TC) Cornel Wilde, Debra Paget	<b>Duel At Apache Wells</b> (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	<b>Heaven Knows Mr. Allison</b> (CS-DC) Deborah Kerr, Robert Mitchum	<b>Revolt At Fort Laramie</b> (CS-TC) John Dehner, Diana Brewster (Bell-Air)	<b>Kelly And Me</b> (CS-TC) Van Johnson, Piper Laurie, Martha Hyer			
	<b>Guns Of Fort Petticoat</b> (TC) Audie Murphy, Kathryn Grant	<b>Lizzie</b> Eleanor Parker, Richard Boone, Joan Blondell	<b>Funny Face</b> (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	<b>Affair In Reno</b> (Naturama) John Lund, Doris Singleton, John Archer	<b>The River's Edge</b> (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	<b>Two Grooms For A Bride</b> Virginia Bruce, John Carroll		<b>The Incredible Shrinking Man</b> (CS) Grant Williams, Randy Stuart		
	<b>Fire Down Below</b> (CS-Color) (Made in Trinidad) Rita Hayworth, Robert Mitchum, Jack Lemmon	<b>Ten Thousand Bedrooms</b> (CS-MC) Dean Martin, Anna Marie Alberghetti, Eva Bartok	<b>The Buster Keaton Story</b> (VV) Rhonda Fleming Donald O'Connor, Ann Blyth,	<b>Hell's Crossroads</b> (Naturama) Stephen MacNally, Peggie Castle, Barton MacLane						

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—SuperScope, TC—Tech nicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.



# These are the prize baby's dolls!



Survey after survey proves that the Prize Baby's Dolls . . . coming attraction trailers . . . bring the most dollars to your box office, costing you pin money as compared to

other advertising expenditures. Trailers whet the appetite of your patrons and are primarily responsible for more than one-third of total box office receipts.

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY

## SINDLINGER

Survey showed 34.2 per cent went to the movies because of TRAILERS!

## NATIONAL THEATRES CIRCUIT IN 21 STATES

Survey showed 43 per cent went to the movies because of TRAILERS!

*Trailers — Showmen's Socko Salesmen!*



MOTION PICTURE

# EXHIBITOR

MARCH 6, 1957

VOLUME 57

NUMBER 19

IN TWO SECTIONS

• THIS IS SECTION ONE



## ***Peace . . . And 5% Less Film Terms***

editorial

## **Anti Toll-TV Unit Opposes Trial**

(page 6)

## **Fabian Hails Exhib Production**

(page 8)

**AND FEATURING: EXTRA PROFITS**

Typical of scenes throughout the country recently was this one in New York as Samuel Rinzler, Randforce Circuit, metropolitan exhibition leader in the Brotherhood Week campaign, enlisted the support of Harry Brandt, president, Independent Theatre Owners Ass'n.





# TWO MONEY PICTURES FROM M-G-M!

They have only one  
aim—to entertain.  
They hit the box-  
office bull's eye!

**WHO WILL OCCUPY THE BRIDAL SUIT**



Four gorgeous sisters  
eager to be brides  
make it a Roman  
holiday for Dean.  
and a musical  
delight for you!

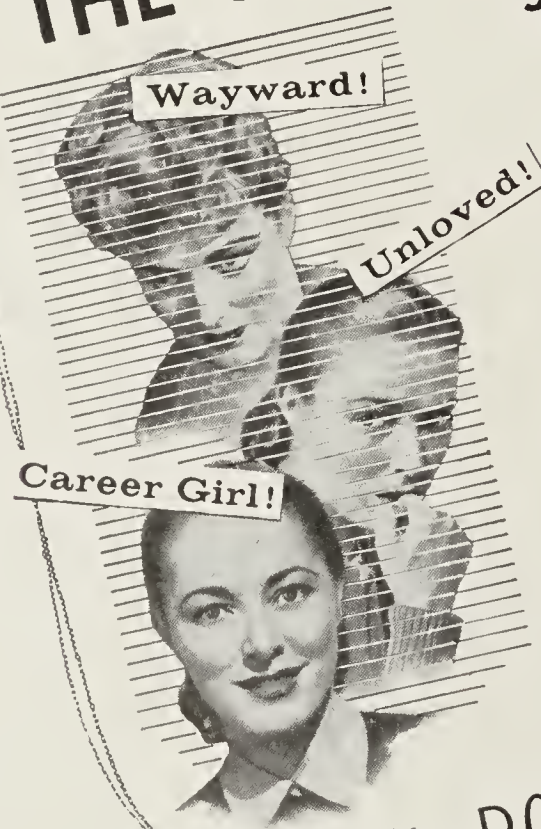
M-G-M PRESENTS  
**DEAN MARTIN**  
Terrific in his first solo starring role  
**TEN THOUSAND  
BEDROOMS**  
IN CINEMASCOPE AND METROCOLOR

CO-STARRING  
ANNA MARIA ALBERGHETTI  
EVA BARTOK • DEWEY MARTIN  
WALTER SLEZAK • PAUL HENREID  
WITH JULES MUNSHIN • MARCEL DALIO

**ABOVE:**  
Provocative press book  
ads to sell a BIG show!

**THE "JEKYLL-AND-HYDE" GIRL!**  
She led three strange lives!  
This is the remarkable life  
story of one girl who was  
three different personalities  
...and of her battle to save  
herself from a life of sin!

M-G-M presents  
**Eleanor Parker**  
in a remarkable performance as  
**"LIZZIE"**



Co-Starring  
**RICHARD BOONE**  
With **JOAN BLONDELL** • **HUGO HAAS**  
Produced by **JERRY BRESLER** • Screen Play by **MEL DINELLI**  
Based on a Novel by **SHIRLEY JACKSON** • Directed by **HUGO HAAS**  
A Bryna Production • An M-G-M Release

**RIGHT:**  
The advertising  
angle for a  
showmanship  
attraction.  
See press book!



# EXHIBITOR



**MARCH 6, 1957**  
VOLUME 57 NUMBER 19

## PEACE . . . AND 5% LESS FILM TERMS

IN TALKING to working theatremen, and in reading the scores of comments that they direct to this office each and every week, we wonder if much of the ulcers, heart attacks, fights, threats of lawsuits, and actual lawsuits couldn't be minimized if film price demands were less fixed, and if terms were subject to a reduction of five per cent or so, where the reason exists. And we also wonder whether this entire industry wouldn't be both a more prosperous and a happier one, because of it.

We have pointed out before that a theatremen in an adjacent town, in a suburb, or in any subsequent run, who finds himself asked 40 per cent or 50 per cent for a feature picture, 21 days, 28 days, or even 70 days behind first run, when he knows that the first run, with its share in the benefits of a big national advertising campaign, and with its higher admission scale, only paid the same 40 per cent or 50 per cent terms, can't be criticized if he demands first-run, demands earlier availability, demands bidding, or demands a whole lot of other things that contribute to discords and lawsuits. "Stale bread," in this industry or in any other industry, should, and must, cost less than "fresh bread." How many of the triple damage judgments would not have been instituted, if film price terms could drop down in five per cent steps, as pictures play off in later and later runs, that end in the most minor little "subsequents" in an area? And wouldn't many of these "subsequents" that loom numerically great in any tally of closed theatres, be open today if such five per cent steps had been applied?

But our case in point today is somewhat different.

In the suburbs of a large city, there is a modern, well appointed 1,200 seat theatre, in a shopping center with adequate adjacent parking, with a 75 cent adult admission, and with a history of being able to gross \$5,000 to \$7,000 per week on a 21 day availability. In direct opposition, a big modern drive-in has been built, that is also capable of doing a healthy weekly gross on the

same availability. So it asked for bidding.

In hundreds of similar situations, a ding-dong knock-down-and-drag-out bidding battle would ensue, and while film rentals might increase for awhile because of the unnatural competition, the two theatre enterprises would eventually be so weakened that even the film companies would need to worry about credit, and about the continued existence of either "customer."

But these theatremen were different. And they were aided by some pretty brainy film men to reach a mutually advantageous continuing arrangement. No ulcers! No fights! No lawsuits! And five per cent less on the film terms in both theatres.

It's as simple as this. Both the roofed theatre and the drive-in agreed to day-and-date availability. Where they desire to do so they can both break the picture on the same date. Where they don't desire to do so, they each can play it as convenient to their booking schedule. And the film companies give each a five per cent reduction in film rental terms. The theatres feel that, while they are geographically close, they cater to two different clienteles, and the first few months of experience seem to prove this. Each individual gross has been off hundreds of dollars from expectancy when they play day-and-date. But the five per cent reduction in film terms offsets this fall off in gross, and destructive competitive bidding is avoided. Neither theatre could afford to move into a secondary position and play after the other at 40 per cent. But at 35 per cent they'll each take a chance on a day-and-date run. And when both play a picture, the film company gets 35 per cent of their combined gross, instead of 40 per cent of only one.

So, everybody is better off! Peace reigns! And that five per cent less in film terms, in the above instance, represents an actual saving of 12½ per cent.

This is actually happening today, where theatremen and film men are big enough to cooperate. And it makes a lot of common sense.

## GRIN OF THE WEEK

A DISTRIBUTION FRIEND has shown us a note received from a theatremen that we found good for a small chuckle.

It seems this theatre played a minor reissue at a minor percentage, and the film exchange sent the usual Settlement Statement to be filled in and returned. Unfortunately, during the same week, a local TV station an-

nounced that they would play the same reissue in the near future. So, back from the theatre customer came the Settlement Statement and a note: "Have Channel 10 fill this out when they play it on TV while it is still in release to theatres! They'll get more out of it than we did!"

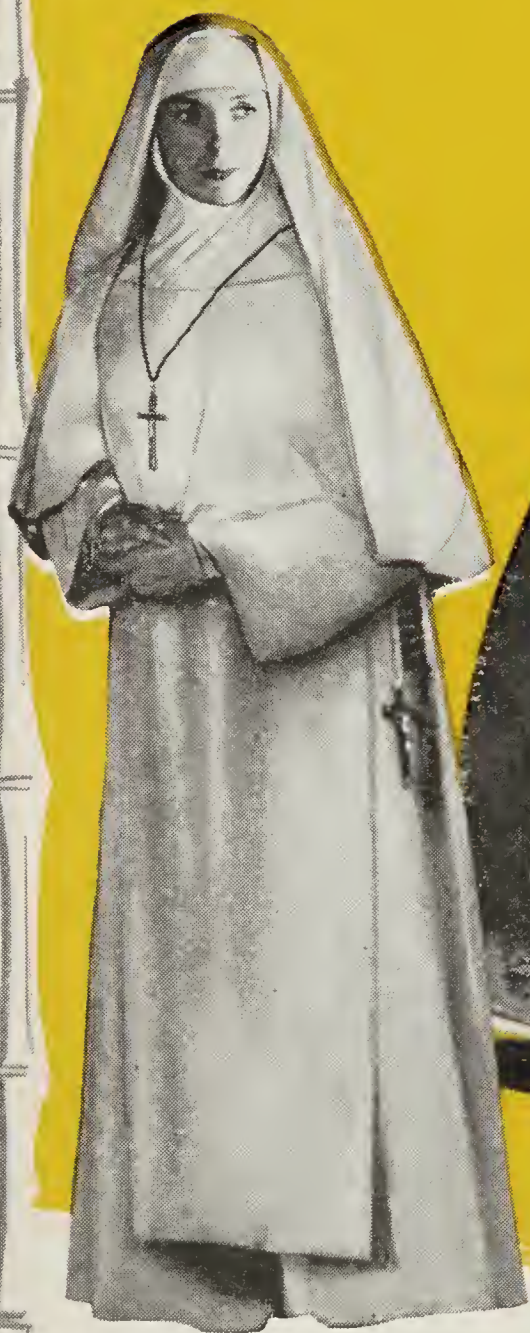
So you must keep an eye on TV!

**Paul J. Greenhalgh**

*(pinch hitting for the vacationing Jay Emanuel)*



*This story  
of Sister Angela and a marine,  
trapped alone on a Pacific island,  
behind enemy lines,  
becomes the most wonderful  
entertainment experience  
of your lifetime!*



# **Heaven knows, Mr. Allison**



COLOR by DE LUXE  
**CINEMASCOPE**



*coming next month from 20th!*



# BROADWAY GROSSES

(As of this Monday)

## Holdovers Feature Mild Week

NEW YORK—Business was relatively mild in the Broadway first runs last weekend, with mostly holdover product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"The Big Land" (Warners). Paramount (\$47,654)\*—The opening week was estimated at \$36,000.

"Oh, Men! Oh, Women!" (20th-Fox). Roxy (\$81,388)—Second week was heading toward \$49,000, with \$34,000 in the till for Thursday through Sunday. Ice show on stage.

"The Spirit Of St. Louis." (Warners). Radio City Music Hall (\$146,192)—Hit \$80,000 on Thursday through Sunday, with the second session sure of \$120,000. Usual stage show.

"Battle Hymn" (U-I). Capitol (\$39,813)—The third week was expected to reach \$23,000.

"The Incredible Shrinking Man" (U-I). Globe (\$11,854)—Okay with \$13,000 in sight for second week.

"Mister Cory" (U-I). Mayfair (\$15,087)—Second week down to \$9,000.

"Baby Doll" (Warners). Victoria (\$21,930)—The 11th week dropped to \$17,000.

"Full Of Life" (Columbia). Astor (\$24,538)—Third week dropped to \$16,000.

"Edge Of The City" (MGM). Loew's State (\$18,644)—The fifth week was down to \$12,000.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

## NSS Suit Ordered To Trial

WASHINGTON—The U. S. Supreme Court last week sent the Independent Poster Exchange vs. National Screen Service anti-trust case back to the U. S. District Court for trial.

The High Court stated, "We agree with the Court of Appeals that the motion for summary judgment should have been denied. However, in our view, this disposition of the case made it unnecessary for the Court of Appeals to pass on any other issue than that of the per se invalidity of exclusive contracts under the Sherman Act. In order that the District Court not be bound by the consideration the Court of Appeals gave to the remaining issues, and without reaching any of these, we grant the petition for writ of certiorari, vacate the judgments, and remand the case to the District Court for trial."

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March 6, 1957



# The NEW YORK Scene

By Mel Konecuff

The entertainment industry last week paid tribute to Cecil B. DeMille when Cinema Lodge sponsored a luncheon at the Hotel Astor at which time the famed producer was presented with a special award of the national administrative committee of B'nai B'rith.

The award was in the form of a statuette of Moses which cited him "for his production of 'The Ten Commandments,' a significant achievement in motion pictures contributing to spiritual brotherhood and good interfaith relations." The presentation was made by Philip Klutznick, international president of the service organization.

Martin Levine was luncheon chairman, and the assemblage was also addressed by Robert K. Shapiro, Cinema Lodge president, who coincidentally celebrated his 25th wedding anniversary that day.

Aboard the dais from the industry were Sol Strausberg, Sam Rinzler, actor Robert Ryan, A. W. Schwalberg, Leonard Goldenson, Harry Brandt, Max Youngstein, Levine, DeMille, Barney Balaban, Sol Schwartz, actor Aldo Ray, Bob Benjamin, George Dembow, Bob Weitman, Russell Downing, and Shapiro.

**THE METROPOLITAN SCENE:** Charles Okun, Coca Cola's goodwill ambassador, was getting around the country with stopovers at Washington, Dallas, New Orleans, and Chicago. Look out in those cities. . . . Heading for the best seller list is Jessamyn West's new book, "To See The Dream," which is based on her experiences in Hollywood during the filming of "Friendly Persuasion" at the Allied Artists studio. It serves as an added plug and incentive to see the picture. . . . Russell Downing, president, Radio City Music Hall, hosted a cocktail reception in the studio apartment for General James Stewart, who also happens to be the star of the film presently playing well at that theatre, "Spirit Of St. Louis." . . . Lowell Thomas airmailed Easter greetings from Israel. . . . Patrick McGarry, Stanley Warner-Cinerama Theatres executive, addressed the Kiwanis on "The Motion Picture Revolution." . . . "Cinderella" broke all records at the 586-seat Normandie over the Washington birthday weekend, but it was hardly noted in the press because of the Rock-n-Roll to-do at the Paramount. They got \$16,354 for the four days. . . . The lady who bought the 250,000th ticket to "Baby Doll" was given a two-foot square reproduction of the ticket. The least they could have done was to let her in for nothing. . . . Exhibitors are receiving a brochure from Columbia on Kim Novak containing plugs for her forthcoming films. . . . Columbia pressbook department got out a pressbook on its "The 27th Day" on Feb. 27. What a coincidence. . . . Okay pressbooks out on "Men In War," "Oh Men! Oh Women!"

# RKO Adopts Flexible Production Policy As New "Major Independent"

NEW YORK—A new and flexible production policy has been adopted by RKO, following its divestment of domestic distribution facilities, which provides for making only one film at a time, lensed, exploited, and distributed as a single unit, it was disclosed last week by William Dozier, production vice-president, at a press conference. Asserting that the company henceforth will function as a "major independent," Dozier said it plans to make four top pictures this year, to be supplemented by five or six independent entries financed by the firm. He described the entire program as a novel approach to production and merchandising which will be the most modern, economical, and efficient system of making and distributing films.

Pictures forthcoming this year, according to Dozier, are "The Naked and The Dead," slated for June production; "On My Honor," based on MacKinlay Kantor's novel, "God And My Country," slated for early fall shooting; and "Pakistan," to start in October or November, in addition to "Stage Struck," already in production as the first offering under the new policy. "The Naked And The Dead," the executive estimated, will cost between \$2 million and \$2.5 million, while the services of Bing Crosby are being

sought for "On My Honor," another top budget entry. Distribution deals will not be negotiated before a picture is completed, Dozier said.

In defending the company's withdrawal from the domestic distribution scene, Dozier said that prohibitive costs permitted no other course, predicting that economic necessity will force more consolidation of production and distribution in the future. He explained further that RKO had been faced with the choice of making a few top budget pictures which would be profitable or a number of small ones which would realize little or no profit, and had chosen the former course.

## Cantor Exits RKO

NEW YORK—Dave Cantor has tendered his resignation as exploitation manager for RKO Radio Pictures, it was announced by Walter Branson, vice-president in charge of world-wide distribution. Cantor will return to Los Angeles, his former home, from where he will announce shortly a new position.

Cantor joined RKO 16 years ago as western field supervisor, with headquarters in Los Angeles. In 1950 he came to the home office as assistant exploitation director and two years later was made head of exploitation.



# Harling Voices Opposition To Toll-TV Trial

## Group Against Pay-TV Asks Public To Protest To FCC; Sees Testimony Ignored, Legality Clouded

NEW YORK—Strong opposition to recent proposals that subscription television be given a strictly regulated trial in selected areas was voiced last fortnight by Philip F. Harling, Joint Committee Against Pay-As-You-See TV co-chairman, in a statement urging a fight on the plan.

"The attempt to get a foot in the door is too obvious," Harling said, adding that it is the duty of the public interested in receiving free television to express opposition to the Federal Communications Commission and the Senate Interstate and Foreign Commerce Committee. The latter body was to be presented with the statement at an executive session last week.

Harling stated that the position of his Committee is that it feels the recommendation for trial of pay TV made by a staff committee to the Senate group is without "basis in fact or in law," and that the Senate Committee "admits the question of legality is clouded." The statement went on to note that it has also been admitted that substantial testimony to the FCC on the subject has not yet been considered, concluding by asking how the subscription system could be uniform in view of the fact the transmission methods of the various proponents are, "by their very nature," different.

In Washington, the trial recommendation was expected to promote sharp debate before the full Senate Committee but to win ultimate approval. Senator Warren G. Magnuson (D., Wash.), committee chairman, said that he was in agreement that the system should be "tried and tested," but noted that "you are in for a wait" for the actual trial "if the FCC acts as it normally does."

## Rank Names New Executives

NEW YORK—Appointment of six district managers and three branch managers was announced last week by Irving Sochin, general sales manager of Rank Film Distributors of America, Inc. Many of the appointees had years of successful sales experience with RKO organization.

Named to the new posts with their supervisory territories are district managers Ray Jones, for Dallas, Oklahoma City, and New Orleans; Seymour Borde, Los Angeles, San Francisco, Portland, and Seattle; Abe Weiner, Boston, Buffalo, Albany, and New Haven; Dave Prince, Atlanta, Florida, Memphis, and Charlotte; R. J. Folliard, Washington, Philadelphia, and Pittsburgh; Al Kolitz, Denver, Salt Lake City, Kansas City, Omaha, and Des Moines.

Branch managers named are James B. Mooney, San Francisco; John De Corta, Los Angeles; and Stan Davis, Boston. Managerial appointments will be announced shortly for New York, Chicago, and Cleveland.

## Utah Governor Signs Tax Supported TV Bill

SALT LAKE CITY—Tax supported television in Utah was approved last fortnight when Governor George D. Clyde signed the Hunter Bill, which specifically permits the county commission to use recreation funds to establish TV relay stations in isolated areas. Opponents of what has been called the "socialistic" measure indicated readiness to undertake a court battle and press their opposition to the U. S. Supreme Court.

At the time the House passed the bill, 49 to nine, it was noted that it had been considered without calendar listing or previous notification, with the result that it caught the opposition, as well as newspapers, un-alerted.

## UA Scholarship Set To Stimulate Ad Art

NEW YORK—In the first long-range educational project of its kind ever sponsored by a major motion picture company, United Artists is endowing a \$1,000 annual scholarship at the Pratt Institute in Brooklyn to stimulate the development of new advertising art talent and to foster fresh concepts of film ad illustration and layout.

The plan was jointly announced last week by Roger H. Lewis, United Artists national director of advertising, publicity, and exploitation, and Ralph W. Sterling, vice-president of Pratt Institute, at a press reception at Sardi's Restaurant.

In addition to the scholarship, the UA-Pratt program includes bi-monthly prize competitions for students, based on their art interpretations of forthcoming releases.

These drawings may be used or adapted for actual newspaper and magazine ads. The sum of \$100 will be awarded to the winner of each contest. If the art is used or adapted, an additional payment will be made at prevailing professional rates.

The committee making the annual scholarship awards will be composed of Pratt staff members and representatives of United Artists.

## Look Honors Rhoden

LOS ANGELES—Elmer C. Rhoden, president of National Theatres, Inc., has been awarded Look Magazine's Award for distinguished achievement and outstanding showmanship for the year 1956 in the field of theatre operation, it was announced last week.

## Am-Par Now AB-PT Pictures

HOLLYWOOD—The name of American Broadcasting-Paramount Theatres' production subsidiary, formerly Am-Par Pictures Corporation, was changed last fortnight to AB-PT Pictures Corporation, it was announced by Irving H. Levin, president of the subsidiary.

## American International Plans 16 Films In '57

NEW YORK—Top officials of American International Pictures in town for a brief visit announced that their company will supply some six to eight thousand exhibitors with 16 features this year, mostly in packages of two, plus some outside product. Last year saw 10 features released of which six were their own and the others outside acquisitions.

The trend of the company's product is still towards the exploitation and horror show, with the younger attendees between 12 and 25 in mind as far as audiences are concerned. The double-bill package has been particularly effective for the company, with the average gross for each package of between one-half and one million dollars coming to the organization.

James H. Nicholson, president; Samuel Z. Arkoff, vice-president; and Leon Blender, general sales manager, felt that the market was now divided into two categories of acceptable product, the blockbuster on the one hand and the gimmick picture on the other. They admitted American International specializes in the latter, and very well, too.

Other observations noted by the trio were that even the single bill in the south seems to be crumbling due primarily to the entry of the drive-in, which offers a minimum of two features per show. Also, there is a greater feeling of optimism among exhibitors than at any time since the war, primarily because a number of big pix have come along and reintroduced the public to the theatre. The public still goes for horror and other exploitables, and the company intends to provide same. Exhibitors are accepting films without stars as long as the story or theme is of value, and topical subjects such as rock 'n' roll are also a drawing card, the trio found.

They pre-test their campaigns and films in a trio of houses in San Diego, two drive-ins and one indoor operation, after which they prepare their pressbooks and the balance of the campaign so that they can be utilized by managers with a minimum of effort. They realize that titles play a big part in drawing the public, and as a result they utilize their exhibitor background to make them exciting.

Scheduled for production shortly is an item called "I Was A Teenage Werewolf."

## B. P. Schulberg Dies

KEY BISCAYNE, FLA.—Benjamin P. Schulberg, 64, veteran producer who retired from the industry five years ago after suffering a stroke, died in his home here last week. He was a native of Bridgeport, Conn., and was a newspaper reporter before associating himself with Famous Players Film Company, forerunner of Paramount, in 1912.

Schulberg returned to independent production in 1932. Survivors include his son, Budd, best selling novelist.



# BOMBSHELL BALLY FOR TERROR-IFIC TWIN SHOW!

Climb Aboard the Exploitation Special of the Decade!

Ads like these are  
Guaranteed to  
Scare 'Em Right  
Into Your  
Theatre!

**SHOWMEN!**

**GET YOUR SENSATION-FILLED KIT!**

Special TV Shock Material!

Special Radio Recordings!

Complete "Horror Front" Plan

for your theatre!

Big-Impact Lobby Promotion!

Sensational Herald

designed to appeal to all ages!

Powerful Array of Horror Artwork

by leading artist in the field!

Pre-Tested Street Ballys!

*The  
Works!*



It's the MONSTER promotion of all time... from

*Columbia*



# Republic's Direct Distribution Abroad To Be Discontinued—Yates

NEW YORK—Herbert J. Yates, president, Republic, last fortnight in his annual report to stockholders stated that the company expects to cease the direct operation of its foreign distribution set-up by July.

Yates stated that a similar changeover in Great Britain, where the company's pictures were turned over to British Lion last year, had reduced the cost of distribution to less than one-half of previous cost, and he cited this as an example of the advantages sought. Negotiations are under way in all foreign countries to similarly merge Republic distribution with foreign independent distributors by July, Yates said.

Republic branches in this country will continue to be operated by the company, Yates stated, with the output of pictures to be supplemented by product from independent producers and importations from England, Germany, Italy, and France. Republic will concentrate on productions averaging \$150,000 per picture. Sixteen of these have been made and proven "satisfactory" at the boxoffice, according to Yates.

The Republic head said economies effected in Republic domestic production and distribution divisions reduced operating costs by about \$3 million annually since the plan was put into effect on July 1. Further savings are planned in the next six months, he added, predicting that the last six months of 1957 will yield greater profits for the company than any other similar period in its history.

Republic's Hollywood Television Serv-

## High Court Kills Law

### Censoring Michigan Books

WASHINGTON—In a decision interpreted as helpful to the film industry in its long struggle with censorship statutes, the Supreme Court last week unanimously found unconstitutional a Michigan law forbidding distribution of a book considered to contain obscene language or descriptions tending to corrupt youth.

The opinion was delivered by Justice Felix Frankfurter, who stated that the state enactment curbs liberties of the 14th Amendment, and rejected the state's contention that general welfare is promoted by insulating the general reading public against books not unfit for adults in order to shield juveniles.

ice, which produces films for TV, as well as distributing Republic's theatrical films for video, had sales exceeding \$11 million for the company's theatrical films made before Aug. 1, 1948.

Hollywood Television Service has completed two series of TV films, each representing 39 half hour programs, and additional series are planned in the near future. A new service added during the past year resulted in gross income of \$500,000 from the production of TV commercials, and is expected to return over \$1 million this year.

## Fabian Hails Return Of Exhibitor-Producer

KANSAS CITY—Discussing the future for exhibition in an up-beat keynote speech at the Kansas-Missouri Theatre Association convention last week, S. H. Fabian, president, Stanley Warner Corporation, said that "television is falling back on our old film to hold its audience and it is at the same time educating a vast public in the differences between hastily produced television shows and the satisfying entertainment available in motion picture theatres."

He added that the industry "once more needs exhibitors who are also producers, producers who are compelled by the needs of their own organizations to care what happens to theatres. We need producers who understand the value of momentum . . . We can absorb practically every foot of film made but we must have some freedom of flexible and intelligent booking. . . . The public wants theatre entertainment and will profitably absorb more features than the present market offers."

Fabian asserted that "we are playing many pictures too long . . . the fact that more people have shown up at your box-office because there were two programs available in one week instead of a one seven day program, suggests that you are starving the theatre going public for theatre entertainment and forced to short-change yourself by not being able to give your patrons more opportunity to see more pictures."

"The benefits of an exhibitor-producer hookup," he said, "not only provide additional features to the affiliated theatres but also to the whole country. In producing for its own theatres, an exhibitor-producer produces for the industry, since obviously no chain can afford to produce for itself alone."

## FOUR PAGES OF FILM ADS

### . . . AND SHOWMANSHIP SWEEPSTAKES

No trade paper, sincerely dedicated to the rendering of a look-ahead, go-ahead service to its nearly 10,000 theatre subscribers, likes to retrench and cut down on a feature that it knows is widely read, zealously used, and genuinely appreciated by them. But such must be our decision on SHOWMANSHIP SWEEPSTAKES.

No other trade paper, in the entire history of movie business, has ever offered its own cash, to the tune of \$100 per week, or \$5,200 per year, in order to encourage concretely alert showmanship effort at the theatre level. During the past 89 weeks (ending March 13) MOTION PICTURE EXHIBITOR has laid out \$8,900 of its own money to give impetus to the exploitation of motion pictures. Every company's motion pictures, great and small. During the same period, five of the national distributors aided and abetted our efforts by awarding an additional \$3,750. These were no pieces of tin, or colored parchments, but a total of 12,650 simoleons.

But now, for a number of different reasons, an economy wave, or a depression, or something, has hit this business.

The four pages of film ads in this issue are only slightly more than the space used by the soft drink and confection people. These four pages would seem to neither warrant incentive spending by any trade paper, nor to provide any trade paper with the where-with-all.

So, with the next issue (March 13) SHOWMANSHIP SWEEPSTAKES will become a monthly rather than weekly feature. We will ask the same theatre executive judges to participate in the selection of the one \$100 best campaign from the five-best-of-the-month that will be published. And our annual prize money will aggregate \$1,200. This is still \$1,200 more than is now awarded by any other trade paper.

To the avid readers and participants in SHOWMANSHIP SWEEPSTAKES we extend our regrets. And we promise to resume the weekly awards just as soon as it becomes financially possible. We feel it is more sensible to trim our operations to fit our income, and to maintain a strong independent theatreman's trade paper through the troubled days ahead, than to go broke.

## Convention Elects Smith As Kansas-Missouri Head

KANSAS CITY—M. B. Smith, division manager and advertising and publicity director, Commonwealth Theatres, Inc., last week was elected president, Kansas-Missouri Theatre Association, at the opening of a two-day convention in the Pickwick Hotel here. Smith succeeds Don Burnett, Larned, Kans. The other new officers include H. B. Doering, vice-president, of Garnett, Kans.; Paul Ricketts, secretary, Ness City, Kans.; and Norris Cresswell, treasurer, Kansas City.

The new members of the board of directors include George S. Baker, John Basham, Burnett, Elmer Bills, R. P. Brous, C. E. Cook, James Cook, Glen Hall, Dale Danielson, Stanley Durwood, Richard Durwood, Thomas Edwards, Robert Fellers, Harley Fryer, Virgil Harbison, Ed Harris, Earl Jameson, Jr., J. Lee Haybob, M. B. Landau, Al McClure, Glen Cooper, Frank Weary, Sr., Frank Weary, Jr., Lauren Turner, Calvin Strowig, Louis Stein, Ken Kinklemeyer, and Woody Barritt.

## Cal. Exhibs Name Blumenfeld

SAN FRANCISCO—Abe Blumenfeld was reelected head, Northern California Theatre Association recently.



## Presley Plenty Hot, Even In Cool Canada

PHILADELPHIA—Proof that Elvis Presley was among the really hot items of the day manifested itself as the judges decided the entry of J. M. Mahon, Strand, Prince Albert, Sask., Canada, on 20th-Fox's "Love Me Tender," had won this week's \$100 SHOWMANSHIP SWEEPSTAKES contest.

Other interesting entries include data on how to cash in on local football fever; and how to stage a co-op auto giveaway.

### WINNING ENTRY

#### "LOVE ME TENDER"— AND ELVIS

Submitted by J. M. Mahon  
Strand, Prince Albert, Sask., Canada  
906 seats • 60 cents top admission  
Rural and urban patronage.

First of all, I must say that the radio station gave us the best support we have ever had here in Prince Albert. They started plugging "Love Me Tender" six weeks ahead of playdate; and as the date came up there was utter saturation promotion all for free. Every time a Presley record was used we received a plug of the theatre name and playdate of the film. We also received five mentions on the newscast and even some on the weather weather forecast. They remarked people should have Presleyitis after standing zero, which it was.

The Daily Herald came through with what was our first front page publicity break in our history. This was in the nature of a two-column photo with caption showing a cardboard cutout of Elvis surrounded by two local girls, one with head on Elvis' shoulder, and the other looking on with a moon-struck expression.

Safeways Super-market were celebrating their golden jubilee and had a special morning radio broadcast. We went over and offered them five passes to give out every day for the next eight days. For this, we received many plugs for Elvis and the picture; and during this time they also featured "Love Me Tender Steaks," a good co-op stunt.

The local five and 10 gave up a full window on our Main Street and even put in our six-foot standee of Elvis after we started with the picture. They also gave us ten 12-inch long play recordings gratis to use in our contest, in which people were asked to tell in 25 words or less what they would like Elvis to sing to them personally—and why. Hundreds of entries were received in the lobby of the theatre.

We held an amateur Elvis Presley contest with local boys competing for small prizes. This went over mainly for laughs; but is a good, reliable stunt to use once in a while.

Other merchant tieups and window displays resulted in displays and co-op ads with music shops, a men's wear store, a sewing machine company, and a furniture store.

The newspaper came through with a feature article giving the opinions of teenagers interviewed after they saw the Presley picture.

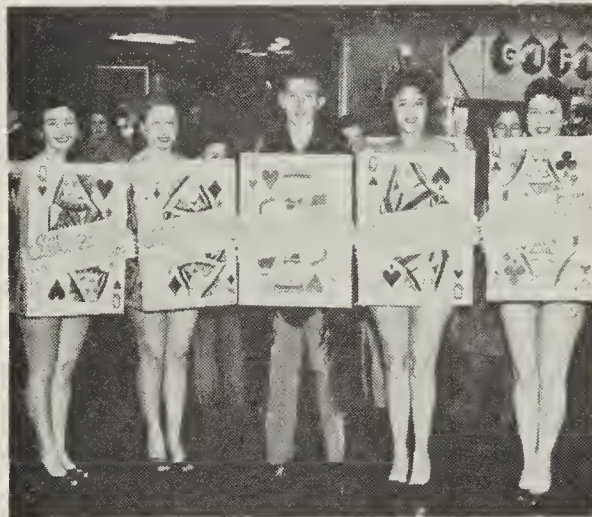
# SHOWMANSHIP SWEEPSTAKES

## 1957 SERIES

## Finalists In Contest No. 10

George Nonamaker

Editor



Despite winter weather Sam Gilman, Loew's State, Syracuse, N. Y., had these scantily clad beauties out on the streets as exciting bally for United Artists' "The King And Four Queens."

And the life-size standee we had got added use when we attracted attention to the lipstick smears placed on old Elvis' face. These were imprinted on the q.t. by one of our candy girls.

### RUNNER-UP NUMBER 1

#### GRID NIGHT

Submitted by Bill Butler  
Turnage, Washington, D. C.  
546 seats • 50 cents top admission  
Rural and city patronage.

For the second straight year we joined forces with our local newspaper in promoting one of the most talked about events of the year.

This was the "player of the week" sponsorship. Each week of the regular football season one player was sponsored; and this really did start the ball rolling because everyone of the players tried harder each week to be chosen. Since our team was runner-up to the State Championship, everyone waited impatiently each week to see just who had been chosen.

Next, I planned a big celebration and called it "Grid Night" at the theatre in honor of the Champions of Eastern North Carolina. This got front page publicity and story after story was written telling the public about the affair.

After two weeks of this, I decided to go a step farther, and talked the editor into running a special section honoring our champions and selling co-op spaces to pay for the extra edition. This really put me in good with the local newspaper and the editor, for I got up one of the best extra editions that has ever been run hereabouts. The school officials went for this in a big way.

The Girls' Monogram Club at Washington High School agreed to sell advance tickets for forthcoming "Grid Nights," and this they did. When "grid night" rolled around we had a complete sell out and not even standing room was left anywhere.

We had the local high school band on hand, the cheer leaders, school officials, the Mayor of Washington, and many other distinguished guests. Many awards were made to the players and coaches, including the "player of the year" award to the one chosen by teammates as the most valuable during the entire season. Also, I awarded certificates to all the players denoting each as a member of the "championship team." I also presented the principal of Washington High School with a large tinted picture of the 1956 championship team.

The entire program was carried live over radio station WHED, and remote by radio station WRRF and WITN-TV, who filmed the event for later use on a sports program. The player chosen "most valuable" also appeared on this program and gave a short talk.

We capped the ceremonies off by having as our film program a short showing "Football Highlights of the Season" and Allied Artists' "The Rose Bowl Story."

### RUNNER-UP NUMBER 2

#### "A KING AND FOUR QUEENS"

Submitted by Sam Gilman  
Loew's State, Syracuse, N. Y.  
2909 seats • 75 cents top admission  
General patronage.

It seemed to us that the most logical way to sell this one was to ballyhoo, ballyhoo, ballyhoo. Accordingly, we came up with several stunts that created considerable attention.

The main stunt in the bally category was one whereby we defied the elements. In spite of the on and off snowy winter weather, we sent a girl ballyhoo on to the city streets, through the busy stores, on television and in radio stations a la the girl in the barrel idea. Only this time we had them appear nude inside the inevitable playing card. Each of the girls was hand picked and very shapely. It is needless to say how much attention they garnered. The "King" to these four "queens" was an aide dressed in a western outfit. This stunt was used for a period of four days. Understand, the girls couldn't always go out in such a brief costume; and sometimes they went out





Among those present at the recent March of Dimes benefit premiere of Warners' "The Spirit Of St. Louis," Radio City Music Hall, New York, were, left to right: Mr. and Mrs. Roy Haines, Warners general sales manager, and Mr. and Mrs. Jules Lapidus, eastern and Canadian division sales manager; Bernard R. Goodman, Warners home office executive; Mrs. Goodman; Charles Hacker, assistant to Russell V. Downing, president and



managing director, Radio City Music Hall; Virginia Martin; and T. J. Martin, Warners treasurer; Robert S. Taplinger, Warners vice-president and director of advertising and publicity; Ernest Frost, executive director, New York division, March of Dimes, receiving check for \$35,000 from Frank Pace, Jr., vice-president, General Dynamics, and chairman of the committee for the benefit; and Downing.

for only short periods. However, we picked our time of day and spotted them where they would gather the biggest crowds available.

Continuing on the street bally idea, was the use of a miniature stagecoach and six-pony hitch, in which the public was invited to ride to the theatre and see the film. The newspaper critics were also brought to the theatre in the coach at review time.

Another important idea in our bally campaign was in the form of a terrific TV program. Since you can't beat TV, we joined them, and got right into the living rooms for free. We prevailed upon a local television show's producer to have a pretty girl vocalist croon to Gable's picture, a la Judy Garland singing "You Made Me Love You, I Didn't Want To Do It." Patty Hammond, the Jim DeLine show's vocalist, did the stunt for us, and it garnered considerable attention.

We further prevailed upon the TV station to film a couple of teen-agers on a movie date. Of course, the movie was "A King And Four Queens." This film was played back the following day on the regular Jim DeLine program.

Prior to the outdoor bally was a huge lobby setpiece tied up with the Christmas holiday season, having Santa Claus bringing Gable to the girls for Christmas. (This can be worked for other occasions, such as Valentine's Day, etc.)

Lately we have been experimenting, using life-size cutouts not on top of the marquee, but flat up against the illuminated glass of our Adler letter marquee signs. In this case, we had a six foot, two-gun Gable on either side of our huge front marquee.

## MOTION PICTURE EXHIBITOR

— AWARDS —

**\$100<sup>00</sup> Per Week**

**TO THE WINNER**

OF

**SHOWMANSHIP SWEEPSTAKES**

**YOU, TOO, CAN COLLECT!**

**SEND YOUR ENTRY IN NOW!**

## RUNNER-UP NUMBER 3 YEAR 'ROUND SHOW WINDOW

Submitted by Ed Farner  
Ryers, Corpus Christi, Texas  
900 seats • 70 cents top admission  
General neighborhood patronage.

Several years ago we built our own display window just outside the theatre foyer. The first cost has been the only cost; and it has been a gold mine for exploitation.

Every theatre has three bargaining points, the screen, lobby and passes. This gives us more and makes promotion at least 25 per cent easier.

Besides using the window to promote pictures, it has hundreds of uses some of which are briefly listed here.

On pictures with merchandise tieups, we trade window space in down-town department stores. We use it to promote our concession, to display give-aways, and to promote merchant's good will.

On special occasions we put in windows for civic clubs or committees or school projects such as Clean-up Week, Public School Week, and for charity drives such as polio, crippled children's hospital, etc.

Recently, with merchant's cooperation, we put in a display congratulating the Naval Air Station here on their anniversary. We received much newspaper and radio publicity on public interest displays.

Later, the Marine Reserves asked up to display equipment in connection with a Marine picture and a recruiting drive. Such things as this get publicity and bring in crowds.

We average 30 or 40 displays a year and are finding new uses for the show window every day. As a good will builder and exploitation medium it is certainly tops and we have found it to be well worth the initial investment.

## RUNNER-UP NUMBER 4 AUTOMOBILE GIVE-AWAY

Submitted by James English  
Muse, Perry, Ga.  
600 seats • 75 cents top admission  
General patronage.

I recently contacted an automobile dealer and made arrangements with him

## Sarno Joins Jacobs

NEW YORK—James Sarno joins the Arthur P. Jacobs Co., Inc., as vice-president in charge of west coast operations, it was announced last week by Jacobs.

In the new operation, Sarno will also coordinate activities between the west coast, New York, London, Paris, and Rome offices of the Jacobs Company.

Sarno, veteran of over 20 years in the motion picture industry, was associated with Paramount's publicity department for 16 years, heading up national magazine and photographic departments. He was also with MGM for five years.

to give away a 1949 Austin that he had on his used car lot. He estimated the value of the car at \$250; and I convinced him that I could give him \$400 worth of advertising for the car.

I explained that I would run a screen ad for two weeks stating that his motor company was giving away a car free at the theatre, and I would distribute 50 window cards and 2,000 heralds advertising the event. I would also have ads in the newspaper the two weeks before the give-away, and radio advertisements with each spot that the theatre carried for two weeks before the give-away.

He was enthused over the idea, had the car painted a bright red so that it would attract more attention. I used water colors to paint on the car when and where it was going to be given away, and the name of the motor company giving it away.

The car was driven around town during the day, and parked in front of the theatre during shows.

Tickets were printed for the motor company and the theatre to be given to customers the two weeks before the give-away. The dealer also has a filling station adjoining his used car lot and he gave away tickets there also. He was very pleased with his station business, as people who had never traded with him before did so to get the tickets (chances) on the car.

Business improved at the theatre box-office for the two week period also; and the night of the give-away was a sell out with some people standing.

The dealer was so pleased that he told me he would like to repeat the give-away in the near future. The cost to the theatre was approximately \$60.



## Canada

### Odeon Exec Sees End To Pre-Xmas Slump

TORONTO—A leading theatre executive, speaking from his company's experience, suggests better pictures be booked in the pre-Christmas season. Frank Fisher, general manager, Odeon Theatres (Canada) Ltd., said the usual recession expected last Christmas didn't materialize. Instead of booking the slough and accumulated pictures at that time of year, top-grade films were placed on the screen.

"It's better to collect money during those periods when you are screening pictures in order to talk up a picture than screening the film by invitation," Fisher said.

Fisher said that formerly when bad weather came on, people stayed in to watch TV. Now they went out to the movies. And although the theatre companies pay more money for their films, they are getting better pictures.

Fisher said he had a "bullish attitude" towards business. Odeon still intends booking live shows in its houses. The experiment thus far has been quite successful, said Fisher, but there "is a shortage of live talent . . . although there are rock 'n' roll shows . . . these have had their day." The small towns are particularly anxious to see live talent, said Fisher, "and our company is alive to any possibilities there."

### Canadian Comments

Business is better for theatres across the country, but the general profit picture is down. Theatre associations across the country are preparing or have prepared briefs for submission to their local legislatures. These briefs seek a reduction in the amusement tax, though not abolishment. The briefs take their cue from U. S. legislation where there are exemptions on tickets up to 90 cents. One industry spokesman said that in general the provinces receive more revenue from other entertainment fields than they do from theatres.

Truro, N. S., has long needed a swimming pool for the community's youngsters. The need is to be filled this summer by the Bel-Air Drive-In, operated by Roy D. Robertson. The pool, costing between \$30,000 and \$50,000, will have landscaped grounds for sun-bathing, plate glass panel slides, spacious showers, and locker rooms and bleachers, as well as a regulation diving tower.

An optimistic note was set by Gordon Lightstone, Canadian general manager, Paramount Film Service Ltd., in an address before a national sales and merchandising meeting of the company's branch managers and salesmen. The meeting was on sales discussions of "War And Peace" and "The Ten Commandments," as well as release and promotion plans for 1957 product. Winston Barron, who accompanied Lightstone to Philadelphia, where Paramount held a national sales meeting, spoke on marketing and merchandising.

Gold cufflinks bearing the Barker's head were presented to the past chief barkers of Variety Club at a recent meeting of the Toronto Tent. Recipients were John

## The International Scene . . . . .



Emile Flamme, right, Columbia manager in Belgium, recently accepted the Grand Prix of the Film Critics Association for "Picnic" from Oliver Delville, president of the group, in Brussels. Film was voted the best picture in Belgium in 1956.

J. Fitzgibbons, Sr., Rube Bolstad, Jack Chisholm, Morris Stein, Harry Mandell, and David Griesdorf.

A Canadian office has been set up by Associated Artists Productions with Garfield Cass, former manager of the Toronto branch of Metro-Goldwyn-Mayer Pictures of Canada, Ltd., as vice-president and general manager. The company will operate temporarily at 15½ King Street West, Toronto, and will move later to the new Board of Trade Building. George R. Gardiner, president and a director, has resigned from the company. Chairman of the board and vice-president of Associated Artists Productions are, respectively, Louis Chesler and Maxwell Goldhar, both of Toronto. No successor to Cass has been named by MGM, but special sales representative will be A. Gottfried, formerly in charge of the Indonesian office and now in Bangkok, Thailand. He will arrive in April to take up his duties under Hillis Cass, general sales manager.

The 1957 Academy Award Sweepstakes in Canada has rolled into high gear under H.C.D. (Dick) Main, national coordinator. Five Oldsmobile automobiles, one each for British Columbia, the Prairie Provinces, Ontario, Quebec, and the Maritimes, will be grand prizes in the Canadian contest. District coordinators are, British Columbia, Owen Bird, West Coast Booking Association, Vancouver; Alberta, Ralph Micheltree, Capitol, Calgary; Saskatchewan, J. Duane McKenzie, Orpheum, Estevan; Manitoba, Harold Bishop, Capitol, Winnipeg; Quebec, Tom Cleary, Consolidated Theatres Ltd., Montreal; Maritimes, Leslie Sprague, Gaiety, Lancaster. N. B. Main is handling Ontario as well as acting as national coordinator. In addition to the 12 categories being listed on the ballots, in conformity to the request by the Academy of Motion Picture Arts and Sciences, a 13th question will be carried on British films.

**CINE CHATTER:** Myer Axler, Twentieth Century Theatres Ltd., is heading the film division section of the United Jewish Appeal for Toronto. . . . Harry J. Allen, Cardinal Films Limited, was hospitalized. . . . J. J. Fitzgibbons, president and managing director, Famous Players Canadian Corporation, was ordered by

his doctors to take it easy after he was confined to St. Michael's Hospital, Toronto, for his recurring heart ailment. . . . Toronto daily newspapers are talking about Sunday editions, thus giving film distributors considerable space to boost their product. . . . Kenneth Winckles, Rank Organization Ltd., England, was a visitor to the Toronto offices. . . . Nate J. Blumberg, Jr., was guest of honor at a luncheon given by United Artists in his honor to promote his film-making activities among the Toronto columnists and trade press. . . . B. V. McCrimmon, 65, vice-president of Loew's Theatres, Ltd., Toronto, a distinguished member of the Ontario Bar, died. A member of the Variety Club, he was senior member of the legal firm, Tilley, Carson, McCrimmon and Wedd. . . . Ginger Rogers was to visit Toronto to publicize her latest film, "Oh Men! Oh Women!" She was to make an appearance on Canadian TV to help promote the film. . . . Daniel F. Pierce, 76, died in Toronto. He was best known as the manager of the old Star, a burlesque house in the city, which became a legitimate operation in the 30's. . . . A first-run day-and-date setup is being arranged for four houses in Winnipeg by Famous Players. It will include the Palace, Plaza, Grand, and Tivoli. More may be added later. . . . Len Bishop, manager, Hollywood, Toronto, was among the panelists discussing fashions at Simpson's Home-maker Show. Bishop also made an appearance on CKEY to be interviewed on show business in general. . . . A modern 35mm. theatre for Manitouwadge, Ont., home of Geco and Wilroy mines, was announced by Theatre Holding Corporation. The 400-seat house, to include several stores, is expected to be ready for opening by next September. A 16mm. theatre is presently operated in the town by Theatre Holding Corporation, an affiliate of Famous Players Canadian Corporation. . . . A new theatre, to be known as the Colville, is under construction at Colville, Sask., for owner W. Dilladaugh, with opening expected in the spring. . . . Bestowal of the distinction of Knight of Grace by the Roman Catholic Order of Malta at the University of Ottawa was made on J. J. Fitzgibbons, president and managing director, Famous Players Canadian Corporation. . . . Toronto-born Alan Field, former official of the National Film Board, was appointed director of the Canadian Government Travel Bureau. . . . Ben Smith, MOTION PICTURE EXHIBITOR territorial representative for many years, celebrated his 65th birthday recently. He plans to move back to Albany, N. Y., by May 1. . . . Sam Karby, owner, Lux, Meadow Lake, Sask., has acquired the opposition, the Midway, and rented it to other interests. . . . Six films were placed in the "Adult" category by the Ontario Board of Censors during the month of January. . . . Patrick Hogan, described as Mr. Newfoundland, was presented with a portable typewriter and an inscribed desk set by his friends at a testimonial dinner given him in Saint John's.

—HARRY ALLEN, JR.



# NEWS OF THE TERRITORIES . . .

## Two Antitrust Suits Settled Out Of Court

BOSTON—Two antitrust cases pending in U. S. District Court here have been settled out of court, although the amount of the settlements was not disclosed.

In the first case, that of the Victoria, Greenfield, Mass., the owner, Herbert Brown, had claimed \$2 million damages against nine major film companies. An agreement has been reached with the distributors, but the suit is still pending against the defendant exhibitors, Western Massachusetts Theatres and the Shea circuit. This part of the suit is to be tried at a later date. The case was originally filed in October, 1952. Brown claimed denial of first run product, excessive clearances, admission price fixing, block booking, and various discriminations against him.

The second suit, filed in July, 1949, for damages of \$200,000 by William Deitch and Pauline Goldberg involves the Weymouth, Weymouth, Mass. Defendants are nine majors, Monogram, American Theatres Corporation, New England Theatres, Inc., M and P Theatres, RKO Theatres, Loew's Boston Theatres, Publix Netoco Theatres, and Keith Massachusetts Theatres. Unreasonable clearances, block booking, and various discriminations against the plaintiffs were charged. An out of court settlement was made in full and the action in this case has been dismissed by agreement. In both suits, attorneys for the plaintiffs were George S. Ryan and W. Bradley Ryan, Boston; for the defendants, Robert W. Meserve and John Hally, of Nutter, McClennen, and Fish, Boston.

### Boston

Jack O'Halloran, manager, Lockwood and Gordon's Braintree, Braintree, Mass., was elected president, Braintree Merchants Association, at a dinner for 100 members in the Allison House there. He was told that he won the election because of the efficient and dignified manner in which he conducts the theatre operation. . . . The engagement has been announced of Leslie Harriet Bendslev, daughter of W. Leslie Bendslev, owner, Community Playhouse, Wellesley Hills, Mass., to T. Guy Spencer, Jr., of Oklahoma City. . . . Otto Ebert, former RKO branch manager, has accepted the position of eastern sales representative, Miracle Equipment Company, Grinnell, Ia., dealers in playground equipment for drive-ins. . . . Al

## Ticket Tax Slash Proposed In Albany

ALBANY—The Callahan-Periconi bill, exempting from the New York City five per cent admission tax, those theatre tickets sold at 99 cents or less, was introduced in the Legislature because its sponsor, Parnell J. T. Callahan, Bronx Republican, had made a campaign promise that he would try to relieve large families of moderate means, patronizing neighborhood film houses, from the municipal levy.

Glaubinger, United Artists branch manager, and Welden Waters, 20th-Fox branch manager, were honored at an industry luncheon in the Hotel Bradford, sponsored by the Variety Club of New England. The committee comprised Harry Segal, Joe Gins, Al Levy, Joe Mansfield, Joe Cohen, John Peckos, Bucky Harris, Carl Goldman, and Harvey Appell.

William T. Powell has resigned as public relations head, Smith Management Company, and has moved to Daytona Beach, Fla., where he and his son, Bill, Jr., are operating the Number One Drive-In, South Daytona. . . . Judson Parker has resigned as branch manager, Republic, to join Embassy Pictures as sales manager, it has been announced by Joseph E. Levine, president. He assumes his new post on March 11. The Embassy staff now includes Levine, president; Joe Wolf, branch manager; Parker sales manager; Jack McCarthy, salesman; George Kraska, publicity chief; and Harold Levin, head booker. . . . The Route 133 Drive-In, Georgetown, Mass., built in 1956 by Adam Rizzo and associates, has been taken over by the Rifkin circuit, the ninth ozoner under the Rifkin banner.

PROVIDENCE, R. I., NEWS—Albert J. Siner, Strand manager, was receiving condolences on the sudden death of his father. . . . Tab Hunter recently paid a surprise visit for Warners, publicizing "The Spirit Of St. Louis." Word must have leaked out, for he was met at the airport

## New England Drive-In Operators To Meet March 19

BOSTON—New England Drive-In Theatres Association will hold a day-long meeting on March 19 in the Hotel Bradford. Film clinics will be held in the morning, with panelists Arthur Howard, Al Daytz, Julian Rifkin, Melvin Safner, and others present for discussions on trade practices, availabilities, buying and booking, and other matters.

In the afternoon, there will be concessions clinics. Panelists will include Philip Lowe, Nat Buchman, Mel Wintman, John Fitzgerald, and others to discuss new equipment for increased efficiency, new food products, playgrounds, prices, merchandising aids, and the like. All drive-in owners in the territory are invited.

by swarms of fans. . . . PTA organizations and other child welfare groups have charged that neither WJAR-TV nor WPRO-TV, this state's only television stations, give proper consideration to children in arranging programs. They urge that immediate steps be taken to rectify the situation. Officials of both video outlets deny that tasteful child programs are lacking, but studies of their schedules reveal that some grounds do exist for complaint.

## Buffalo

Edward Miller, Paramount manager, was married to Alice B. Brooks. . . . Arthur Rose, Buena Vista branch manager, is recuperating in Florida following surgery here. . . . Marvin Jacobs, chairman of various Variety Club charity drives, was awarded a Brotherhood Sportsmanship Award in recognition of his charitable activities. . . . The Schine defendants and the Government have filed briefs with Federal Judge Harold P. Burke with arguments for and against a new trial. There was no indication when a decision would be made. . . . Lester Pollock, Loew's manager, Rochester, N. Y., recently put on a Saturday morning Walt Disney cartoon show of 20 entries. . . . Variety Club chief barker Harold Bennett appointed Murray Whiteman to the Brotherhood-in-Variety committee chairmanship; Sam Geffen, entertainment; Jack Mundstuk, finance; George H. Mackenna, house; Dave Miller, membership; and Marvin Gross, special events.

## Charlotte

Bernard Jacon, New York distributor, was in to call on exhibitors. . . . Bob Saxton, former RKO booker, joined the Metropolitan Life Insurance Company in Atlanta. . . . Jerry Helms, Paramount booker, resigned to enter another industry. . . . Columbia salesman J. D. Murphy was on the sick list. . . . Ben Allen took over the State, Greensboro, N. C., from Consolidated Theatres. Allen also operates the Victory there. . . . Bob Wilburn, Sunset Drive-In, Buffalo, S. C., purchased Car-Vuers, devices for clearing windshields when it is raining. . . . Mrs. Jerry Wisdor and Mrs. Ann Rivenbark, Paramount, resigned to become mothers. . . . Hank Hearn, who formerly operated Exhibitors Service here, was a visitor from Jacksonville, where he now operates. . . . The Forsyth County Commissioners at Winston-Salem, N. C., asked the North Carolina Legislature to set the same Sunday movie hours outside Winston-Salem as the City Board of Aldermen recently set for movie houses inside the city limits.

## Chicago

The Garrick will be reopened by B and K in April. Leased for several years as a TV studio, it will present first-runs. . . . Mr. and Mrs. B. L. Pannell bought the Home, Oblong, Ill., from the Price estate. . . . Les Stepner, Evans-ton, Ill., added additional parking space. The latest in CinemaScope and new seats has been installed in the theatre. . . . Producer Jules Pfeiffer dropped his \$100,000 suit against the Chicago Tribune and Claudia Cassidy, its drama critic, when the defendants agreed to pay court costs. Pfeiffer had charged libelous comments on his "Anniversary Waltz."



**FILMACK**  
produces the best in  
**SPECIAL TRAILERS**  
in the fastest time.  
*Try us on your next  
special trailer order*

CHICAGO, ILL.      NEW YORK, N.Y.  
1327 S. Wabash      630 Ninth Ave.



## Film Exchange and Dealer Listing for the CINCINNATI FILM TERRITORY

**A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals**

### • Film Distributors

#### **ALLIED ARTISTS, 1632 W. Central Parkway—Parkway 1-0179**

Br. Mgr.: Milton Gurian. Office Mgr. and Booker: William Poppe. Sales: E. C. Nagel, Harold Hofert. Cashier: Marie Klag. Emerg. Phone: Poppe, Highland 1-8459.

#### **BOXOFFICE, 1714 Logan St.—Parkway 1-6773**

Mgr.: Allan S. Moritz.

#### **BUENA VISTA (DISNEY), 1716 Logan St.—Cherry 1-1311**

Sales: Lee J. Heidingsfeld. Emerg. Phone: SYcamore 1-9413.

#### **COLUMBIA, 1632 W. Central Parkway—Cherry 1-6883**

Br. Mgr.: Philip Fox. Sls. Mgr.: Morton Perlman. Office Mgr.: Ross Spencer. Sales: Harold Rullman, William Stanforth, Charles Palmer. Bookers: Carl Weinberg, James Levendusky, Robert Laws. Cashier: Genia Gronotte. Field Exp.: Ray Nimo. Emerg. Phone: Spencer, LOcust 1-7153.

#### **D.C.A., 1714 Logan St.—Cherry 1-3580**

Br. Mgr.: Murray Baker. Office Mgr.: William Garner. Emerg. Phone: Garner, REdwood 1-2141.

#### **METRO-GOLDWYN-MAYER, 1625 W. Central Parkway—Cherry 1-3557**

Br. Mgr.: E. M. Booth. Sls. Mgr.: Harry Sheeran. Office Mgr.: E. M. Berger. Sales: Carl Gentzel, Tom Farrel, Richard Wilson. Bookers: Carl Weinberg, James Levendusky, Nate Mutnick. Cashier: Florence Hermann. Field Exp.: J. E. Watson. Emerg. Phone: Berger, MONTana 1-3424.

#### **PARAMOUNT, 1632 W. Central Parkway—Cherry 1-6150**

Br. Mgr.: E. C. DeBerry. Sls. Mgr.: William A. Meier. Office Mgr. and Head Booker: James Brunetti. Sales: Vincent Kramer, J. E. Kirschbaum, Sam Haber. Bookers: Lillian Ahern, Don Benning, Morris Hall. Cashier: Louise Vinson. Field Exp.: Ralph Buring. Emerg. Phone: Brunetti, BEachmont 1-8242.

#### **REALART, 1632 W. Central Parkway—Main 1-4852, Dunbar 1-4908**

Br. Mgr.: Jay Goldberg. Office Mgr.: Selma Blachschleger. Sales: J. W. Goldberg. Booker: Donald R. Duff. Cashier: Ruth Herman. Emerg. Phone: Duff, JEFFerson 1-1693.

#### **REPUBLIC, 1632 W. Central Parkway—Cherry 1-3021**

Br. Mgr.: George H. Kirby. Sales: James Baker. Booker: Mildred Post. Cashier: Marlyan Steinert. Emerg. Phone: Kirby, BEachmont 1-8952.

#### **SCREEN CLASSICS, 1632 W. Central Parkway—Cherry 1-3671**

Br. Mgr.: Edward Salzberg. Office Mgr. and Booker: Marie Donelson. Emerg. Phone: Donelson, GRandview 1-7323.

#### **20TH CENTURY-FOX, 1638 W. Central Parkway—Cherry 1-6460**

Br. Mgr.: Robert A. McNabb. Sls. Mgr.: Bennett Goldstein. Office Mgr.: Tony Knowlman. Sales: Ray Russo, Thomas Morris, Lou Korte. Bookers: James Neff, John Kallmeyer, Walter Mergenthal. Cashier: Joseph Saladin. Emerg. Phone: Knowlman, JACKson 1-9889.

#### **UNITED ARTISTS, 1632 W. Central Parkway—Cherry 1-1546**

Br. Mgr.: Jack Finberg. Office Mgr.: Gus Boudot. Sales: Ross Williams, Mitchell Blachschleger, Charles Schroeder, James Curran. Bookers: Wilbur Hetherington, Howard Fromann. Cashier: Rena Schroeder. Emerg. Phone: Boudot, MONTana 1-5066.

#### **UNIVERSAL-INTERNATIONAL, 1628 W. Central Parkway—Garfield 1-3820**

Br. Mgr.: Frank Schriber. Sls. and Office Mgr.: Albert Kolkmeier. Sales: James Doyle, William Appel, Robert Doppes, William Brower. Bookers: James Quigley, William Mink, Ben Hathaway. Cashier: Edith Hedger. Emerg. Phone: Kolkmeier, SYcamore 1-5197.

#### **WARNER BROS., 1600 W. Central Parkway—Cherry 1-6824**

Br. Mgr.: James S. Abrose. Sls. Mgr.: John P. Eifert. Office Mgr.: George J. Daumeyer. Sales: Robert Burns, Ralph Sayler, Myron Klein. Head Booker: William Burns. Bookers: Ann Keck, Eleanor Inkrot. Cashier: Helen Winkler. Field Exp.: Irving Tombach. Emerg. Phone: Daumeyer, JACKson 1-1279.

### • Supply Dealers

#### **MIDWEST THEATRE SUPPLY, 1638 W. Central Parkway—Cherry 1-7724**

#### **NATIONAL THEATRE SUPPLY, 1637 W. Central Parkway—Main 1-6580**

### • Screen Trailers

#### **NATIONAL SCREEN SERVICE, 1637 W. Central Parkway—Main 1-8900**

Br. Mgr.: William Bein.

### • Signs, Advertising and Printing

#### **THE HENNEGAN CO., 311 Genesee St.—Cherry 1-4752**

#### **NATIONAL SCREEN SERVICE, 1637 W. Central Parkway—Main 1-8900**

#### **STROBRIDGE LITHOGRAPHING CO., 4530 Montgomery Ave.—Jefferson 1-1400**

### • Film Delivery Services

#### **FILM SERVICE CO., 1717 Logan St.—Cherry 1-5986**

Emerg. Phone: EAsT 1-1449

#### **STATES FILM SERVICE, 1716 Logan St.—Cherry 1-1311**

Emerg. Phone: CHerry 1-1468

### • Service Companies

#### **ALTEC SERVICE CO., 1635 W. Central Parkway—Garfield 1-2165**

#### **RCA SERVICE CO., 3735 Spaeth St.—Mulberry 1-5950**

**A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR**



Part of the big parade heralding the recent three-theatre world premiere of U-I's "Battle Hymn," Ohio, Colony, and Putnam, Marietta, Ohio, is shown above. The affair was also a homecoming celebration to Colonel Dan Hess, whose story is told in the picture.

He also said boxoffice dropped from \$5,700 on the opening night to \$166 the second night, following publication of the critic's review. . . . The Phil-Kron Drive-In, Bloomington, Ill., installed a cafeteria operation.

### Cincinnati

Voting for Academy Award winners is being sponsored locally by Cincinnati Motion Picture Theatres, Inc., and the Times-Star, afternoon newspaper. About 60 houses and drive-ins are participating, with prizes including \$1,500 cash, merchandise, and season passes. . . . A new film was shown members of the Variety Club in the Palace screening room, followed by a buffet supper in the Hotel Metropole clubrooms. . . . Crews of Midwest Theatre Supply were cleaning and repairing equipment at the New Drive-In, Pikesville, Ky., Les Childers, owner, and the Grandview Drive-In, Hazard, Ky., Gene Combes, owner. Both ozoners sustained severe damage in recent floods. . . . Managers of Chakeres Circuit drive-ins held a one-day meeting in the Springfield, O., headquarters. Annual Washington's Birthday cartoon and western films for youngsters were screened in all Chakeres houses. . . . Ruffino Ferraza, father of Carl Ferraza, manager, downtown Keith, died in Cleveland. . . . Tom Farrell, MGM West Virginia salesman, married Edna Munson.

**COLUMBUS, O., NEWS**—Sixty business and civic leaders and the CIO Council declared support of an ordinance passed by the City Council which establishes Daylight Saving Time here. Incomplete returns in a poll conducted by the Columbus Citizen showed 699 against and 559 in favor. . . . Manager Robert Sokol, Loew's Broad, was host at an invi-

**Watch for them!**

**NEXT!**

**New Orleans Territory**

Issue of March 13

**Portland, Ore. Territory**

Issue of March 20

**Save them!**



## Sachs Named To Head Lone Star Theatres

DALLAS—Harry Sachs has been elected president, Lone Star Theatres, Inc., and Bordertown Theatres, Inc. Also elected a member of the board of directors, Sachs will assume active management of the two circuits' 35 drive-ins and four conventional theatres in Texas, located at Dallas, Brownsville, El Paso, Fort Worth, Houston, Pasadena, San Antonio, and Waco, by March 16. The headquarters of the circuit is scheduled to remain here, according to Sachs.

Gerald Mann is board chairman and is legal counsel for the Clint W. Murchison interests, which recently financed purchase of the Claude Ezell circuit. The old management is being replaced with a new one, except for Brandon Doaks, film buyer and booker.

Sachs has been general manager of the I. B. Adelman circuit since 1946. Previously, he was with the Interstate booking and buying department for 10 years.

tational preview of Cecil B. De Mille's "The Ten Commandments." . . . Walter Kessler, manager, Loew's Ohio, was named an honorary member, Columbus Fire Department, and presented with a gold badge by Chief Walter Strickfaden for his services in the annual Firefighters' Ball.

## Cleveland

James J. Barton of Cleveland attended the hearing of the trustees of West Richfield, O., on his request for rezoning property there for a 1,000-car drive-in. The residents who attended the hearing were vigorous in their opposition to the project even though the county stands to benefit. It was agreed to announce a decision by March 4. . . . Jack Lewis, former RKO salesman who has been assisting Jack Silverthorne, Hippodrome, now is managing the Keith 105th Street, also operated by Silverthorne. . . . For the seventh consecutive year, Robert Bial, Arkay Sign and Display Company, was appointed Red Cross chairman for the Film Building. . . . All exchanges were closed on Washington's Birthday. . . . Mark Goldman, IFE district manager until the closing of the local office, returned from an extended visit in Florida, where he convalesced from an illness of several months.

Variety Club officially moved into its new quarters in the Tudor Arms Hotel when a housewarming party was held. Taking bows were Marshall Fine, chief barker, for engineering the move from the Hollenden Hotel, and Leroy Kendis for decorating. Big event of the evening was the cutting of a huge cake marking the 45th wedding anniversary of 20th-Fox branch manager I. J. Schmertz and Mrs. Schmertz. . . . Fred Holzworth, manager, Beach Cliff, was a temporary Lake-wood Hospital patient.

## Dallas

LeRoy Ramsey is the newest addition to the boxoffice, Melba, where "Seven Wonders Of The World" is currently being shown. . . . Colonel H. A. Cole, board chairman, Allied Theatre Owners of Texas, has moved his offices to the Mc-

## Lubbock Circuit Organized; Takes Over Two Companies

LUBBOCK, TEX.—Lubbock Theatres has been organized and has taken over the management of the Smith Theatres and the Lindsey Theatres, under an operating agreement. Although no physical assets changed hands, the interests of the two theatre groups were merged into a single operating unit and owners of the two circuits share alike in the business arrangements.

J. B. Rhea, who has been manager of Lindsey Theatres here for the past eight years, was named Lubbock general manager and Preston Smith chairman of the board.

London Building, 2008 Jackson Street. . . . Kenneth D. Wingo, field liaison representative between the Motion Picture Research Council and the theatres, is performing Council services in Dallas currently, conferring with exhibitors and conducting equipment inspections. . . . Harvey Bretel, projectionist, Melba, became the father of a son. . . . Luke White has been named manager, Grove, operated by the Phil Isley Circuit. White replaces Dan Hulse. . . . Alec Barr has been named manager, Interstate's Inwood, while Tony Todora goes to the Village. . . . Karl Hoblitzelle, president, Interstate Circuit, has been awarded the Distinguished Civic Service Award by the Greater Dallas Planning Council, "in recognition of long and distinguished service in the building of a Greater Dallas." . . . The Columbia exchange set up a Salk vaccine clinic for every employee who wished to take the shots and also extended an invitation to the neighboring Warners employees.

E. K. Dalton, head booker, and Adeline Franklin, cashier, are the only two to be retained temporarily on the payroll to liquidate RKO's interests here before Universal assumes bookings on a percentage basis. . . . Sol M. Sacks, RKO district manager and a 30-year employee in the distribution end, has accepted a post as branch manager, Allied Artists, succeeding E. W. Finch, who resigned. . . . Funeral services were held for R. D. Yowell, 46, a theatre manager and booking agent, who died in the Lisbon Veterans Hospital. He had been suffering from a heart condition. He had been general manager of the Airway, Peak, Grove, and Urban. Recently, he was a booking agent, Tower Pictures.

## Denver

Al Kolitz, former RKO district manager, has been made district manager, J. Arthur Rank Organization. Offices will be set up here and Krolitz will have charge of Denver, Salt Lake City, Omaha, Des Moines, and Kansas City. . . . Pauline Martin, former secretary to Bill Robson, RKO branch manager, will go along with him to his new post as branch manager, Distributors Corporation of America. . . . C. U. Yaeger, Atlas Theatres president, spent two weeks here conferring with Dave Davis, general manager, en route from Florida to California. . . . Ralph Clark, United Artists district manager, was in for a sales meeting with W. W. McKendrick, Salt Lake City branch manager; M. R. Austin, Denver branch man-

ager; Gordon Pearce, local office manager; and William Sombar, Earl Peterson, and Jayme O'Malin, salesmen here.

Hal Fuller, owner, Dimension Pictures exchanges here and Salt Lake City, was in from Salt Lake headquarters. Fuller was busy dividing his office into two parts, one of which will be occupied by Distributors Corporation of America. . . . George Gaughan, buyer and booker, Cooper Foundation Theatres, Lincoln, Neb., was in to confer with branch managers. Before returning to Lincoln, Gaughan went to Greeley, Colo., to inspect progress on the new 1,000-seat Colorado being built there. It is scheduled for a May opening. . . . Roy Brewer, in charge of branch operations, Allied Artists, was in to confer with Jack Felix, branch manager.

## Des Moines

Warners announced it will merge the Omaha branch with the Des Moines office. Frank Hannon, Omaha branch manager, will remain there as a representative, covering Nebraska and parts of western Iowa. . . . Miss Florence Veak has purchased the Rialto, Villisca, Ia., from Oky Goodman, Oskaloosa, Ia. Miss Veak has managed the house since July, 1954, and announced she will offer one change each week, operating Saturday, Sunday, and Monday. . . . The Realart exchange was damaged extensively by a fire that destroyed an adjoining club. . . . John Waller, owner, Lyric, Osceola, Ia., died recently in the Clarke County Hospital. He was 79 years old and a pioneer in the industry in his community. . . . The Avon, Dubuque, Ia., built in 1908 as the Princess, will be torn down next month to make way for a department store. . . . W. F. Horstman is re-opening the Princess, Odebolt, Ia. . . . The De Lux, Kingsley, Ia., also is re-opening. . . . Jim Hemengway has been named assistant booker, Columbia, replacing Martin Hoberman.

## Houston

Roy Rogers, Dale Evans, Trigger, and the Sons of the Pioneers were here to headline the show at the Houston Fat Stock Show and Rodeo at the Sam Houston Coliseum. . . . Bob Bowers, Allied Artists, has been made branch manager, Jacksonville. Prior to joining Allied Artists, Bowers with with MGM and then Warners. He was in Memphis and then Dallas prior to coming to Houston. . . . Jane Russell was in to start a membership drive for the Harris County chapter of WAIF. With her were David Brian and Edyth Lynch. . . . Jack Farr, Trail Drive-In, has been selected by the Texas Drive-In Theatre Association to find a manufacturer who can produce a plastic that can be applied to present screens with adhesive. The average theatre screen is 92 by 40 feet, and there are 7,000 theatres that need this item, said Farr. It was hoped to find such a material in time to present it to the Association's convention in Dallas.

## Jacksonville

Two veteran projectionists, Clarence Fiske, Atlantic Drive-In, and Bill Griffin, Arcade, were hospitalized with serious illnesses. . . . Horace Denning, district supervisor, Dixie Drive-Ins, announced

(Continued on page 23)



# CANDYDLY SPEAKING

GETTING THE maximum amount of extra profits from a theatre's refreshment stand requires more than good equipment and quality merchandise. It is mandatory that every effort be made to promote and draw attention to the stand.

ONE OF THE most obvious, and yet one of the most potent promotional tools, is the calendar. Dressing up the stand for the major holidays in a bright and appealing manner can provide just the necessary spark to whet the appetite of the patron who has gotten in the habit of by-passing the refreshment bar.

ALONG THE SAME line, the themes of the pictures being played very often lend themselves to an eye-appealing decorative treatment. There may be holidays and other special events which are of particular importance to patrons of your theatre, although they may not be considered of major concern to other groups. This can be particularly effective because it brings in the local angle which is ever so important.

AN EXAMPLE of what can be done presents itself this week, which sees the start of Lent for hundreds of thousands of people in this country. The alert theatreman will see to it that he caters to the dietary requirements of this period. Drive-ins in particular can cash in during the Lenten period by playing up such items as shrimp rolls, fish sticks and other meatless items. The use of point of sale displays, special posters and announcements can result not only in an increase in concession business during a time when it might be expected to fall off, but if the promotion is handled with taste and intelligence, it can also pay off in the good will that can be obtained.

THE POSSIBILITIES and variations that can be developed around calendar promotions are limited only by the imagination and resourcefulness of the exhibitor. In most cases it is possible to obtain reams of material and information about any particular holiday or special "week," and at little or no cost.

TAKE A LOOK at your calendar. It might turn out to be something of a treasure map if you follow the clues.

—ARNOLD FARBER.

This refreshment stand is well equipped, carries a wide assortment of merchandise and is pleasant in appearance. However, dressing it up with seasonal decorations can help give business a lift.



Cooperating with THE COUNCIL ON CANDY OF THE NATIONAL CONFECTIONERS' ASSOCIATION

## Popcorn Is A Nutritious Food

Cooperating with the  
NATIONAL ASSOCIATION OF  
CONCESSIONAIRES

Dedicated to serving the popcorn  
and concession industries.

# EXTRA PROFITS





# Who else?

Only The Coca-Cola Company . . . helps build your box office and refreshment profits with advertising like this—

- Illustration graphically promotes purchases of Coke and popcorn.

- Text suggests the quality of your films, the hospitality of your refreshment service.

Purpose: more friends for your theatre, more profits for you.



Your own good taste selects the movie . . .  
the good taste of Coca-Cola adds to the enjoyment . . .

*When you're out for fun, have a Coke . . . for the special  
pleasure of the best-loved sparkling drink in all the world.*



SIGN OF GOOD TASTE



SIGN OF GOOD TASTE

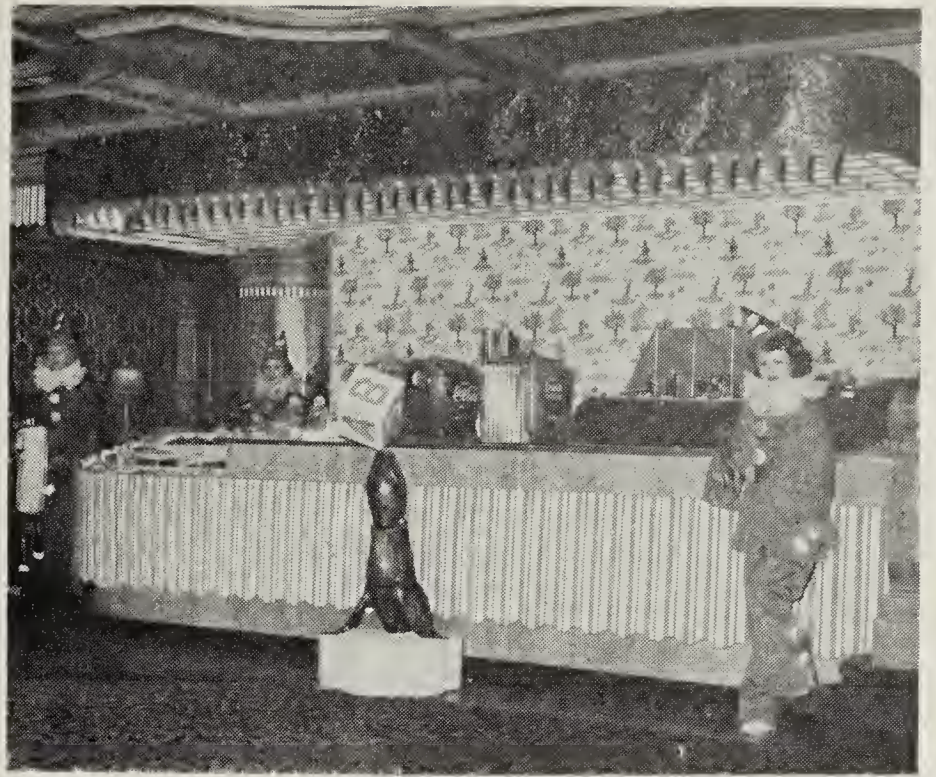
**FULL-PAGE, FULL-COLOR AD IN YOUR SUNDAY PAPER DURING MARCH**  
In "This Week," "American Weekly" and 25 independents, reaching more than 58 million readers, this advertisement will attract thousands of potential movie-goers in your area.

"COKE" IS A REGISTERED TRADE-MARK. COPYRIGHT 1957 THE COCA-COLA COMPANY.





Picture themes often lend themselves to exploitation at the refreshment stand. Seen (left) is a stand which was quickly and inexpensively dressed



up during the showing of a pirate film. A film with a circus background was the inspiration behind the treatment given this theatre stand (right).

## Seasonal Stand Changes Pay Off

**V**ERY often the management will give a considerable amount of attention to the location of the refreshment stand in a theatre, the display facilities, lighting, decoration, etc. This is certainly a desirable and sensible approach to the extra profits operation. However, too often once the initial thought and effort have been made the stand is left to its own devices.

No matter how attractive the basic stand may be throughout the year, it can be provided with new interest and greater customer appeal with seasonal decorations and changes of trim to coincide with picture themes. This change of pace not only draws renewed attention to the stand, but it will often give the sales personnel a little lift that will result in a higher volume of sales.

Enterprising theatremen have boosted business by using special decorations for Easter, Valentine's Day, Christmas, and all the other many holidays that lend themselves to a distinctive decorating treatment. Another opportunity for this type of promotional effort is the tie-in with the theme of a picture playing the theatre. This is especially true for films with such colorful backgrounds as the circus, pirates, exotic or unusual locations such as the South Seas, etc. Any showman could easily make up a list of literally hundreds of possibilities for

this sort of stand decoration.

Although this attention to the refreshment stand will mean an expenditure of cash and effort, it is well worthwhile because it will usually create new interest and eye-appeal for the theatre's regular customers, who may have gotten into the habit of by-passing the stand merely because its sameness has caused it to blend into the background.

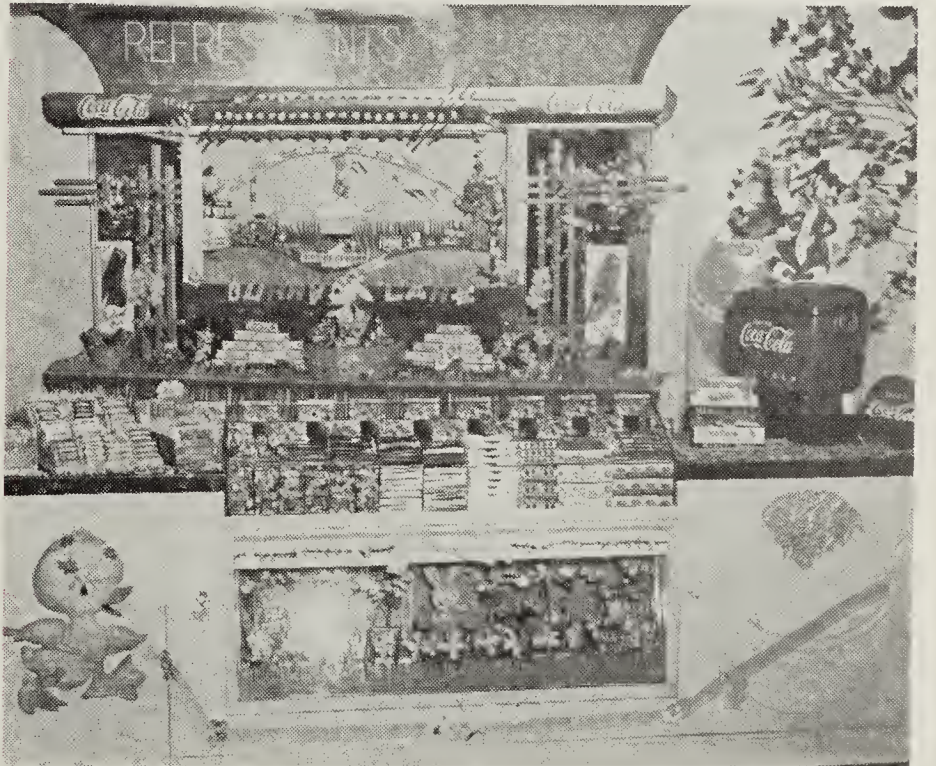
The large beverage companies and others have made things easier for the theatremen by developing point-of-sales displays that carry a particular seasonal theme. These include colorful mobiles, banners, etc., and very often they can be obtained at little or no cost to the exhibitor.

Another move which has proven successful in many theatres has been tie-ins with merchandise other than food keyed to the themes of pictures. Dolls, toys, etc. are available from most specialty houses and distributors, and may substantially increase profits if properly stocked and displayed. The best bet for this type of extra merchandising is the large downtown first-run house, where children are accompanied by parents. Experience has shown that this sort of sale should be made at a secondary stand, away from the snack bar to avoid congesting the high-traffic stand area.

The changing of the seasons offers opportunity to draw new attention to the candy counter. Seen (left) is an example of what can be done during



summer. Naturally, holidays are naturals for stand decoration themes. Seen (right) is what one theatremen did to enliven his stand during Easter.





# PACKAGING

## Imaginative and Appealing Packaging of Merchandise May Be Missing Link To the Increased Sales Puzzle

By RAYMOND R. LANE

*Lane Bender, Inc.*

**N**OW, you can buy two quarts of milk packaged together. Cans are taped together to sell as a single unit, even the refills in ball point pens are sold using the "piggy back" idea. But, are these facts important to you? Yes! Why not multi-pack popcorn? Some of you may be doing this now. There are two obvious advantages to multi-packing. You can sell one easy-to-handle large pack to a group of people, such as—several children, or a mother and children, and the individual packs within the large unit can be parcelled out so that everyone is not trying to get their hands into the one big bag at the same time. Kids might not care too much about how many dirty hands reach into the bag, but mothers worry about such things.

### New Ideas

In the past few weeks I visited many drive-ins and have seen first hand how people buy a meal super-market style. They form a line, take a tray, open it, tear it, take another, pick up their cold hot dogs or hamburgers with a side order of soggy french fries, and then some funny tasting stuff in a paper cup called coffee, pay their tab and leave. The hot dogs and hamburgers are taken from a steam table, and if not wrapped in foil are often cold and damp. On the

other hand, when it's packaged in a wrap it is most unappetizing to lift because the package is wet. Here is a place where a new idea in packaging could solve the problem of the wet hot dog, thus encourage more sales.

New ideas for good coffee are already on the market. A plastic coated cup is being used to eliminate the paper taste. Good coffee can be made in silex style coffee makers.

Now these few suggestions point up an important general area for you to look for packaging ideas that will boost sales. I know that as salesminded people you usually think positively—but think negatively for a moment, think of all the petty things that you wouldn't like about the products you sell and see what improvements can be made to make them more appealing to you—or to any consumer. Just for example—you may not like the condiment table . . . Or you may like to listen to the movies rather than to the crinkle of popcorn bags. How about quiet bags? Polyethylene bags would be silent compared to the bags I see and hear in the movies. These not only crinkle everytime someone's hand is put in them, but when crushed and discarded they spring back to life with more noise.

### Consumer Point Of View

Or—again putting yourselves into the position of consumer—you may be annoyed at the difficulty of opening one of these packages. They are often firmly sealed to keep the contents fresh. An arrow says "Tear, open here," and so you tug and twist and nothing happens. A final strong tug and you've really got popcorn—popped all over. Certainly good design could improve this feature of the package. Perhaps you've eaten some popcorn and not finished the bag before leaving the grounds or theatre. How about a resealable bag—at least one that isn't hopelessly torn in opening it?

Consider the condiment table at some concessions, too. The condiment table need not look like a conglomeration of a new sauce. Did you ever taste pickle ketchup mustard sauce? Many people will use one relish spoon for all three, with the result that the mixed taste is unpleasant. Single use containers have been devised for liquids and semi-solids in plastic tubes and polyethylene containers. How sanitary and appetizing to have a sealed portion of ketchup or mustard added to the side of your plate at the checkout counter. Or perhaps the spreader for each condiment should be part of the container top and so designed that the mustard top cannot be put into the ketchup. And did you know that push-button aerosol and polysol containers are being made practical for such items as ketchup, cheese spreads, mayonnaise and salad dressings?

Polysols, incidentally, are new cousins of aerosols. They dispense container contents in the same way, but employ new chemicals. The aerosols are based on the use of refrigerant chemicals and therefore could not be used for many kinds of products. Polysols can be used for more products, and are being readied commercially now. Dispensers can be adjusted so they will, at the press of a button, pour just a single portion of mustard, ketchup, etc. Glass aerosols with shatterproof plastic coating are developing a sizable volume too. Individually packed seasoning portions are more sanitary.

(Continued on page EP-6)



An example of how packaging can help to create a new interest in a standard product is this holder for a hot dog that was tried in theatres.





**QUALITY BRANDS BUILD TURNOVER!** The public knows, wants—and prefers to buy—high-quality merchandise. That's why the response to displays of Nestlé's fine Chocolate Bars is so fast, and so profitable for you. Strictest standards allow only the finest quality in Nestlé's products. These nationally advertised and universally favored Chocolate Bars prove again that...

**NESTLÉ'S® MAKES THE VERY BEST CHOCOLATE**



# Popcorn Institute Launches Heavy Promotion To Boost Theatre Sales

CHICAGO—Plans for the biggest promotional year in Popcorn Institute history were revealed at its recent annual meeting here at the LaSalle Hotel. Executive director William E. Smith told members that Institute tie-in advertising participation and other promotional activities will hit an all-time high in 1957.

Smith estimated that, in the four year history of the Popcorn Institute, more than \$16 million in tie-in advertising and merchandising has helped to boost American popcorn consumption.

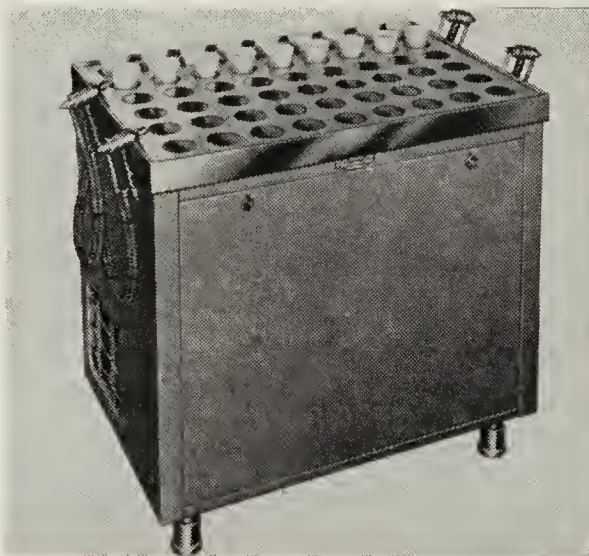
Much of the Institute's 1957 promotion will be aimed at increasing the sales of popcorn in the theatre market. In addition to the Institute's consumer advertising tie-ins, Popcorn and Coca-Cola will team up again this year with their biggest advertising and merchandising efforts to date, much greater than last year's highly successful effort. New dangle mobiles and wall displays featuring popcorn and Coke will soon be available through the Coca-Cola Company and the Institute. In addition, movie trailers will be released for the first time for use by theatre concessionaires.

In another campaign, popcorn, Coke and the theatre will be given a boost with a full page, four-color ad which will appear in 37 Sunday newspapers in This Week Magazine and 25 independent Sunday supplements on March 10, and in the 32 newspapers which carry the American Weekly on March 17. The combined readership of these publications is approxi-

mately 58,000,000.

Smith told Institute members that "the most effective point-of-sale display we have produced yet" is now available from the Popcorn Institute. The display is a brightly-colored, eye-catching animated piece for concession and retail counters. The unit, powered by inexpensive flashlight batteries, has an avalanche of popcorn pouring continuously into the open mouth of a happy, hungry boy.

"Other than the animation and aroma of the popcorn machine itself," Smith said, "we believe that this display will be the next best possible sales tool in the vital theatre market."



Carbonic Dispenser, Inc., recently introduced a new multiple drink dispenser for use in drive-ins and other locations that need quick volume service.

## Packaging

(Continued from page EP-4)

tary and efficient. A further development might be a well dispenser to hold these packaged units.

These prepacks, polysol dispensers, variety packs of popcorn and other packaging innovations cost money. How will they be paid for? In two ways, I believe. First they eliminate waste. How much mustard, ketchup, sugar, relish, etc., do you throw out because it turns bad, or looks unappetizing after a day's mauling? Such waste could be greatly reduced by prepackaging. Secondly—a more appetizing and more sanitary looking counter should attract more customers, building sales volume. Perhaps some of your outlets don't throw away the drying mustard and the ketchup with dabs of mustard and relish in it—but the unappetizing counter that results cannot help but keep sales down.

The added sales volume and savings from good packaging should more than pay for the packaging. How about adding new packaged items, such as packaged hot dinners, like the TV dinners now bought frozen in food stores. These can be dispensed in a heating unit just as you now dispense cold bottled soda from a refrigerated unit. Why not have a hot meal on a disposable tray available from a machine—and perhaps such a unit should have disposable utensils too.

Food, well packaged and displayed, will create many, many, more customers. Foil packages are eye appealing and keep food fresher for a longer period of time, beside the fact that housewives associate premium products with aluminum foil packaging. The new lacquered aluminum foil cup, for example, is the talk of the town. Foil cups are colorful, yellow, orange, green, red and are ribbed to reflect light. They are light weight and economical and can be filled with cheese spreads or a thousand other items.

How about foil bags or foil-lined bags for popcorn? I like fresh, hot, salty buttered popcorn, but I don't like it cold. Maybe kids will eat the popcorn in any condition, but the adult market would eat a lot more popcorn if it appealed to their more discriminating taste. And one way to boost appeal to the adult market is to assume that not merely will the first few mouthfuls be hot and delicious, but that the contents will keep hot to the last kernel.

Out west they designed a new ice cream and sherbet container. It is paperboard with a special Vinyl coating, round in shape, and contains a saran window on the lid which enables the customer to see the product he's buying. Why not have the window going down the side of the container to show a cross section of the different flavors. Or how about containers of special shapes—shapes that will not only attract attention but serve a real purpose? How about a conical pack of popcorn with a flip top at the small end? When the top is opened the exposed surface is clean and can be put to the mouth and will pour out popcorn a few kernels at a time. No hands touch the food at all. You might even call these "PopCones." They could be colorfully decorated too.

(Continued on next page)

*Switzer's*

IS NATIONALLY ADVERTISED IN

The Saturday Evening

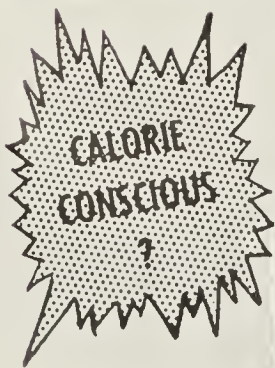
**POST**

THE 12  
COUNT  
SHIPPING  
CONTAINER  
ITSELF  
MAKES THIS  
COLORFUL  
DISPLAY



**SIMPLE TO OPEN  
QUICK TO SET UP**

also sold in 5¢ and 10¢ bars and  
6-BAR TAKE HOME PACKAGE



*Switzer's* Old Fashioned  
**L I C O R I C E**



## Individual Cream Servers



Cream served individually in transparent pouches is the latest prospect for coffee drinkers at indoor and drive-in theatres. A thin film lining made of Bakelite polyethylene, and laminated to cellophane, provides the moisture resistance, chemical inertness and heat-sealing ability needed to package liquid foods, cream, sauces and similar products.

Because it forms a moisture-tight seal simply by heating, the polyethylene film is easily formed into single portion pouches and filled with cream by machines used right at the dairy under completely sanitary conditions. Cheslam Corporation, Yonkers, N. Y., also designed the three-quarter-ounce cream pouch with a new controlled flow spout and tear-off corner (left photo) that gives the user control over the amount of cream used and prevents spilling.

After the spout is opened, cream does not begin to flow until the flexible pouch is tightly squeezed. This flow (right photo) stops instantly when pressure is released. Drops do not form or drip from the open spout even though the single-portion pouch is held spout downward. A partly empty pouch can be set aside without leaking or spilling on tablecloth, countertop or clothes. The polyethylene-cellophane combination is strong enough to withstand normal wear, tear or puncture action. Even at sub-freezing temperatures, the pouch retains its flexibility and does not become brittle or tend to leak. The layer of polyethylene also keeps the cream from contact with the inks with which company names and advertising messages are printed on the underside of the cellophane where they cannot be rubbed or scratched off.

### Packaging

(Continued from page EP-6)

If you used them for counter display you might display them in pairs, with one of each pair inverted and the pair taped together to conserve counter display space and to encourage multi-unit sales.

### Appeal To Adult Market

Little Johnny, who eats 5,720 hot dogs, 5,408 candy bars, 6,156 ice cream cones or bars, and 4,742 bottles of pop before he's 18 has a great eating potential. But I wonder how many of you have thought of the one-sided role youth plays in our buying of today. One of the most important changes in our society is the growing proportion of middle-aged or older people. Yet, we simply ignore this fundamental fact. The consequence is for older people to think of food in theatres as "not for me." Here are some vital statistics. In the 20 years between 1930 and 1950 the age group of 65 and over

nearly doubled, increasing from about four per cent to about eight per cent of the total population. In the same 20 years those in the age group of 45 and over rose from about 21 per cent to about 30 per cent of the total population. Since 1900, the average length of life of Americans has risen from 50 to 70 years. Approximately 50,000,000 Americans are now in the age group of 45 or over.

How are these facts of life reflected in your business? Are vending machines selling to these untapped millions who can find enjoyment and relaxation in good food? Are the foods presented in such a way as to create appetite appeal to people who have become aware of the many comforts in their older age?

Maybe kids don't care much for napkins. If you have them loose at the service counter they may or may not take them. Perhaps a feasible way could be worked out to include paper napkins

(Continued on page EP-8)

popcorn sales POP ...  
with a colorful,  
eye-catching display  
in your lobby—  
**FREE** from your  
POPSIT PLUS jobber

It's been proved again and again—popcorn sales sizzle when there's proper merchandising.

Popsit Plus, the liquid popping oil that brings butter-like flavor to your popcorn, brings new punch to your lobby display with this exciting, powerful kit —

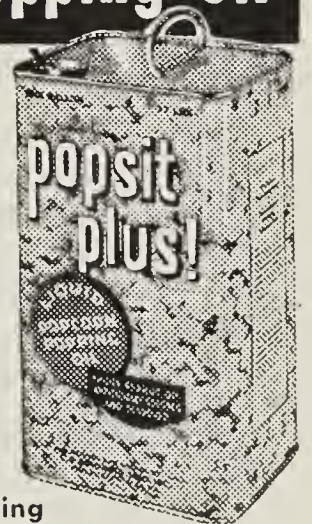
available FREE thru your jobber. Kit consists of perpetual motion "wobbler" plus two sales-boosting multi-color streamers. Don't wait — contact your Popsit Plus jobber and start popcorn sales popping.



**popsit  
plus!**  
liquid popping oil

rich, butter-like  
flavor  
plus these  
important  
advantages:

- golden color
- fewer duds
- all-weather pouring
- less cost per bag
- appetizing aroma
- stores easily — no fire hazard
- measures accurately — no waste



by the Popping Oil Specialists To The Nation  
SIMONIN, PHILADELPHIA 34, PA.



# Dispensing Equipment Trends

By MEL KONECOFF

Motion Picture Exhibitor New York Editor

NEW YORK—We are now an expert in the field of drink dispensation. We received our PHD (Doctor of Phizz) the other day when affable Charlie Okun, Coca-Cola's goodwill ambassador, insisted on showing off his new Pontiac, and so he took us for a drive to the newly-located offices of Selmix, Inc., in Long Island City. (Aside to Coca-Cola vee pee Harold Sharp: there isn't enough headroom. We think Charlie should get rid of the car. Tell him to give it to us.)

Waiting to stuff us full of pertinent

facts about industry drinking (soft, that is son) was Arthur Segal, who must at least be president of the outfit.

Segal implied that 1958 is the year to watch, for it is then that real developments will emerge and results of present day experiments will be available in the form of new products.

Take plastics, for instance. More and more of this material will be utilized both inside and outside in the equipment. Not only will it be used because it is practical, colorful, and easy to care for, but also because it's considerably less expensive than stainless steel, one of the mainstays in this type of machine. Segal expected that the price of steel would continue to rise over the next five years. Also, plastics are able to withstand corrosion and acidity to a better degree, he opined.

Much of Segal's knowledge and experience has been gained from having built drink dispensers and similar equipment for the armed forces and for use on ships, and he has had to satisfy all kinds of demands and problems.

One of the items displayed is a new roll-out unit, "The Brigade," which plugs into an ordinary wall socket, has a 20 gallon marine water tank as well as its own CO2 unit. It can hold three 2-gallon syrup containers and can turn out 1,000 ice-cold drinks without refilling. This unit will be adapted for use in theatres and drive-ins with the addition of a roller grill for franks and a section for candy. One concessionaire is asking for a unit so that it can take the place of a permanent theatre concession stand with its high cost, plumbing installation, permits, etc.

A tour of the Selmix plant establishes that much of the line is made under the one roof from start to finish by people who know.

## With MANLEY SERV-O-RAMIC CONCESSION SALES

AMOUNT TO OVER

60% OF NET

BOXOFFICE SALES!

Payroll Expense Is Less Than 15% of Gross Sales!

A Manley SERV-O-RAMIC custom-built concession set-up eliminates service line bottlenecks, and displays items low enough for children, as well as adults, to make those EXTRA impulse sales. Smoother traffic flow means bigger crowds can be handled in less time. You can serve an entire hot and cold menu, have plenty of extra storage space, cashier's stands, and point-of-sale merchandising with a SERV-O-RAMIC set-up . . . custom tailored to your exact needs. Fill out the coupon below now.



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Manley offers a wonderful "time-worry" saving way to install SERV-O-RAMIC in your drive-in theater. When you decide, worry ends, we handle all details of planning, designing, and supervise installation. When the job is complete in every way you are "handed the key" to a proven profit maker . . . SERV-O-RAMIC.

Liberal credit is available to those who qualify.

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Please send me more information on the SERV-O-RAMIC and the complete Turn-Key Plan.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

## Theatre Patrons To Name pOpSCAR Award Winners

NASHVILLE, TENN.—Ballots are being distributed to the theatres throughout the United States to name the winners of the little pOpSCAR for 1956. pOpSCARS are annually awarded to the actor, actress and to the producer of the picture selling the most popcorn in theatres during that year. The whole idea is to encourage production of pictures of the type that produces wholesome entertainment as well as profitable concession sales and, of course, popcorn is the most profitable item at the concession.

Awards of pOpSCARS will be made before a nationwide radio and television audience, according to announcement made by Jim Blevins, Mayor of Popcorn Village and president of the Blevins Popcorn Company, sponsors of the annual pOpSCAR Awards.

## Packaging

(Continued from page EP-7)

in your food packages or your popcorn boxes or bags? Parents would have one more reason for feeling kindly toward your product. A small point perhaps, but also a good-will builder that could help you promote your product as a real family item.

In conclusion, let me remind you that in today's self-service market, and at concessions where there is little or no real personal selling, the package is vital in making the sale. Functionally it must make the product easy to handle and use. Esthetically it must appeal to the senses. I'd like to leave with you, then, the following recommendations:

1. Call in a packaging specialist to study your operation on the retail or concession level to see how packaging might help boost sales.

2. Consider packaging for both its functional and esthetic appeal as a potential sales booster.

3. Exploit new products to add to your lines.

4. Think of the middle-aged adult as well as the younger market.

5. List your operations where food or products are wasted, and consider packaging to reduce waste.

6. Consider the increased market suburban living has created. New ideas in package designing are constantly needed to satisfy this potential.

7. And finally listing the consumer gripes. For some of them packaging might find a workable and economical solution. All inventions and improvements start with finding out what's wrong, then solving it.

## EXTRA PROFITS

Volume 11, Number 13 March 6, 1957

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 8141 Blackburn Ave., Los Angeles, Calif.

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## Jacksonville

(Continued from page 14)

a circuit-wide managerial contest of 10 weeks for concessions sales, boxoffice receipts, and exploitation. . . . Janice Claxton, secretary to Fred Hull, MGM branch manager, was married to Mike Kelly. . . . Jim Carey gives wide advertisement to the free donkey rides at the Normandy Twin Outdoor. . . . B. B. Garner, president, Motion Picture Exhibitors of Florida, has invited theatre owners of the state to attend a special meeting at the Hotel Floridian, Tampa, on March 11, with legislative chairman LaMar Sarra slated to lead a discussion of plans for the opening of the Florida Legislature's sessions at Tallahassee in April. . . . Bob Harris, new FST supervisor for west Florida, is making his headquarters in Tampa. . . . The San Marco has begun a policy of foreign films or art pictures on midweek dates.

**MIAMI, FLA., NEWS** — Managerial shifts included Harry Gabriel, assigned as manager, Parkway, transferring James Elliott from that post to relief manager, Wometco neighborhood theatres. Traverse Hight was promoted from assistant, Cameo, Miami Beach, Fla., to relief manager also. . . . The closing of the Royal transferred manager Dean Barrett to the Circle, Miami Springs, Fla., replacing Robert Perry, manager, and Richard Hecker, assistant manager, who resigned. Practically all of the Royal employees were absorbed in other theatres of Claughton Circuit when the house closed. An agreement to cancel the Royal's leave was recently made between Lillian C. Claughton, owner, and the First National Bank of Miami, which plans a new building to occupy the entire block.

## Minneapolis

Victor Borge has been booked for two evening shows, March 22-23, in the Radio City, according to Charles W. Winchell, president, Minnesota Amusement Company. . . . Robert Wagner, who was in for personal appearances in connection with the opening of 20th-Fox's "The True Story of Jessie James," stopped in to meet the exchange staff. . . . Bob Savaro, formerly of Chicago, has been named new exploiter, MGM, replacing Bob Stone, who joined KMGM-TV. . . . Fred Finnegan, formerly with RKO, was named booker, Columbia, replacing Elaine Grot, who resigned. . . . Al Wiesner has closed his Cannon, Cannon Falls, Minn. . . . Harry Weiss, RKO Theatres district manager, returned from a visit to situations in Omaha and in Iowa. . . . Elizabeth Smith, branch manager's secretary, Allied Artists, was married to William Crowl. . . . Universal will take over the physical distribution of RKO product on March 15, except those films to be handled on a states rights basis by Independent Film Distributors. . . . The future of film business and the organization, and the status of proposed discriminatory legislation, will be on the agenda of the annual convention of North Central Allied, April 2-3, in the Nicollet Hotel here.

## New Haven

Bob Carney, manager, Waterbury, Conn., Loew's Poli, and Mrs. Carney celebrated their 25th wedding anniversary in New York. . . . Floyd Fitzsimmons was in Hartford, Conn., for bally

with no investment on your part  
of money, time or effort . . .

## BERLO WILL ..... INCREASE YOUR NET REFRESHMENT PROFITS!

Whether you operate an indoor or drive-in theatre  
. . . in a big metropolitan area or a small neighborhood  
community . . . you'll earn more actual net profit when  
Berlo operates your refreshment stand than you can  
earn running it yourself! . . . You and your money  
will be completely free to operate and promote  
your theatre **FULL TIME!**

**BERLO TAKES CARE OF EVERY PROBLEM YOU HAVE . . .  
all YOU do is CASH IN on net profits every month!**

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Delivers The Highest Per-Capita Sales In The  
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## Reade Managers Win Prizes For Campaigns

OAKHURST, N. J.—Four Walter Reade circuit managers in New Jersey and New York were winners in the Manager of the Month campaigns for November and December, it was announced last fortnight by Walter Reade, Jr., president.

George Kemble, Community, Hudson, N. Y., won first prize for November for his campaign on Columbia's "Solid Gold Cadillac," and Bert Greene, Strand, Freehold, N. J., won second place for his promotion on Warners' "Between Heaven and Hell."

Two managers tied for first place for December, Mike Dorso, Community, Kingston, N. Y., on street bally for RKO's "Bundle Of Joy," and Joseph Sommers, Majestic, Perth Amboy, N. J., for special promotions and tie-ins with local merchants. Greene won second place for his store tie-ins and street bally on his Rock 'n' Roll show.

A special Christmas award was presented to Dorso for his promotion-exploitation efforts.

of premiere of MGM's "Invitation To The Dance" in the Parsons. . . . Kenneth Spargo has reopened the Strand, Willimantic, Conn. . . . New manager of the Bowl Drive-In, West Haven, when it opens under new management, will be Sam Hadelman, New Haven exhibitor. . . . Among the 32 past Probus Club presidents honored at a special dinner in the Towne House recently was Barney Pitkin, veteran branch manager.

**HARTFORD, CONN., NEWS**—Bernie Menschell, president, Bercal Theatres, Inc., announced appointment of John Beliak, formerly with Glackin and LeWitt Theatres and Amalgamated Theatres, New Britain, Conn., as Hartford city manager, supervising the Parsons and Star. John Browne continues as Parsons manager and Samuel Carlos is retained as Star manager. . . . Lockwood and Gordon Theatres tied up with the Winsted, Conn., Women's Club to sponsor a foreign film series one day a week in the first-run Strand, Winsted.

### PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.

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### THEATRE SEAT COVERS

Hayco seat covers for all makes  
and models of theatre chairs.

**JACK HAYES SEATING SERVICE**

ONE MONICA PLACE, BALDWINVILLE, N. Y.

## Phila. Blue Laws Hit By Mayor's Decision

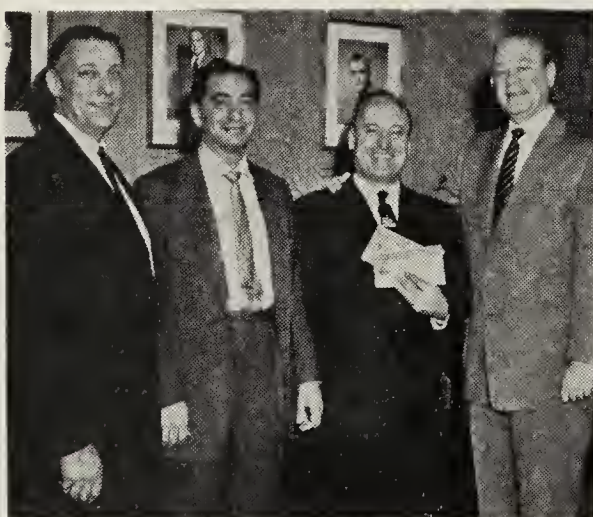
PHILADELPHIA—The increase of Sunday amusement attractions locally was indicated last week with the announcement by Mayor Richardson Dilworth that the city will permit concerts, legitimate theatre performances, bowling, auto shows, flower shows, and similar events, as well as more liberal hours for sporting events, in a program aimed at ending the 200-year-old blue laws. Liquor establishments, however, must continue to close, he said.

## New Orleans

T. J. Rester and Kenneth Giddens, Mobile, Ala., theatre owners, hosted their general manager, W. E. Limmroth, and his managerial staff to a trip to New Orleans to see "Around The World In 80 Days" in the Panorama and to dine at French Quarter restaurants. The managers here included Eddie Jones, B. M. Spencer, S. Holder, J. Hannon, R. Beasley, B. Crawford, and engineer L. Morris. . . . W. J. Erbacher took over operation of E. V. Landaiche's Bayview, Biloxi, Miss., which he renamed the Bayview Play House, featuring foreign and domestic exploitation pictures. . . . J. H. Crosby acquired ownership of the Village, Bonita, La., from Arthur Baggett. . . . William Butterfield asked Transway to suspend service indefinitely to the Lake Drive-In, Pascagoula, Miss., because of a fire. Details were not given.

## New York

Cecil B. DeMille was honored for his production, "The Ten Commandments," by Cinema Lodge, B'nai B'rith, at a luncheon in the Hotel Sheraton-Astor. Philip Klutznick, international president, B'nai B'rith, presented the award. On the dais were Barney Balaban, president, Paramount; Robert Benjamin, board chairman, United Artists; Harry Brandt, head, Brandt Theatres; George Dembow, president, National Screen Service; Martin Levine, Brandt Theatres executive and past president, Cinema Lodge; Samuel Rinzler, president, Randforce Amusement Corporation; Robert K. Shapiro, managing director, New York Paramount and president, Cinema Lodge; Spyros P.



Ted Schlanger, Stanley Warner Philadelphia zone manager, recently presented \$700 in U. S. Bonds, prizes in a Showmanship Drive, to Dominick Lucente, manager, SW Broadway, Philadelphia. From left to right are Paul Castello, SW district manager; Bernie Brooks, SW assistant Philadelphia zone manager; Lucente; and Schlanger.

## D-I Manager Guilty Of Indecent Shows

SCRANTON—Judge Michael J. Eagen, Lackawanna County Court of Quarter Sessions, found Martin Blumenstein, manager, Ideal Drive-In, Newton Lake, near here, guilty of exhibiting motion pictures that were "cheap, lewd, obscene and indecent."

The case grew out of a raid by State Police on the drive-in last October. At the trial, Mrs. Edna R. Carroll, former chairman, Pennsylvania State Board of Motion Picture Censors, now defunct, testified that one of the films was an uncut version that was viewed by the board several years ago and denied a license at that time.

The State of Pennsylvania is without a movie censorship law since a decision of the State Supreme Court on March 13, 1956, that the state's censorship law was unconstitutional. Blumenstein was tried under section 528 of the penal code, which forbids the exhibition of "pictures of a lascivious, sacrilegious, obscene, indecent or immoral nature . . . or such as might tend to corrupt morals."

Judge Eagen, in his opinion, found "the pictures depicted a series of dancing acts, which were definitely cheap, lewd, obscene and indecent . . . by their very nature they would corrupt the morals of the immature and the weak, appealing only to those of depraved tastes and the lowest of human instincts. To seek and entice dollars through the promotion of lust and immorality manifests the worst kind of greed for money," said the Judge.

Skouras, president, 20th-Fox; A. Schneider, vice-president, Columbia; A. W. Schwalberg, president, Artists-Producers Associates; Sol A. Schwartz, president, RKO Theatres Corporation; Solomon M. Strausberg, president, Metropolitan Motion Picture Theatres Association; and Max E. Youngstein, vice-president, United Artists, and past president, Cinema Lodge. . . . The March of Dimes realized approximately \$35,000 from the world premiere benefit of Warners' "The Spirit Of St. Louis" in the Radio City Music Hall. . . . Mrs. Martin Davis, wife of Allied Artists eastern advertising and publicity director, gave birth to a son at Mt. Sinai Hospital. . . . Joseph DiRoberto, manager, Loew's Orpheum, has been named acting manager Loew's Boulevard, Bronx, succeeding Jack Blum, transferred to Loew's Spooner.

## Philadelphia

Anti-trust actions were filed in U. S. District Court by Harry L. Dembow and Samuel Lobron, individually and as partners trading as De Lob Theatre Enterprises; and by Samuel J. Dembow, Jr., George F. Dembow and Harry Gottlieb, executors under the will of Samuel J. Dembow, deceased, and Harry L. Dembow, individually, and trading as the Media Theatre, against Columbia, Loew's, Inc., RKO, 20th-Fox, UA, U-I, and Warners. . . . James Bido, publicist, is now in town for Michael Todd's "Around The World In 80 Days," Midtown. . . . Michael Landon, son of Eli M. Orowitz, the industry's well known "Emo," was on WFIL-TV in "Call For Help" on "Cross-



## Skill Games Continue At Theatre, Boardwalk

ATLANTIC CITY, N. J.—Two skill game businesses were still operating here last fortnight in what the Atlantic County prosecutor termed a "gimmick" to circumvent a recent New Jersey Supreme Court decision. Prosecutor Lewis Scott said his office and local police are still under a lower court restraint forbidding interference with the games as they are now operated here. The concessions involved are "Playo" in the Lyric, a theatre on Atlantic Avenue, and "Skillo," on the Boardwalk. Both are said to be well attended by customers.

The Supreme Court handed down a decision banning skill games in which prizes are given. But, Scott said, the two businesses here have gotten around the order by giving no prize for the first game a patron wins. The winner is then allowed to play a second game free and, if he wins that, a prize is given, Scott added. A decision on games here is still pending before Superior Court Judge Vincent Haneman, who issued the restraining order last summer.

roads"; and will be on WCAU-TV G. E. Theatre, "Too Good With A Gun" on March 24. . . . Sam Stiefel set a "Rock 'N' Roll" stage show in the Uptown. . . . That spook stage show featuring an alleged "manifestation" of James Dean is playing some SW nabes. . . . Stanley Warner is being sued for \$40,000 by parents of a youth who it is claimed was beaten during the showing of DCA's "Rock, Rock, Rock" at the Orpheum. . . . Lorraine Wisniewski, Buena Vista telephone operator-clerk, announced that she would wed Albert Adomanis on May 18. . . . J. J. McFadden, salesman, long with RKO, and last with Columbia, is now with the Heywood Wakefield Company. . . . Harry Brillman is back with Screen Guild.

**WILMINGTON, DEL., NEWS**—The fire loss at the SW Warner, which has been closed since the Feb. 11 blaze, was estimated at \$100,000, according to a report submitted by chief engineer Maurice K. Clark of the Bureau of Fire to the directors of the Department of Public Safety at their meeting last month. . . . Rock 'n' Roll caused a near riot in the Sussex County Ayer, according to a dispatch in the Wilmington Morning News. Kenneth Holson, manager, complained to Georgetown police that teenagers created such a disturbance that he had to show the closing portion of the film with the lights on full in the theatre. A brick was thrown against the giant screen, causing damage estimated between \$800 and \$900.

## Pittsburgh

Eddie Machins, MGM chief booker, was in St. John's Hospital for observation. . . . The State, Clymer, Pa., is being reopened by the McGary Brothers. Carl McGary is the owner, Princess, Smithton, Pa. . . . Ronnie McGowan, who was with Stanley Warner, has been trying his acting luck in Hollywood. . . . The State, Washington, Pa., will become an art house on a subscription basis, one day every other week, if present plans go through. Stanley War-



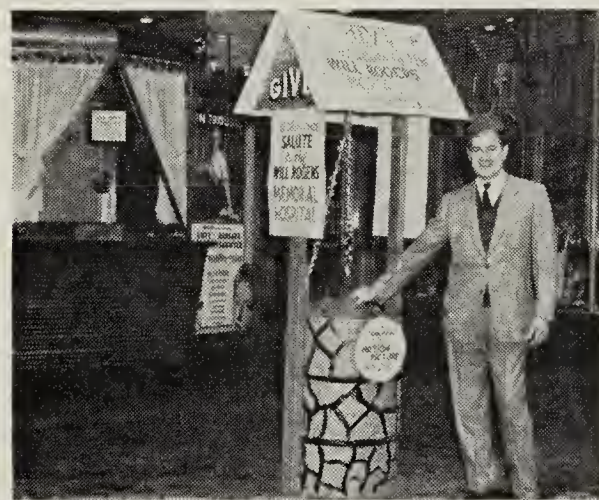
When Richard F. Walsh and the general executive board of the I.A.T.S.E. met recently in Philadelphia they were entertained at a cocktail party at the new Sheraton Hotel by Stanley Warner Theatres. Seen, left to right, are Harry Abbott, third vice-president, IATSE, and president, Local 307; Harold Spivack; Frank Abbott; attorney Louis Goffman; Michael Luddy; Walsh, president, IATSE; Sylvan Cohen, Variety Club Tent 13 chief Barker; Frank Murdock; and Ted Schlanger, SW zone manager and host.

ner and civic and cultural leaders were huddling on the idea. . . . Carl Peppercorn, who was with RKO here some years ago, has been elected vice-president in charge of sales, Continental Distributing.

After negotiating for several years with IATSE, Local 265, the two theatres at Jeannette, Pa., have finally dropped two-man booth in favor of a one-man operation. The theatres are the Manos, a Manos circuit unit, and the Kihchel, managed by Burt Kihchel. . . . Dolores Eassie, Stanley Warner secretary, will become Mrs. Paul Isaacs on May 18. . . . George C. Wilson, president, Rivoli and Cambria Theatre Company, Tyrone, Pa., and Richard Neff, general manager, attended the National Allied Drive-In Convention in Cincinnati. Cambria recently purchased the Red Run Drive-In, Waynesboro, Pa., its first outdoor theatre. . . . Danny Ryan, SW publicity department, resigned to join a drug company. Joe Beres moved into Ryan's job.

The 29th annual Variety Club banquet in the Ankara reported a good sale of tickets. . . . Dr. H. C. Winslow, noted surgeon of Meadville, Pa., and owner, Park, as president of Meadville Broadcasting Service, announced the sale of WMGW for approximately \$100,000 to American Business Enterprises and William H. Rich, New York City.

Moe Silver, district manager, Warner Theatres, celebrated his 25th wedding anniversary in the Biltmore, Palm Beach, Fla., with 25 guests at dinner. Later, he showed films of his daughter's recent wedding and regaled all with stories.



Claude Poole, manager, SW Colonial, Hagerstown, Md., is seen recently with the wishing well he used to help get revenue for the Will Rogers Memorial Hospital annual salute.

## Portland

Dan Duryea made a personal appearance here for U-I's "Battle Hymn." He was interviewed by the press and appeared on TV and radio. Jack Matlack, U-I exploitation man, handled arrangements. . . . Reville Kniffen, assistant to Herman Wobber, 20th-Fox western division sales manager, conferred with Charles Powers, branch manager. . . . Fifty Film Row business associates, exhibitors, and members of the press attended a testimonial dinner in the Western Club for Dick Lange, RKO branch manager. . . . Mark MacDougald was master of ceremonies and Archie Holt, Universal salesman, was chairman. . . . Efforts of Walter Timm, Capitol and Roundup operator, to put a "Girlesque" show in the Capitol, second run house, came to naught when police denied a license. Timm applied for a license and then advertised Candy Renee, former operator, Star burlesque house here, would head the show. Miss Renee's theatre had had its license revoked several seasons ago because of the type of entertainment presented.

## St. Louis

St. Louis daily newspapers are opposing state legislation which would outlaw anything but Central Standard Time in Missouri. Missouri-Illinois Theatre Owners has thrown its strength behind the bill, and president L. J. Williams urged exhibitors to write their representatives in an effort to kill Daylight Saving Time. . . . The Tivoli, Norris City, Ill., has been closed by J. A. Gossett for an indefinite period. . . . The Lamar, Manito, Ill., has been closed. . . . The shuttered Wayne, Wayne City, Ill., operated for many years by Arlie O. Choate, is being converted into a community center, leaving the town without a movie theatre. . . . The Marquette here, operated for many years by the Speros interests, has been closed. . . . Bob Rapp, formerly with RKO, has joined Columbia as a bookkeeper, replacing Charlotte Schimmer.

## San Antonio

Usable toys, linen, canned food, children's books, and clothing were good for admission to a special Washington's Birthday matinee in the Woodlawn. Proceeds were to be presented to local charities. . . . Educators were to be guests at



# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown on original effort, it can be repeated through a new application after a 60-day interval.

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**MAN, WIFE** for small New Mexico drive-in and concession. Healthful, high, dry climate. Must be honest, willing. No buying, booking. Give full details, salary wanted. BOX A220, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**STATE RIGHT FEATURES** for Kansas City Territory Wanted. 31 years with RKO selling territory, City, Booking Agencies and Circuits. Have personal records on entire territory. **EARL L. DYSON, 8812 Holmes, Kansas City 10, Mo.** (227)

**EXPERIENCED MANAGER — PROJECTIONIST** desires work. Preferably in the East. BOX C220, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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**MANAGER WANTED** for New Jersey drive-in and conventional theatres; permanent; top salary; real opportunity for aggressive man; many benefits including retirement plan; group insurance; hospitalization. **WALTER READE THEATRES, Mayfair House, Deal Road, Oakhurst, New Jersey** or call **KELlogg 1-1600.** (36)

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**AVAILABLE: MANAGER-ASSISTANT MANAGER.** Trained by RKO manager. 26 years old. Prefer first-run theatre. **ROBERT MICHALIK, 3635 E. 49th St., Cleveland, Ohio.** (36)

Address all correspondence to—

**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

a special screening of Sir Laurence Olivier's "Richard III" in the Josephine this week prior to the opening today (March 6). . . . In cooperation with the Air Force, in celebrating the 50th anniversary of air power, the Majestic presented the local premiere of U-I's "Battle Hymn." The drum and bugle corps together with the famed drill team from Lackland Air Force Base here performed on the opening night. . . . Louis Cuellar, assistant booker, Clasa-Mohme, resigned to enter private industry. . . . Mrs. M. B. Miller, wife of the owner, Village Drive-In, Ennis, Tex., died there from cancer. . . . Mr. and Mrs. M. D. Harris have taken over the operation of the Wakea, New Boston, Tex.

Don Fuller has sold his Roxy, San An-

gelo, Tex., to Marian Cole. . . . W. J. Van Wyk has sold the Pix, Centerville, Tex., to Fred Allen Hill and Harris Campbell. . . . Truman White has taken over the Texas, Knox City, Tex. . . . Roy Muse has taken over the operation of the Star, Teague, Tex., and the Fair, Fairfield, Tex., from the Harris Theatres. . . . Sam E. Turner was host to the semi-annual meeting of managers of the East Texas Theatres, Nacogdoches, Tex. T. C. Collins, field man, Victor Cornelius Advertising Company; William T. Strother, National Theatre Supply Company; Ro-



President Eisenhower recently gave encouragement to a federal commission to provide a national civic auditorium and cultural center for Washington, as he met with commission members at the White House and looked at drawings showing how the \$36 million center may look upon completion. The photo shows Mrs. Agnes Meyer, left; Barney Balaban, Paramount Pictures, center; and President Eisenhower, right.

## New Buildings Started By SW Subsidiary

**WILMINGTON, DEL.**—International Latex Corporation, wholly-owned subsidiary of Stanley Warner, has begun construction on a 100-acre tract near Cheswold, Del., in its \$500,000 expansion program.

Fred W. Andrews, vice-president in charge of research and development, said several buildings will be completed by June 1. They will comprise part of a newly-created industrial chemical division, which will manufacture synthetic latex. Dr. Verle A. Miller, of the research and development division, will head the new department.

## Varied Campaign Aids Exhib In UA Contest

WASHINGTON—Jack Foxe, director of advertising and publicity, Loew's Theatres, has gone all out in his campaign on United Artists' "The King And Four Queens," in an effort to cop one of the most lucrative prizes ever offered to showmen, \$2,500 and a round trip to Hollywood for two. He invaded the local radio, television, and newspaper front, and captured cooperation of local merchants and organizations, as well as hit four wire services for national breaks.

Highlights of the campaign were a \$10,000 art exhibit on "Kings Of The Old West," which was officially opened by South Dakota Senator and Mrs. Karl Mundt; a Valentine's Day stunt, which had the world's largest postcard signed by 1,500 Washingtonians and sent to Navy Men in Antarctica with the message that "The King and Four Queens' and the people of Washington wish the men a happy Valentine"; a tribute to Clark Gable on the floor of the U. S. Congress by his home district Congressman, Wayne L. Hays, of Ohio; and Postmaster General and Mrs. Summerfield opening the March of Dimes drive with a "Queen of 48 States."

bert Martin, circuit sound and projection engineer; and Harry O'Neal, refrigeration engineer, addressed the group. . . . Wayne Jamison has rebuilt and reopened the Jamison, Port Arthur, Tex. It was badly damaged by fire in December. . . . The Rio, Odessa, Tex., was destroyed by fire, while the adjoining Scott suffered slight smoke damage. Damages were estimated at about \$125,000 to the equipment and the building. Wallace Scott is co-owner with Maggie E. Scott.

## Seattle

L. A. Knott, reopened the Highland, Tieton, Wash. . . . The Women's Auxiliary, Variety Club, held an afternoon meeting in the home of Mrs. Robert Tidwell. . . . "The Ten Commandments" opened in the Fifth Avenue, with two performances daily and three on Saturday and Sunday.

## Editorial Lauds Industry As Boost To All Merchants

**WEST POINT, MISS.**—The Daily Times Leader recently took notice of the value of a theatre to the community in an editorial which pointed out that the town has two "excellent" theatres which "play an important role in boosting local retail business," a function possibly overlooked by merchants. It was also emphasized that the theatres have earned reputations for showing good films sooner than can normally be expected in a city the size of West Point.

Perry McCown, owner, the Royal and the West Point Drive-In, was credited with securing the favorable publicity by Bob Figue, Jr., Exhibitors Service booker, Memphis, who said, "As newspapers usually have a bad habit of minimizing the importance of the theatre . . . this comes like a beautiful bolt from the blue."



## ALLIED ARTISTS

### Last Of The Badmen (5705)

WESTERN  
80M.

(CinemaScope)  
(Color by De Luxe)

ESTIMATE: Good, suspenseful western.

CAST: George Montgomery, James Best, Douglas Kennedy, Keith Larsen, Robert Foulk, Willis Bouchey, John Doucette, Meg Randall, Tom Greenway, Addison Richards, Michael Ansara, John Damlar, Harlan Warde. Produced by Vincent M. Fennelly; directed by Paul Landres.

STORY: In the 1870's a Chicago detective agency learns one of its operatives has been killed out west by a gang of outlaws. Knowing how the gang operates by spiriting away a jailed outlaw, making him operate as an unmasked frontman, running up the reward money, and they anonymously turning him in dead, the agency sends in George Montgomery as a plant. Another agent, Keith Larsen, goes in to keep tabs. The plan works and Montgomery soon finds himself acting with the gang, wondering who the big boss is. When the gang springs another outlaw, Michael Ansara, Montgomery realizes they are getting ready to turn him in for the reward money. The spot is tight indeed, since Larsen has been ferreted out and killed. Montgomery tries for an out through the youngest member of the mob, James Best, but Best is also killed. Forced to lead the gang with Ansara in a bank robbery, which is to be a double cross, Montgomery shoots his way out just as other detectives arrive to help. Marshal Willis Bouchey is exposed as the boss man of the bad 'uns.

X-RAY: This unfolds as a truly suspenseful western due to direction and plot, which is way above average for this type of film. Screen play is by Daniel B. Ullman and David Chantler from a story by Ullman. Performances are all good, and the style of telling part of the plot in off-screen narration enhances things and lends an aura of truth to the doings. There is plenty of action all the way, but everything is logical and realistic. The CinemaScope helps, and the Deluxe color is good. There is one song, "West Of Gallantan."

AD LINES: "A Thrilling, Suspenseful Saga Of The Old West"; "Undercover Man Fights His Way Out Of A Mighty Tough Spot"; "The Reward Money Was The Biggest Stake Of All."

## AMERICAN IN'T.

### Flesh And The Spur

WESTERN  
80M.

(Pathecolor)

ESTIMATE: Average western.

CAST: John Agar, Marla English, Touch Connors, Raymond Hatton, Maria Monay, Joyce Meadows, Keene Duncan. Produced by Alex Gordon; directed by Edward I. Cahn.

STORY: When his brother is murdered by an escaped convict, John Agar vows to track the killer down. He meets up with flashy gunman Touch Connors and Indian-girl Marla English, who guides them into the outlaw's lair. They meet medicine man Raymond Hatton, who has in his show his daughter, Joyce Meadows, and ex-dance hall girl Maria Monay. Meadows is murdered by her lover, whom she meets secretly. Hatton joins Agar and Connors when he realizes Keene Duncan is the man they all want. During a battle with the outlaws, Hatton is killed; later, Agar kills Duncan, but not before Connors admits Duncan was his father, and that he killed Agar's brother.

## MOTION PICTURE

# EXHIBITOR

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*The original Pink Section evaluations of features and shorts*

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SECTION TWO  
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MARCH 6, 1957

Agar kills Connors and rescues English, who was left to die on an ant hill by her tribesmen after they had captured her.

X-RAY: This outdoor opus moves by fits and starts, but there is plenty of the usual action in the overall picture. Some of the situations are rather brutal, and there seems to be an over-abundance of killing. Performances are adequate, and the Pathecolor is a big help. There is one song heard, "My Brother And I," and the story is by Charles B. Griffith and Mark Hanna.

AD LINES: "Raw Violence . . . Savage Fury!"; "Naked Fury . . . Death Staked On The Ant-hill!"; "His Future In A Killer's Gun."

## COLUMBIA

### The Shadow On The Window (133)

MELODRAMA  
73M.

ESTIMATE: Okay programmer.

CAST: Phil Carey, Betty Garrett, John Barrymore, Jr., Corey Allen, Gerald Sarracini, Jerry Mathers, Sam Gilman, Rusty Lane, Ainslie Pryor, Julian Upton, Nesdon Booth, Jack Lomas, William Leslie, Doreen Woodbury, Ellie Kent, Angela Stevens, Mort Mills, Carl Millette, Paul Picerni. Produced by Jonie Taps; directed by William Asher.

STORY: Betty Garrett is separated from her husband, police sergeant Phil Carey, and has taken part-time secretarial work whenever she can. She takes along her son, seven-year-old Jerry Mathers, to a job at the home of a miserly farmer on the outskirts of the city. The boy is playing outside when the trio headed by Corey Allen, with sadistic psychopath John Barrymore, Jr., and huge, slow-witted Gerald Sarracini arrive to rob and attack the old man. When he puts up a fight, he is killed. Barrymore is for killing Garrett as well, but Sarracini objects to going that far and protects her. Mathers has witnessed the killing which affects his mind, and he wanders the highway until he is picked up by truckers and taken to Los Angeles. He eventually winds up with the police and under medical care. Carey tries to find out what happened to Garrett to no avail, and the department has to work with the slimmest of clues. Their routine checking brings them to Allen who tries to flee after returning home for a gun and car. He is killed by police bullets. The youngster is finally able to show them the area where the killing took place, and the police close in before Garrett can be eliminated. With the nightmare over, the family is reunited.

X-RAY: There is a measure of suspense and some exciting melodrama to be found in this entry which holds interest fairly well for the most part. The cast performs adequately, and direction and production works out well so that the end result is suited to round out the program in okay fashion. The screen play is by Leo Townsend and David P. Harmon, based on a story by John and Ward Hawkins.

AD LINES: "Keep Your Eye On 'The Shadow On The Window'"; "You'll See What He Saw Through The Window That Night"; "An Invitation To Suspense And Murder."

### Zombies Of Mora Tau (135)

MELODRAMA  
70M.

ESTIMATE: Mild horror entry for the dualers.

CAST: Gregg Palmer, Allison Hayes, Autumn Russell, Joel Ashley, Morris Ankrum, Marjorie Eaton, Gene Roth, Leonard Geer, Karl Davis, William Baskin, Lewis Webb, Ray Corrigan, Mel Curtis, Frank Hagney. Produced by Sam Katzman; directed by Edward Cahn.

STORY: Autumn Russell comes to Africa to visit her aunt, elderly Marjorie Eaton, and learns that the area is infested with Zombies, the living dead. They are guarding a sunken treasure. Wealthy Joel Ashley, his wife Allison Hayes, and diver Gregg Palmer, disregarding the warning of the Zombies, attempt to raise the diamonds. Palmer and Russell fall in love. Hayes is captured by the Zombies and becomes one of them. She kills her husband. Palmer succeeds in finding the diamonds despite the efforts of the Zombies. Eaton confesses that the leader of the Zombies is her dead husband who will only find peace if the diamonds are scattered into the sea. Palmer does this, and the Zombies disappear.

X-RAY: This horror entry, planned as part of a package with "The Man Who Turned To Stone," does not seem up to Sam Katzman's usual workmanlike production standards. While there is a market for horror films, this one disappoints. The story is familiar and rather silly, and the sequences designed for fright value and suspense do not generate much of either. Performances are satisfactory considering the material. It seems to this reviewer than Zombies used to be more frightening. Screen play is by Raymond T. Marcus.

TIP ON BIDDING: Low bracket.

AD LINES: "Supernatural Undersea Thrills In The Wierdest Treasure Hunt Of Them All"; "The Walking Dead Vs. The Hunted Living As Terror Strikes The Voodoo Coast."



## MGM

### Lizzie (722)

DRAMA  
81M.

ESTIMATE: Psychological entry of a girl and her problems proves interesting.

CAST: Eleanor Parker, Richard Boone, Joan Blondell, Hugo Haas, Ric Roman, Dorothy Arnold, John Reach, Marion Ross, Johnny Mathis, Jan Englund. Produced by Jerry Bressler; directed by Hugo Haas.

STORY: Eleanor Parker is employed in a museum and constantly complains of not feeling well, of headaches, and of a lack of sleep. She also complains of getting threatening notes from a girl named Lizzie. It also seems that she has been stealing out of the house late at night looking for romance, heavily made up, and calling herself Lizzie. What's more, she has been writing the notes to herself. Her aunt, whiskey-drinking Joan Blondell, and sympathetic neighbor Hugo Haas worry about her, and Haas urges her to see psychiatrist Richard Boone, who helps her through hypnosis. He finds out that she is really a three personality person containing Elizabeth, her drab work-a-day self; Lizzie, her seductive, hell-raising second; and finally Beth, the person she would like to be. Boone tries to develop the latter. Several incidents are recalled from the past which have caused her trouble, like her drunken, man-crazy mother dying on her birthday. While everyone is busy, her mother's boy friend attacks her. Once she admits this, she can overcome her other personalities and she emerges on the road to mental freedom as Beth. The future looks considerably brighter.

X-RAY: This psychological drama is a weirdly interesting entry that gives Eleanor Parker a chance to show that she can really act. It's off-beat enough to satisfy those who are continually looking for something different and unusual in their entertainment. Mayhaps the best spots for this release are the art and specialty situations where the character and story manipulations will best be appreciated. The acting is good, and the direction and production are okay. Music heard includes "It's Not For Me To Say" and "Warm And Tender." The screenplay is by Mel Dinelli based on the novel "The Bird's Nest" by Shirley Jackson. It cannot be classified as pleasant entertainment for the family.

TIP ON BIDDING: Fair program rates.

AD LINES: "She Was A Woman Of Moods"; "Torrid Romance And Illicit Love Depended On Her Mood Of The Moment"; "One Moment She Was Sweet And Tender . . . The Next She Was A Tigress Who Demanded Love"; "A Female Jekyll-And-Hyde—She Lived Three Strange Lives!"

## UNITED ARTISTS

### The Delinquents

MELODRAMA  
75M.,  
(Imperial)

ESTIMATE: Uneffective treatment of juvenile delinquency theme strives for sensation.

CAST: Tom Laughlin, Peter Miller, Richard Bakalyn, Rosemary Howard, Helene Hawley, Leonard Belove, Lotus Corelli, James Lantz. Written, produced, and directed by Robert Altman.

STORY: Young Tom Laughlin, sincerely in love with Rosemary Howard, is forbidden by Howard's parents from seeing her for six months. Despondent, he goes to a local drive-in theatre and becomes involved in a teen-age fight. Tough, thrill-seeking youngsters Peter Miller

and Richard Bakalyn join the fracas on Laughlin's side. Mistaking their acts as genuine friendship. Laughlin tells them of his problems. Miller suggests his dating Howard and turning her over to Laughlin, and the latter reluctantly agrees. At a wild party in an abandoned house, Miller makes a pass at Howard, and she and Laughlin leave. When police raid the party, the delinquents are convinced that Laughlin squealed. They force him to drink more liquor than he can handle and frame him in a gas station holdup. Miller takes Howard as a hostage to insure Laughlin's silence. Laughlin rescues her and calls police. The fadeout has parents and kids understanding each other a bit better.

X-RAY: Made in Kansas City on a very low budget, this entry features inferior acting by a group of unknowns. The more sensational aspects of teen-age delinquency are spotlighted for sensation alone, and indiscriminating audiences may react to exploitation efforts. It is difficult to see what good can come from such a film, and indeed, a sequence in a drive-in theatre that is obviously managed extremely poorly can do the industry much harm. Direction and production are adequate, but an inane off-screen narration purporting to point out the dangers of delinquency contributes little to the general effect. Scenes of brutality and degeneracy make it suitable fare for adults only. All in all, it is a minor effort looking for a fast payoff. This bears a Legion of Decency "B" rating.

TIP ON BIDDING: Lowest rates.

AD LINES: "Teenagers In Turmoil, Living Today As If There's No Tomorrow"; "Hoods Of Tomorrow, Gun Molls Of The Future."

### 12 Angry Men

DRAMA  
95M.

(Orion-Nova)

ESTIMATE: High rating drama.

CAST: Henry Fonda, Lee J. Cobb, Ed Begley, E. G. Marshall, Jack Warden, Martin Balsam, John Fiedler, Jack Klugman, Edward Binns, Joseph Sweeney, George Voskovec, Robert Webber, Rudy Bond, James A. Kelly, Bill Nelson, John Savoca. Produced by Henry Fonda and Reginald Rose; associate producer, George Justin; directed by Sidney Lumet.

STORY: Following the trial of an 18 year old for first degree murder of his father, the judge instructs the jury that if they have any reasonable doubt, they must declare the defendant innocent. If the verdict is guilty, the death penalty will be mandatory. The jurors file into their room, and most are anxious to get it over. An immediate vote is called for, and all vote guilty except for Henry Fonda, who holds out for a discussion of the verdict stating he is unsure. In the session that follows it is shown that some voted guilty because of prejudice, others because they saw their personal problems entangled, still others to get it over with and fast. Fonda, however, begins to create reasonable doubt in the minds of some, and they change their verdicts. He further breaks down the resistance of others by picking flaws in the case of the prosecution, and eventually they all wind up with reasonable doubt and vote for acquittal. When they leave the room to go their separate ways, they are all strangers again.

X-RAY: Here is to be found a drama of integrity and intriguing interest, one that confines itself basically to one room that imprisons 12 men of varying appearance, character, and personality. During the unfolding they get a chance to reveal their makeup and character. This is done in masterly fashion until the bits and pieces emerge as a solid piece of dramatic adventure, one calculated to hold the attention of viewers from start to finish.

Logic and reason infiltrate and drive out prejudice, selfishness of purpose, and weakness of character. The result is high rating drama. The cast is very good, with each giving his role the proper amount of nuance, vigor, and vitality. It's a little tough to select anyone for particular mention over his neighbors. Of course, the whole is aided and abetted by superior direction by Sidney Lumet, and the fact that the film was produced by Henry Fonda and Reginald Rose, who wrote the story and screen play, is also in the film's favor. Incidentally, this self-same story was done on television some time ago. It should more than satisfy those who go for the dramatic.

TIP ON BIDDING: Higher bracket.

AD LINES: "If You Were One Of '12 Angry Men' What Would Your Decision Be?"; "A Film That Will Be Remembered"; "Each One Had A Reason For His Decision . . . But Were They Right?"

## U-International

### The Tattered Dress (5716)

DRAMA  
93M.

(CinemaScope)

ESTIMATE: Highly interesting entry.

CAST: Jeff Chandler, Jeanne Crain, Jack Carson, Gail Russell, Elaine Stewart, George Tobias, Edward Andrews, Phillip Reed, Edward C. Platt, Paul Birch, Alexander Lockwood, Edwin Jerome, William Schallert. Produced by Alfred Zugsmith; directed by Jack Arnold.

STORY: Foremost criminal lawyer Jeff Chandler is called from New York to a desert resort to defend wealthy Elaine Stewart and Phillip Reed against murder charges. Reed had killed a local boy in cold blood for having an affair with his wife, Stewart. He is met with hostility by the town folks and especially antagonistic is the county sheriff Jack Carson, who is also a local political power. Through shrewd cross examination, Chandler blackens the dead man's reputation and influences the jury to acquit his clients. Carson's hate of Chandler mounts, and he frames it so that jury member Gail Russell claims that Chandler bribed her, whereas in truth he lost the money in question playing cards with three strangers. He is unable to locate any of them to back up his story, and so he is arrested and tried on the bribery charge. News of the incident brings his estranged wife, Jeanne Crain, to his side in addition to entertainer George Tobias, his best friend. He decides to defend himself and makes a mess of the trial proceedings. Tobias locates one of the card players, but Carson forces his car into a ravine before he can get to Chandler, killing him. Chandler has a new set of values as he makes a stirring plea for justice to the jury which frees him. Carson is maddened to the point of wanting to kill Chandler in front of the courthouse, but his discarded partner, Russell, beats him to it and shoots Carson. Chandler leaves for home reunited with Crain and determined to do a better job in seeing justice done.

X-RAY: Smartly handled courtroom drama is to be found here, in addition to a yarn that holds interest well from start to finish. When added to competent performances by the cast as a whole and good direction and production, this entry emerges in the category that should prove satisfactory to most audiences. A little bit of extra attention in the selling department might put this slickly-made and attractive drama in the plus column boxofficewise. Jeff Chandler handles himself particularly well in this first black-and-white CinemaScope film for



the company. The screenplay is by George Zuckerman.

**TIP ON BIDDING:** Higher program rates.

**AD LINES:** "What Was The Real Story Behind 'The Tattered Dress'? Don't Miss The Thrill-Packed Answer"; "A Story Of A Man . . . A Woman . . . And A System That Had To Be Beat"; "A Puzzler That Left Its Mark On Everyone."

## WARNERS

### Paris Does Strange Things (611)

FARCE  
86M.

(Technicolor)  
(French-made)

**ESTIMATE:** Bergman name will barely carry this import.

**CAST:** Ingrid Bergman, Mel Ferrer, Jean Marais, Juliette Greco, Marjane, George Higgins, J. Richard. Story, screen play, and direction by Jean Renoir.

**STORY:** Ingrid Bergman, Polish countess living in Paris in the late 1890's, is about to make a marriage of convenience with a shoe manufacturer, but is attracted to idol of the day General Jean Marais, whom she finally meets at a Bastille Day parade through Mel Ferrer, young man she met in the crowds. She gives the general a good luck charm, but he is bait for conniving politicians. He permits himself to be taken in by the conspirators because he is interested in Bergman, who is now in league with the plotters. When he learns that she has lost interest in him, Marais resigns to allow his enemies to take over the government, which tries to arrest him. By this time, Bergman has finally fallen for Ferrer. Through with meddling with heroes and politicians, she clinches with him as Marais makes his escape.

**X-RAY:** Yes sir, "Paris Does Strange Things," and among them must be numbered this picture, which will have a terrible time finding favor over here despite the draw of the Bergman name. The farcical satire on French military vs. politics is hardly comprehensive, let alone amusing. Some of the supporting players are utterly ridiculous in their interpretations, especially by American cinematic standards. Chasing in and around rooms gets tiresome, and some obvious slapstick fails to help and bespeaks inept direction on Jean Renoir's part. About the only assets are Bergman's loveliness, several warm love scene, and the Technicolor. And that is not enough. Laughs, except in the wrong places, are few and far between. The film's beginning and ending do not give the impression that it is comedy at all. Dubbing job is fairly good but some of the voices are ludicrous.

**TIP ON BIDDING:** Low bracket.

**AD LINES:** "The New Ingrid Bergman Picture!"; "The Men Who Crowded Her Life Forgotten For A Stranger In The Crowd!"; "Berman—In Paris—In Love—She's Incomparable!"

### The Spirit Of St. Louis

HISTORICAL  
DRAMA  
138M.

(CinemaScope) (WarnerColor)

**ESTIMATE:** High rating dramatic entertainment.

**CAST:** James Stewart, Murray Hamilton, Patricia Smith, Bartlett Robinson, Marc Connelly, Arthur Space, Charles Watts. Produced by Leland Hayward; directed by Billy Wilder.

**STORY:** The evening of May 20, 1927, sees a hotel on Long Island clogged with newspapermen waiting for a big story to break. In a room tossing and turning is James Stewart as Charles Lindbergh, who tries to get some sleep while waiting for the weather to clear so that he can take off in his single-engine plane across the

Atlantic towards Paris. He recalls his days of flying the mail and of his strong desire to be the first to fly the Atlantic to further the cause of aviation. He is taken to see a group of civic-minded St. Louis businessmen, who undertake to sponsor him and the plane he wants. He winds up at the Ryan Company, in California, where they make the plane to his order as he supervises. They hurry for others announce their intention to fly the Atlantic. Some attempt it and die. When the plane is finished ahead of schedule, Stewart tests it and it feels fine. When the weather lets up a bit, he takes off. Soon the lack of sleep catches up with him, and as he drones along he finds it difficult to stay awake. There are a few times when it looks as though he might not make it, but supreme effort and luck assist. He does reach his destination, Paris, where a huge welcome awaits. The thousands of Frenchmen take him to their hearts as does New York upon his return.

**X-RAY:** History in the making makes for an intelligent and interesting film that may well capture the fancy of audiences everywhere. Despite the known outcome, there is engendered in the film much suspense, as well as action and high drama, and the result is better entertainment. The saga of the crossing of the Atlantic by Lindbergh can be found in any history book; but here it is freshened, revitalized, and actively brought to life by people who know the business of entertainment. Stewart makes a fine Lindbergh, and he is more than ably supported by a plane and people and by an air of authenticity that was painstakingly and expensively made a part of the film. The direction and production also fall into the better category. The way lies open for higher returns. The screen play is by Billy Wilder and Wendell Hayes, with the adaptation by Charles Lederer. It is based on the book by Charles A. Lindbergh.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "The Lone Eagle Makes History That Must Be Seen"; "A Story Of A Man And A Plane And The Part They Played In Making History Together"; "An Experience That Will Long Be Remembered."

## MISCELLANEOUS

### Thrillarama

NOVELTY  
TRAVELOGUE  
90M.

Thrillarama, Inc.

(Eastman Color) (Print by Technicolor)

**ESTIMATE:** Wide screen novelty has technical problems but can be played at many situations as a change of pace.

**CREDITS:** Produced by Albert Reynolds; associate producer, Dowlan Russell; written by MacDonald MacPherson; music by Hoyt Curtin; filmed by R. G. Wolff Studios, Inc.

**STORY:** Seen are views of Nassau and the Bahamas; a flying visit to the Florida Everglades; mermaids at Weeki-Wachee, Fla.; winter carnival at a Canadian village; auto thrill drivers; a youth camp at Idlewild, Cal.; water skiing at Squaw Valley; harness racing at Santa Anita; Texas coeds in Apache dance maneuvers; and a trip to Mexico.

**X-RAY:** This wide screen system boasts of a ratio of 3½ to 1, and when seen by this reviewer was cropped slightly to 70 by 22 feet. There are still a number of technical bugs to be ironed out before Thrillarama can find wide public acceptance. It works via two synchronized projectors, and like Cinerama, there is a dividing line apparent on the screen. Unlike Cinerama, the dividing line here is right in the center of the screen. This

is quite a distraction while viewing the film as alignment of both sides is difficult to maintain perfectly, and a noticeable color difference is present in most scenes. Also, figures moving from one side of the screen to the other have a tendency to distort or disappear. The subject matter here, with the exception of a lyrical mountain sequence featuring excellent music, is quite pedestrian. Most of it has been seen before and therefore lacks freshness and excitement. There is little or no sense of participation, despite the size of the screen. Technical improvements are planned, the producer says, and may be evident in later playdates. The process has the advantage of portability and can be set up in most theatres overnight. It can reach many areas that Cinerama can't play. Provided that technical flaws are remedied or considerably improved, and subject matter is freshened, Thrillarama may very well have a future.

**AD LINES:** "Thrill To 'Thrillarama' On The Biggest Screen You Ever Saw"; "You'll Gasp . . . You'll Howl As 'Thrillarama' Transports You To Places You've Dreamed About."

## The Shorts Parade

### TWO REEL

#### Serial

**DANGERS OF THE CANADIAN MOUNTED.** Reissue. January, 1948. Republic Serial. 12 Chapters. Jim Bannon, Virginia Belmont, Anthony Warde, Dorothy Granger, others. Associate producer, Mike Frankovich. Directed by Fred Brannon and Yakima Canutt. First episode, "The Legend Of Genghis Khan." 21m. A typical serial thriller, with some of the heroics a bit on the "hard to take" side, this will satisfy the market for which it was made. The action centers around the U.S.-Canadian border, with things starting off with the murder of a prospector who stumbled upon the beached wreck of a Chinese junk, supposedly one of the ships of Genghis Khan in the 13th Century, and believed to hold a clue to vast hidden wealth. Mountie Captain Jim Bannon learns a gang searching for these secret riches is led by Anthony Warde and suspects him of the murder. When Warde learns the territory is to be opened to homesteaders, he directs a series of attacks against the road builders. This brings Bannon on the scene via his girl friend, Virginia Belmont's plane. Later, he jumps upon a speeding train that Warde has wired with explosives, and, as the fuses sputter, is knocked out, and left by Warde to blow up with the train. There are fist fights, gun fights, hard riding, speeding trains, and plenty of action from the start. GOOD. (5683).

### ONE REEL

#### CinemaScope Color Cartoon

**BLUE CAT BLUES.** MGM—CinemaScope Cartoon. 7m. Tom, the cat, falls in love with another feline, but a wealthy opponent comes along and takes her away. Mouse Jerry tries to console him until the same thing happens to him. Both wind up planning suicide by sitting on the railroad tracks. GOOD. (C834).

*THE SERVICESECTION is the only service of its kind giving a full coverage, listing, and reviews of all features and shorts in the domestic market.*



# ALPHABETICAL GUIDE

## To 234 Features Reviewed Since The Sept. 5, Issue

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange.—Ed.)



A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	W.A.	UNIVERSAL	WARNERS	MISC.
Yaqui Drums Rod Cameron, Mary Castle	Rumble On The Docks James Darren	The Great American Pastime Tom Ewell, Anne Francis, Ann Miller	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	(Now available through Universal)	A Woman's Devotion (Trucolor) Ralph Meeker, Janice Rule, Paul Henreid	The Girl Can't Help It (CS-DC) Tam Ewell, Jayne Mansfield	The Big Boogie Errol Flynn, Rosanna Rory (Made in Cuba) (Blumberg)	Everything But The Truth (EC) Maureen O'Hara, John Forsythe, Tim Hovey	The Amazon Trader (WC) John Sutton, Marie Fernandez	La Strada (Trans-Lux) Anthony Quinn, Richard Basehart, Giuletta Masina (Italian-made)
Friendly Persuasion (TC) Gary Cooper, Dorothy McGuire, Marjorie Main	Mutiny On The Bounty (RE)	The Search For Wimpole Street (CS-Metracolor) Jennifer Jones, Sir John Gielgud Bill Travers	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Beyond A Reasonable Doubt Dana Andrews, Jean Fontaine	The Man Is Armed Dane Clark, May Wynn	Oasis (CS) (Made in Europe) Michele Morgan, Carnell Borchers	The Halliday Brand Joseph Cotten, Vivica Lindfors (Callier Young)	Written On The Wind (TC) Rock Hudson, Lauren Bacall, Robert Stack	Toward The Unknown (WC) William Holden, Lloyd Nolan, Virginia Leith	Westward Ho, The Wagons (CS-TC) (Buena Vista) (Disney) Fess Parker
Fighting Trouble The Bowery Boys	Edge Of The City John Cassavetes, Sidney Poitier, Kathleen McGuire	The Barretts Of Wimpole Street (CS-Metracolor) Jennifer Jones, Sir John Gielgud Bill Travers	Green Dolphin Street (RE)	Back From Eternity Anita Ekberg, Robert Ryan	Scandal, Inc. Robert Huttan, Paul Richards, Patricia Wright	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	Crime Of Passion Barbara Stanwyck, Sterling Hayden (Herman Cahen)	Four Girls In Town (CS-TC) George Nader, Julie Adams	Glant (WC) Elizabeth Taylor, Rock Hudson, James Dean	Rock, Rock, Rock (DCA) Alan Freed, La Vern Baker, Frankie Lymon and Teenagers
Calling Homicide Bill Elliott	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Marocco)	The Wings Of Eagles (Metracolor) John Wayne, Dan Dailey, Maureen O'Hara	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Tension At Table Rock (TC) Cameron Mitchell, Richard Egan, Dorothy Malone	Tears For Simon (Trucolor) David Farrar, Julie Arnall	Three Brave Men (CS) Ray Milland, Ernest Borgnine Diane Jergens	Voodoo Island Baris Karloff, Beverly Tyler (Bel-Air)	The Great Man Jose Ferrer, Dean Jagger, Keenan Wynn, Julie London	Baby Doll Karl Malden, Carroll Baker, Eli Wallach	Runaway Daughters (American-Int.) Marla English, John Littel
The Cruel Tower John Ericson, Mari Blanchard	Ride The High Iron Don Taylor Sally Forrest	Don't Knock The Rock Bill Haley and his Comets	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	The Brave One (CS-TC) Michel Ray	Above Us The Waves John Mills	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter Hope Lange	Pharaoh's Curse Mark Dana, Ziva Rodann (Bel-Air)	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers	Top Secret Affair Kirk Douglas, Susan Hayward	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gave
High Terrace Don Taylor Sally Forrest	The Silent World (TC) (French-made) Documentary	The Wings Of Eagles (Metracolor) John Wayne, Dan Dailey, Maureen O'Hara	The Search For Bridey Murphy (VV) Teresa Wright, Louis Hayward	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	Accused Of Murder (Trucolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Men In War Robert Ryan, Alda Ray (Security)	Battle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Duryea	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	Cinderella (RE) (TC) (Buena Vista) (Disney)
The Sinner Diana Dors (English-made)	Boys Town (RE)	The Wings Of Eagles (Metracolor) John Wayne, Dan Dailey, Maureen O'Hara	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Accused Of Murder (Trucolor- Naturama) David Brian, Vera Ralston	Oh, Women! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Men In War Robert Ryan, Alda Ray (Security)	Battle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Duryea	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	Cinderella (RE) (TC) (Buena Vista) (Disney)

Storm Out Of The West Dale Robertson, Lois Maxwell, Derek Bond		Utah Blaine Rory Calhoun, Susan Cummings		Hot Summer Night Leslie Nielsen, Coleen Miller		Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair		Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis		The Quiet Gun Farrest Tucker, Mara Corday (RegalScope)		The Monte Carlo Story (TC-Technirama) Marlene Dietrich, Vittoria De Sica (Made in Moracca) (Titanus)		The Night Runner Ray Danton, Coleen Miller		Paris Does Strange Things (TC) Ingrid Bergman, Mel Ferrer (Made in France)		Flesh and The Spur (Eastman Color) John Algar, Marla English (American-Int.)	
Not Of This Earth Paul Birch, Beverly Garland		Full Of Life Judy Holliday, Richard Conte		Invitation To The Dance (TC) Gene Kelly		The Young Stranger James MacArthur, Kim Hunter		Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer		The Storm Rider Scott Brady, Mala Powers		The Delinquents Tammy Laughtlin, Peter Miller (Impertal)		Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter		Naked Paradise (Pathe Color) Richard Denning, Beverly Garland (American-Int.)		Not Of This Earth Paul Birch, Beverly Garland	
Attack Of The Crab Monsters Richard Garland, Pamela Duncan		The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.		Lizzie Eleanor Parker, Richard Boone, Joan Blondell		Cyclops James Craig, Gloria Talbot, Lon Chaney		Hell's Crossroads (Naturama) Stephen MacNally, Peggie Castle, Barton MacLane		Heaven Knows Mr. Allison (CS-DC) Deborah Kerr, Robert Mitchum		Hit And Run Clea Moore, Huga Haas (Haas)		Mister Cory (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford		The Undead Richard Garland, Pamela Duncan (American-Int.)		Attack Of The Crab Monsters Richard Garland, Pamela Duncan	
Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen		The Man Who Turned To Stone Victory Jory, Ann Doran		Ten Thousand Bedrooms (CS-MC) Dean Martin, Anna Marie Alberghetti, Eva Bartok		The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns		The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget		The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget		Spring Reunion Betty Hutton, Dana Andrews (Bryna)		Kelly And Me (CS-TC) Van Johnson, Piper Laurie, Martha Hyer		Voodoo Woman Marla English, Tom Conway, Touch Connors (American-Int.)		Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	
Hold That Hypnotist Bowery Boys		Zombies Of Mora-Tau Allison Hayes, Majorie Eaton		Fear Strikes Out (VV) Anthony Perkins, Norma Moore		Omar Khayyam (VV-TC) Cornel Wilde, Debra Paget		Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)		The Incredible Shrinking Man (CS) Grant Williams, Randy Stuart		The Tattered Dress Jeff Chandler, Jeanne Crain, Jack Carson		The Incredible Shrinking Man (CS) Grant Williams, Randy Stuart		The Tattered Dress Jeff Chandler, Jeanne Crain, Jack Carson		Hold That Hypnotist Bowery Boys	
Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant		The Man Who Turned To Stone Victory Jory, Ann Doran		The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns		The Bustle Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth		The Bustle Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth		The Bustle Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth		The Bustle Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth		The Bustle Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth		The Bustle Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth		The Bustle Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth	



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THRU  
**UA**



# MOTION PICTURE EXHIBITOR

MARCH 13, 1957

VOLUME 57

NUMBER 20

IN TWO SECTIONS • THIS IS SECTION ONE



## ***Vipers In The Theatre Nest***

editorial

## **Mortgage Loans Sought By TOA**

(page 10)

## **Exhib Praises Telemovie Plan**

(page 12)

**AND FEATURING: STUDIO SURVEY**

Philip F. Harling, TOA executive, recently prepared that group's appeal for more liberal SBA loan policies to exhibitors and is also TOA's representative on the Committee which is currently battling toll television.



**"SOMETHING'S  
GOING  
TO  
POP!"**

**Our Campaign  
Will Reach  
a Total of  
356,570,617  
Impressions  
in Magazines,  
Newspapers,  
on TV and  
Radio!**



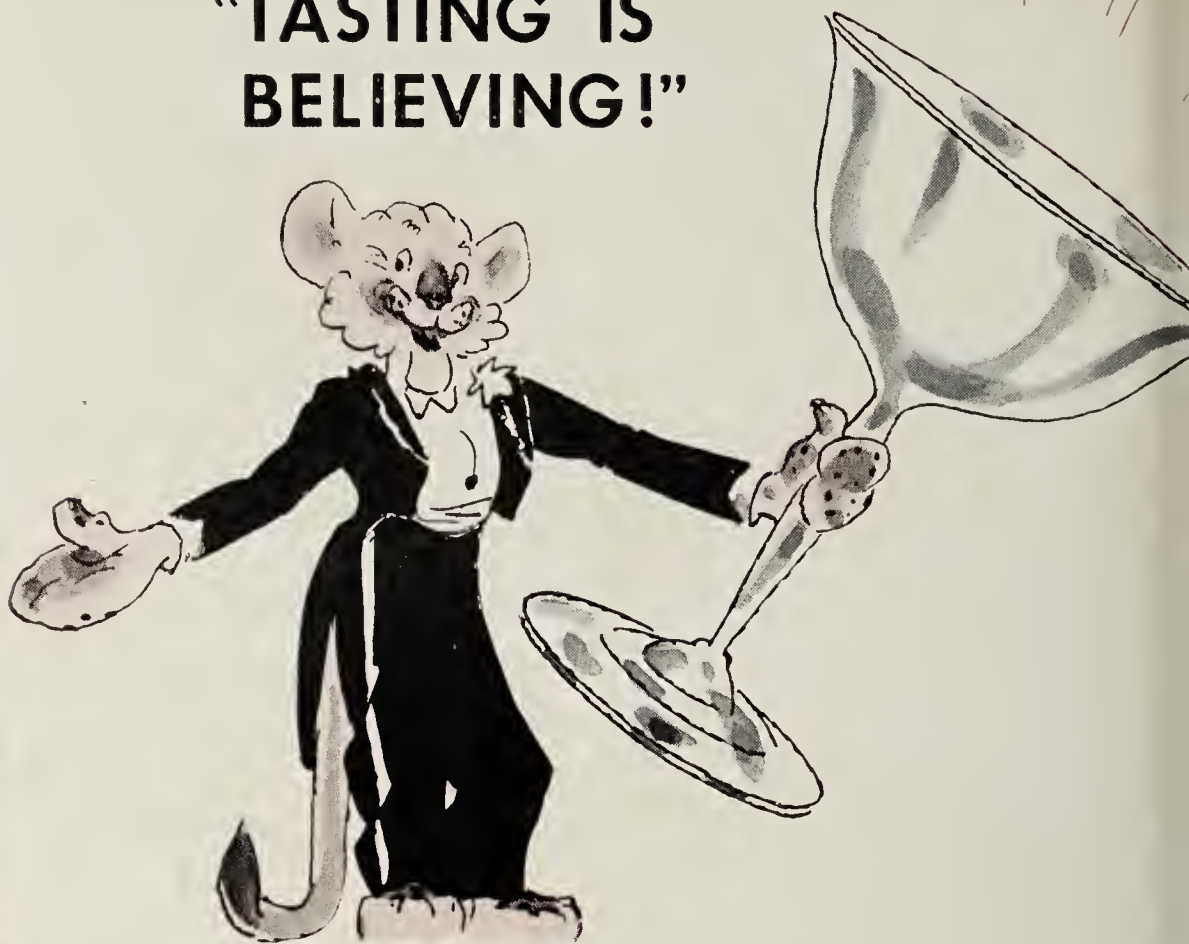
## **CAMPAIGN OF THE YEAR for the "Champagne" of the Year!**

**MAGAZINES:** Full page in Life (2 colors), Look, Saturday Evening Post (2 colors), Seventeen, Vogue, Charm, New Yorker and a full page in all the leading fan magazines. Plus M-G-M's famed "Picture of the Month" column in Cosmopolitan, McCall's and Redbook. 101,375,385 total readership.

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# EXHIBITOR



MARCH 13, 1957  
VOLUME 57 NUMBER 20

## VIPERS IN THE THEATRE NEST

THERE ARE FEW legitimate professional theatremen who want to be associated in any way with the delivery to the public of cheap sensationalism, actual obscenity, or outright filth. But, it seems to have always been the history of this business that, lurking in the shadows and waiting to slither out and pick up any financially distressed theatre "at a price," there are the "fast buck" camp followers who don't care how they debase themselves, or this business, if it will line their own pockets. Under the equally phony claims of "fearlessness," "liberalism," or "basic American rights," these latter characters are doing more today to smear motion pictures, motion picture theatres, and motion picture men, than was ever accomplished by "Hollywood Red" charges, by the "Fatty" Arbuckle scandal, or by any of the church-sponsored "decency" purges. And, unless legitimate professional theatremen disassociate themselves from the "fast buck" characters, and actually help the public by pointing them out as the sharpies they are, we will deserve the new censorship laws, and the new unfriendly attitude of district attorneys and courts, that we are certain to get.

Just the other day, in a large eastern city, at a well attended meeting of the area's theatremen, it was proposed from the floor that a resolution should be adopted or some action taken, voicing the industry's disapproval of a contemporary neighborhood theatre that in recent months had made a practice of showing, and blatantly advertising, cheap "nudist" junk, burlesque pictures, and similar non-professional movie "attractions," with the result that mass meetings of the general public had been held in protest, and the district attorney's office was known to be watching. To keep quiet; and not to voice disapproval, would insinuate that this was in some way a modern, acceptable form of movie business. To speak up, and to adopt the proposed action, would put theatre business both "on the side of the angels" and on the same team with the great mass of men, women,

and children it serves. Here was an industry-serving purpose for theatre executive group action.

But some of the supposed "master-minds" dismissed the suggestion as unimportant, and nothing was done. So what happened?

Within 48 hours after this meeting, the police descended on the theatre and its manager as public nuisances, put a key in the lock, and hauled the latter before a magistrate for sentencing. And the newspapers of the city ran big headlines that reflected discredit on "the movies."

It is our feeling that this was handled very badly. The legitimate professional members of this industry should be very quick to label the "fast buck" camp followers for what they are, and to disassociate themselves from such activities. Held up "on the end of a pin" they can do us less damage than if we allow them to crawl into our nest, and foul it!

And don't sit back complacently in the belief that pre-censorship of motion pictures is "clearly unconstitutional," "all wrong," or "illegal." While we know that the U. S. Supreme Court in a series of decisions has found that a number of state censorship codes were too vague and ill-defined, it has always left open the question of "prior restraint" (pre-censorship), and has actually refused to decide "whether a state may censor motion pictures under a clearly drawn statute designed and applied to prevent the showing of obscene films." The very history of courts, all the way from the minor judiciary to the Supreme Court justices, shows that they react to public indignation. Should that indignation boil high enough, the chances of legal pre-censorship improve.

The legitimate professional theatremen can do little to stop the operations of the "fast buck" boys. But we can be "on record" as disapproving of everything they do and stand for.

This we owe to ourselves!

## GRIN OF THE WEEK

THE EPHEMERAL NATURE of that fine line that is drawn by "the ladies" of the Legion of Decency pops up in a March 1 review of Columbia's "FULL OF LIFE" by William H. Mooring, west coast critic for Catholic newspapers, who normally seems to be nursing "a sore" on everything except Mr. DeMille and his "TEN COMMANDMENTS." To quote Mr. Mooring: "Here is a funny, folksy story for almost everybody, although

frequent reference to and frank evidence of pregnancy. lost it a family tag."

Seems to us that without the "reference to" and "evidence of" there wouldn't be any "family tag." But maybe some people still believe in that big white bird that sits on chimneys. You know! A S-T-O-R-K, for the benefit of today's teenagers who know all about "the birds and the bees,"—but can't spell!

*Jay Emanuel*



# THE JOINT WAS JUMPIN'...

## Columbia's

# "DON'T

# is SOCK at

YORK WORLD-TELEGRAM AND SUN

### Rock 'n' Roll Mob 'Noisy' — But Nice'

By JOHN FERRIS, Staff Writer.

A noisy peace fell on Times Square today as rock 'n' roll addicts failed to produce a re-

### THE NEW YORK TIMES TIMES SQ. 'ROCKS' FOR A SECOND DAY

But the Teen-Age Moviegoers Are More Orderly on Streets — Theatre Din Unabated

By EDITH EVANS ASBURY

Rock 'n' roll enthusiasts by the thousands converged on

### Rock 'n' Roll Teen-Agers Tie Up the Times Square Area

All-Day Line Starts at 4 A. M.—175 Police Called

By EDITH EVANS ASBURY

Teen-age rock 'n' roll enthusiasts stormed into the Times Square area before dawn yesterday and all day long they filled the sidewalks, tied up traffic and

of Am terday hower strengt ance. "Fr vance at the that M our the also allian "It Molle turn the

policemen the teen- ie and out- as one cop mers were —but nice."

girls began as 5 a.m. to- the 2000- indled and cked. Still, of clapping e audience e aisles.

JOY KNOX - JIMMY BOWER - CLETONES - HAPPEY BROWN - BOBBY CHARLES - MAUREEN CANNON - DUPOITS - ROBIN ROBINSON - "DON'T KNOCK THE ROCK" - BILL HALEY AND COMETS - ANDALE - ALAN FREED - TREMORS - LITTLE RICHARD - DAVE APPELL

ROCK "N" ROLL STARS ON THE SCREEN. "DON'T KNOCK THE ROCK"

PARAMOUNT



### Rock-Roll Fans Mob Paramount, Set Off Bedlam

EDITORIAL

### Rock 'n' Roll

WE DON'T pretend to have a psychologist's knowledge of teen-age behavior motivations, but we're inclined to think the rock 'n' roll demonstrations at the Paramount Theatre are nothing more serious than just another manifestation of youthful boiling-over. In the past we've had the flapper era; and now we're witnessing









# Letters . . .

**UNSOLICITED • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters.**

## From KANSAS CITY, MO.

Many thanks for your message to all former RKO employees. I have been a subscriber to MOTION PICTURE EXHIBITOR for many years, and have a complete file of the Pink REVIEWS Servisection which I have found to be very useful in our business.

E. L. DYSON

*EDITOR'S NOTE: We are happy to have been of help in the acquiring of some jobs, and in the launching of some new independent business ventures. Good luck with yours, Mr. Dyson.*

## From BOULDER CITY, NEV.

Your story on a new theatre in a Philadelphia Shopping Center, as published in the Jan. 16 issue of MOTION PICTURE EXHIBITOR, is very interesting.

I am keenly interested in seeing a general layout of the entire shopping area, includ-

ing the theatre, parking lot, and other stores. Through your good offices, could I get such a sketch? No details are necessary. Just a general layout.

EARL J. BROTHERS  
Boulder Theatre

*EDITOR'S NOTE: A lot of readers have specified interest in this new theatre. It is just so "right," that theatre-men recognize that it has a success sign all over it. The architects, THALHEIMER AND WEITZ, have been contacted, and have promised that a plot plan will be sent to Mr. Brothers.*

## From NEW YORK, N. Y.

I would like to compliment you on your "Extra Profits Department" which is a regular feature of MOTION PICTURE EXHIBITOR. On many occasions I have enjoyed your "Candydly Speaking," column, and especially the one in your Feb. 6 issue. Your "LIGHT and COLOR," "POPCORN QUALITY CONTROL," and "POPCORN MACHINE MAINTENANCE" were all cer-

tainly very informative and educational to your readers. I hope that operators of concession stands will take advantage of this wealth of information and advice.

Keep up the good work.

LEE KOKEN

President, National Association of Concessionaires, and director of concessions, RKO Theatres

*EDITOR'S NOTE: Such an unsolicited letter, from such a prominent executive in his field, is indeed gratifying. "Extra Profits" was not only the FIRST separate special department devoted to confection vending by any motion picture theatre trade paper, but we feel that editorially it is the best.*

## From RICHMOND, VA.

Please be good enough to send me a copy of the 20 page booklet on "THE SLIDING SCALE METHOD of arriving at A FAIR FILM PRICING FORMULA." I have been a consistent reader of your publication for years, and feel that the above survey, plus the current survey on "COMPETITIVE BIDDING" have been most constructive.

SEYMOUR HOFFMAN

Vice-President, District Theatres

*EDITOR'S NOTE: From hundreds of theatremen comments praising our efforts to formalize and record these important, but often misunderstood, industry methods, it would seem that they are appreciated. Reprints will always depend on the demands of readers. And we will do our level best to serve.*

# A WARNING . . . !

*(The following letter has been received from a leading executive of a prominent theatre circuit, and for obvious reasons he has asked that his identity should not be disclosed. This in no way minimizes its importance.)*

There is a vicious racket being worked on theatres, that might be worth publicizing for the protection of others. It has to do with personnel.

As you know, there is a shortage of good young men for assistant managers, with the result that almost anyone who looks OK is being hired. We had the experience recently of hiring a very likely looking young man as an assistant, who came in with the following references: One from a parking lot operator, where he had worked for about a month. One from a supposed captain of the Marines, under whom he was supposed to have served, and a place of residence. Sounds alright, doesn't it?

Our manager in checking phoned the supposed captain, who recommended him highly as being part of his Squad for the last two years. The parking lot operator also recommended him as industrious. The girl he was shacked up with, who

was supposed to be his wife, occupied a furnished room, where there was also a phone.

All, with the exception of the parking lot operator, were apparently plants. Both the supposed captain and the girl disappeared coincident with our being relieved of Saturday and Sunday receipts, amounting to over \$4,000. In other words, the young man applying for the job was part of a three-way set-up, only one facet of which was legitimate, and required a short period of satisfactory employment. We found out later that he was on the lam from Marine officials and the F.B.I. for bad checks and other character discrepancies.

●

**THE MORAL IS: All references submitted by new employees intended for positions of trust should be very carefully and personally checked. And if management doesn't have the time or facilities then a bonding company should be called in. A hoax like the above is too easy to permit the average crook to get away with it.**



# BROADWAY GROSSES

(As of this Monday)

## "Shrinking Man" Leads Shrinking Grosses

NEW YORK—Business in the Broadway first runs continued off last weekend with all hold-over product. All houses reported way below average business, with the exception of the Globe, where U-I's "Incredible Shrinking Man" held well on its third session.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"The Big Land" (Warners). Paramount (\$47,654)\*—Second and last week dropped to \$23,000.

"Oh, Men! Oh, Women!" (20th-Fox). Roxy (\$81,388)—Third, and last week, was headed for \$43,000, with \$31,215 reported for Thursday through Sunday. Ice show on stage.

"The Spirit Of St. Louis" (Warners). Radio City Music Hall (\$146,192)—Little excitement with \$76,000 claimed for Thursday through Sunday and \$110,000 in sight for the third week. Usual stage show.

"Battle Hymn" (U-I). Capitol (\$39,813)—Down to \$20,000 on the fourth week.

"The Incredible Shrinking Man" (U-I). Globe (\$11,854)—\$12,000 anticipated for the third week.

"Mister Cory" (U-I). Mayfair (\$15,087)—Third, and last, session down to \$8,000.

"Full Of Life" (Columbia). Astor (\$24,538)—Fourth week dropped to \$15,000.

"Baby Doll" (Warners). Victoria (\$21,930)—Last five days of 12th, and last, week down to \$9,000.

"Edge Of The City" (MGM). Loew's State (\$18,644)—Sixth week down to \$10,000.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

## Fourth Antitrust Trial Set

SALT LAKE CITY—A fourth trial of the Village Theatre Corporation anti-trust action against Paramount, Intermountain Theatres, and other defendants has been set for April 15 in Federal District Court, it was reported last week. The suburban Village sold out to Fox Intermountain in 1955.

The original action, seeking damages of \$400,000, was brought in 1952, and Judge Willis W. Ritter found for the plaintiff in the first trial. However, his decision was overruled on appeal and the case was sent back for retrial. Two subsequent trials ended in deadlock.

# I N D E X

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## SECTION TWO

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March 13, 1957

# MPAA, TOA, Allied Set New Talks On Effective Arbitration Program

NEW YORK—Meetings between Motion Picture Association of America representatives and the heads of national exhibitor organizations to discuss the renegotiation of an industry arbitration system have been set for April 8 at a luncheon to be held in the Harvard Club, it was announced last week. The earlier date of March 18, proposed by Ernest G. Stellings, president, Theatre Owners of America, to MPAA head Eric Johnston was found to be unsatisfactory to at least one distribution company.

Joining Stellings as spokesman for exhibition will be Julius Gordon, Allied States Association president; for distribution, the MPAA committee members appointed by Johnston are Abe Montague,

Columbia; Charles M. Reagan, MGM; and George Weltner, Paramount. The initial session, it was reported, will be largely exploratory, with a view to determining where and how to start formal talks and what representation to include in subsequent drafting committees.

Both TOA and Allied have standing arbitration committees, but it was understood that the invitation to the first meeting was extended only to Stellings and Gordon. The TOA arbitration committee comprises Stellings, George Kerasotes, Si H. Fabian, Sam Pinanski, Mitchell Wolfson, and Herman Levy. Allied's arbitration committee members are Rube Shor, Abram F. Myers, and Abe Bereson.



## The NEW YORK Scene

By Mel Konecuff

INDUSTRY TO THE RESCUE AGAIN: Once again the industry via exhibition and distribution has pledged all-out cooperation to the American Red Cross. This took place last week at a luncheon hosted by Spyros P. Skouras, 20th-Fox president, at the Metropolitan Club where representatives of the industry listened to the needs of the worthy organization and then came through with promises of assistance.

Highlight speaker was General Alfred M. Gruenther, recently named president of the Red Cross, who praised the industry for its part in helping fight the cold war, detailed the workings of the organization, and presented some background on American operations abroad.

Skouras announced that the industry quota had been set at \$40,000, and he urged theatre collections where possible. Among those exhibitors who announced their readiness to help were Harry Brandt as president of the ITOA, Arthur Mayer, Russell Downing, Sam Rinzler, etc. Entertainment representatives at the head table included Jerry Lewis, Fernando Lamas, Arlene Dahl, Doretta Morrow, Sol Schwartz, etc.

FIGURES, FIGURES, FIGURES: Albert Sindlinger, analyst, keeper, and interpreter of figures, who claims he can tell what a film can do weeks and months before it opens, revealed his method of operation to members of the press recently, at his headquarters in Ridley Park, Pa.

His concept of operation boils down to the fact that the public knows what it wants after it has been stimulated to what it should want. His subjects the country over are interviewed on a variety of subjects with a number of clients benefiting from the answers. As a result, the interviewees don't become "expert" on any one topic.

He has several methods of checking on interviews, including letters going out from his office to names submitted, as well as recorded interviews on tape. Twenty-five per cent of all interviews are taped. He estimated 10 to 15 thousand people are talked to before a report on a film is issued.

Sindlinger said he can estimate theatre grosses when the reports are tabulated. He can also tell what types of ads and campaigns can increase the potential gross. Out of 185 features worked on so far, he claims he was only wrong on three. He has been right within five to 10 per cent. He reported that producers are losing eight weeks of revenue because they are holding their pictures until the summer, whereas his surveys showed that people want to go to the movies from April on. Interviews held last October showed more people were interested in going to the movies than in the past several years.

He predicted that the drive-ins should do well this summer with pictures on the order of "Giant" and others that have an interest for femme audiences because his research has indicated that femmes would like to attend the ozoners in July and August, especially since they can take their youngsters with them. Winter has the males attending in greater numbers than the females.

He is presently advising his clients to buy radio time on Mondays because more people listen to their radios on that day of the week. This is indicative of the advice given clients with regard to media use. Said he, today's selling is more defensive than offensive, and people prefer not to waste their entertainment time.

As of January, Sindlinger reported that 14,509 indoor theatres were in operation. He put the number of drive-ins at 4,494.



# Spyros P. Skouras 15th A

**MARCH 24th**



Commemorating  
15 Years of

Thank you, exhibitors everywhere, members of the press, and our friends throughout the amusement world, for your spontaneous response and enthusiasm, as you join with us in our happiest celebration—dedicated to the fifteen years of unstinting and unlimited vision, inspiration and loyalty we have enjoyed under the leadership of Spyros P. Skouras.

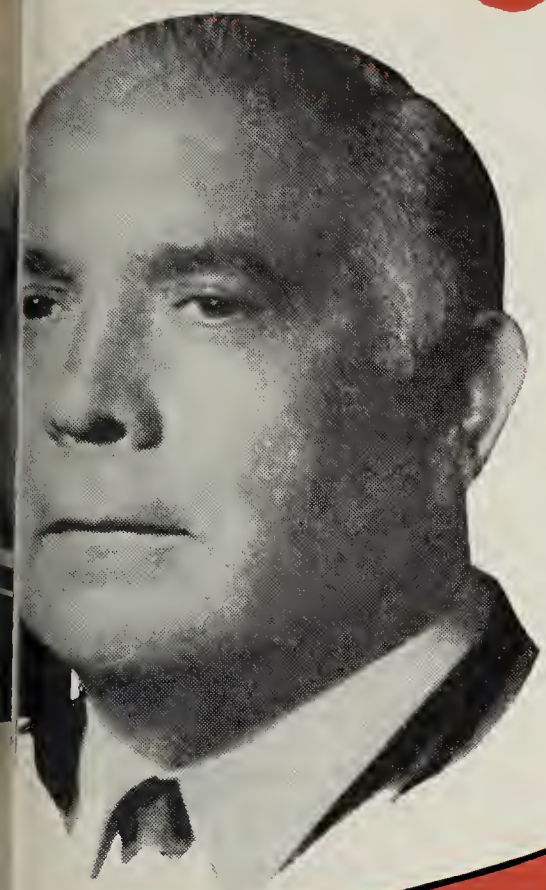
We are deeply moved and gratified by the requests of exhibitors large and small—from the head of the largest circuit to the owner of the smallest theatre—to participate in the celebration from March 24th to May 4th.

This recognition of a selfless dedication to the highest principles and purposes of the entertainment world warms the heart of each one of us in the hard-working, forward-thinking 20th Century-Fox family. We try as an organization to live up to the spirit set by our President.



# Anniversary Celebration

TO MAY 4th



Leadership as our President

Now we re-dedicate our efforts to make the most of the best pictures in our entire history, to deal fairly with you and with the public to the best of our ability. This is the one way in which we can best honor Spyros P. Skouras: to make *your* playing time more prosperous, *your* present and future more secure.

*the 20th Century-Fox Family*





# TOA Appeals For More Liberal SBA Policy

## Regular Mortgage Loans Needed, Harling Reports; Stellings Hails Harmony In Exhib-Distrib Talks

CHICAGO—Declaring that exhibitors are "no better off now" than before they became eligible to apply for financial assistance from the Small Business Administration, the directors and executive committee of Theatre Owners of America last fortnight, in the course of an interim meeting here, entered an appeal for a more liberal SBA loan policy with respect to mortgage applications for theatres. Pointing out "onerous collateral requirements" and other features of current SBA policy affect exhibitor applications negatively, and emphasizing that "mortgage financing is absolutely essential" if theatres are to survive, the TOA petition recommended several courses of relief which would be adopted by the SBA, Congress, or both.

To assist the national economy, the SBA should revise its rules in order to make regular mortgage loans to qualified exhibitors, it was contended by the petition. Further, the SBA should be permitted to authorize such loans according to established practices of private mortgage lenders and legislation be requested whereby the loan board could guarantee, at a fee, a mortgage loan by a private lender acting jointly with, or independent of, the SBA.

As an alternative, it was suggested the Senate enact legislation creating a new Board which would guarantee to a private lender up to 30 per cent of the appraised value of the theatre property, and that such a new body be empowered to make mortgage loans for a period up to 20 years. In association with established outside lenders, it was further recommended, the Board would jointly process a mortgage application and impose such terms "as are prevalent and customary." SBA rules requiring a statement of disability to obtain private financing should be revised as a condition precedent to application, it was asserted.

Optimism with reference to a gradual rapprochement of various segments of the industry was expressed by president Ernest G. Stellings in his report, which covered the organization's activities since he took office in September. Stellings described his meetings with distribution heads as "more friendly and cooperative" at each encounter, with the result that he feels a foundation has been laid to launch projects approved by last year's annual convention.

Referring to specific projects, the all industry boxoffice promotion program, Stellings warned, will cost "a lot of money," although it should return a "handsome profit." He explained that if the program being formulated now by COMPO is adopted, the fairest financing plan to be developed is one based on a percentage assessment of film rentals for both exhibitor and distributor. He estimated that \$2,800,000 could launch the

## Stellings Calls On Exhibs For All-Out Boxoffice Effort

SPRINGFIELD, ILL.—Ernest G. Stellings, head, Theatre Owners of America, told the joint convention of United Theatre Owners of Illinois and the Missouri-Illinois Theatres Association at the Leland Hotel last week that the current tendency among some distributors to make film rental adjustments in favor of hard-pressed small town exhibitors should be accompanied by going to work and making an all out effort to get bigger boxoffice receipts on the part of exhibitors.

"Exhibition must produce sufficient results to provide distribution and production with money to be used in making more good pictures," he said, adding that he believed 1957 would see the release "of more good pictures than we have had since 1952."

campaign. Noting that the Motion Picture Association of America recently appointed a committee to meet with Allied States Association president Julius Gordon and himself with a view to resuming arbitration negotiations, Stellings revealed that he had suggested March 18 for preliminary talks in a letter to MPAA president Eric Johnston. The TOA search for an executive director has not yet borne fruit, he went on, suggesting that a public relations director be engaged in the interim. He recommended further an additional field representative be engaged, to assist the recently appointed George Roscoe.

The assembly also heard a report from Philip F. Harling, chairman of the committee on toll TV, who reported recent developments in the controversy over the subscription system. Harling emphasized that the Federal Communications Commission has no jurisdiction over toll TV fed to theatres or homes by coaxial cable, or electric wires, a new approach adopted by the pay proponents. He urged continuing pressure against toll TV of any kind through letters to Congress.

## TOA Directors Approve Stelling Boxoffice Plan

CHICAGO—TOA directors and the executive committee unanimously approved the joint industry program to improve boxoffice and authorized president Ernest G. Stellings to implement the program. The group also expressed appreciation and thanks to COMPO and all associated with the development of the program, described by a spokesman as "an important step to industry harmony." Stellings' plan for financing the \$2.8 million fund for the project by a levy of .04 per cent on the industry's annual \$350 film rental tab also was endorsed.

The meeting also instructed A. Julian Brylawski to oppose any inclusion of theatres in the Wage and Hours bill being studied in Washington.

## Zanuck Exits Post As 20th-Fox Director

NEW YORK—Darryl F. Zanuck has resigned "with great regret" from the board of directors of 20th-Fox, a post to which he was elected recently, it was announced last week by Spyros P. Skouras, president of the film company. He has not been able to attend a meeting since his election.

Zanuck felt that with five of his films scheduled to be in production in different parts of the world, it would be impossible for him to devote the necessary time and effort to duties as a director of the corporation.

Zanuck pointed out that he has been in conference with Skouras and other executives of the corporation and as the largest individual stockholder, Zanuck told the board he is more than satisfied with the way management is operating the corporation, and is extremely pleased with its continuing progress.

He stated that he will make himself available to Skouras and the board for counsel on matters involving company policy.

## Delivery Firms To Diversify

COLUMBUS, OHIO—Most Ohio film delivery firms may soon engage in the trucking of bread, various perishables, magazines, newspapers, etc., to help overcome rising costs and reduction in number of calls, it was said at a state-wide meeting of film delivery firms, exhibitors and bookers.

The meeting was called by Horace Adams, ITO of Ohio president. Several firms have obtained permission from the Public Utilities Commission of Ohio to engage in delivery of non-film deliveries. Some firms have cut the number of weekly trips.

## Directors Fight Toll-TV; Decry Shortage Of Product

CHICAGO—In a later session of the mid-winter meeting, the TOA directors and executive committee called for all-out support of the bill introduced in Congress by Representative Emanuel Celler (D., N. Y.) which would outlaw subscription television. At the same time, it was requested that funds to replenish the treasury of the Joint Committee Against Pay-To-See TV be collected as contributions of \$10 from every theatre, to be sent to Philip F. Harling, chairman of the TOA toll TV committee, at 1585 Broadway, New York.

In other action, the meeting called upon TOA members who are serving as bank directors to help ease restrictions on mortgage loans for exhibitors and to support legislation necessary for the recommended revision of the SBA. It was also voted to recommend to the Department of Justice that it quickly approve amendments to the consent decree to permit divorced circuits to engage in film production, as a means of alleviating "the acute shortage of playable product on the market."



SAMUEL GOLDWYN

February 20, 1957

Dear Barney:

Last night I saw "FUNNY FACE" with a group of friends at my house. I could hardly wait to get to my office this morning to tell you what a fresh, wonderful picture it is - that reaches heights of entertainment seldom seen on the screen.

It is not often that I have no reservations whatever about a picture, but this is one of those times. "FUNNY FACE" is, by all odds, one of the finest musicals I have ever seen - on the stage or on the screen.

Fred Astaire and Audrey Hepburn are simply marvelous, as are Kay Thompson and all the members of the cast. In all the years I have known Fred I have never seen him dance better or give a more inspired performance. Audrey Hepburn, who is always lovely, has never been more delightful, and Kay Thompson has opened up a new career for herself.

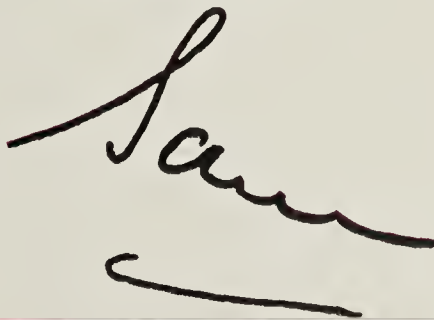
The people at my house last night were a group of professionals - American, British and French - but they broke into spontaneous applause after each wonderful number. I have never witnessed such enthusiasm and I am sure that the American public, and the public the world over, will love the picture equally.

Everything about "FUNNY FACE" is just brilliant. Not only the cast but the production, the direction, the choreography, the music, the photography, the color - the warmth, the gaiety, the fun, the beauty of the picture - are nothing short of extraordinary. Everyone who had anything to do with the picture deserves tremendous credit, for it proves that Hollywood is still capable of turning out the greatest entertainment in the world. This is a real new dimension in motion picture enjoyment.

"FUNNY FACE" is truly an inspired picture. It is going to mean a great deal to the motion picture industry because it is going to mean so much to the public.

There is much more I could say about what a wonderful picture it is, but I can sum it all up by saying that I would be very proud to have had "FUNNY FACE" to my credit.

Sincerely,



Mr. Barney Balaban, President  
Paramount Pictures Corporation  
1501 Broadway  
New York 36, New York

Hundreds of top theatres, including Radio City Music Hall, are booking it for Easter. And Paramount is backing it with hard-hitting promotion in all ticket-selling media -including national ads to 24 million movie-minded homes in Life, Look, McCall's and Redbook, with additional full pages in Seventeen and the entire fan list.



# Telemovies Hailed By Video Head As "Hope For Future Of Industry"

OKLAHOMA CITY—The President of Video Independent Theatres, Inc., last week invited exhibitors everywhere to take part in the development of "TM"—telemovies—which he called "the hope for the future of the motion picture business."

Henry Griffing, in an optimistic talk at the second annual convention of United Theatre Owners of Oklahoma, said, "The biggest mistaken idea is that we're involved in some kind of subscription television. We are still in the motion picture television. This is not toll TV but TM—telemovies, made by motion picture producers and shown by motion picture exhibitors."

Telemovies are nothing more than a new method of merchandising the industry's product, Griffing asserted; projecting pictures from a local studio onto home screens is merely a "third type of theatre."

He stated, "We don't own TM—no one does. It's open to anybody, without payment of royalty or fees. We're not trying to keep people out of it; we want them to get into it, because we feel it's the hope for the future of the motion picture business. . . . It's time for us to step out boldly and put an end to the era of decline in our business. In the past decade we've seen too many elements of motion picture entertainment go downhill—attendance, employment, profits and the number of pictures. We believe TM will stop the decline and put this industry on the rise once again."

The Video president said his company has made no exclusive deals in any of the cities where it plans TM operations, and he noted that no single supply firm has a corner on the equipment needed.

In a city of 100,000 population or less, he estimated, a telemovie installation "would cost roughly the same as a deluxe conventional theatre of 1200 to 1500 seats—but the effect would be to give the exhibitor several times that many seats."

At Bartlesville, Okla., a city of about 28,000, Video figures it can break even on operating costs with 1500 subscribers at \$9.50 a month. To get its capital investment back, the company is hoping to tie at least 3,000 homes to its coaxial cable.

He also urged that no coin boxes or other collection devices be used. Video will bill its customers monthly, "just like the utility companies."

He said subscribers will get 13 first-run pictures a month, and a given day's program will be run continuously for eight or 10 hours, "to get away from the disadvantage of TV movies—that you have to be in front of your set at a given hour."

## Fischer Joins A.-P.A.

NEW YORK—A. W. Schwalberg, president, Artists-Producers Associates, Inc., has announced the appointment of Abe H. Fischer as central divisional sales manager with headquarters in Chicago.

An industry veteran, Fischer has held important sales posts with MGM, Warners, and for the last three years as Chicago sales manager for RKO.

## AB-PT Divestiture Plan Completed On Schedule

NEW YORK—The completion of the theatre divestiture program under the Government Consent Decree was announced last week by Leonard H. Goldenson, president, American Broadcasting-Paramount Theatres, Inc., with the disposition of the last 12 theatres required by March 15.

In line with the company's announced policy, further dispositions have been made beyond the requirements of the Decree where marginal theatres and properties having greater economic values than for theatre use have been disposed of, with the result that the company's theatre subsidiaries presently operate 550 theatres, approximately 100 fewer theatres than required by the Consent Judgment.

## Vogel Tells Holders Of Loew's Expansion

NEW YORK—The further expansion of independent production agreements by Loew's, Inc., which already has contracted for 21 outside pictures, was announced last fortnight to stockholders in the course of their annual meeting in Loew's State by president Joseph R. Vogel. The object of this policy, Vogel declared, is to keep "an active studio working full time and a distribution organization launching the maximum number of pictures that it can handle."

In his first appearance before stockholders as the company's chief executive, Vogel made several salient points. He expressed the opinion that television's negative effect on boxoffice has reached the limit and that old films on TV are helping build theatre attendance, but went on to stress that changing economic conditions require an alert and rigid management to maintain the position of the company, which is looking forward to a better year than last. Almost half of annual film rental, Vogel went on, comes from abroad, where 45 theatres are now operated, with another 12 slated for opening in the next year. With improved international economic conditions, he said, Loew's believes foreign business will grow further. Some progress, he reported, has been made in the distribution of the funded debt between the parent company and Loew's Theatres, and the matter was to be the subject of a court hearing.

With a gross revenue of more than \$34 million, payable over a five to seven year period, already assured by a license covering its pre-1949 product exhibition by 32 domestic television stations, a deal currently being negotiated will raise the amount to \$40 million, Vogel stated, saying the company is going into TV "most seriously." Further, the company is negotiating a license for a limited period of the pre-1949 MGM shorts.

## AB-PT Eyes Future In Optimistic Mood

NEW YORK—American Broadcasting-Paramount Theatres has disposed of its unprofitable situations and now is in an advantageous position to meet and overcome industry problems, it was disclosed last week by vice-president Edward L. Hyman as he left here to tour circuit operations in the west.

He contended that the industry has "turned the corner on its competitive problems," stating that AB-PT, recognizing that television is a major competitor in the Monday through Thursday slot primarily, is concentrating on Friday through Sunday presentations.

Hyman explained that each film played by the circuit is treated specially, in such a way that it attracts maximum patronage and boxoffice, using as an example the success of Columbia's "Don't Knock The Rock" in the Paramount here and elsewhere, shown in conjunction with stage shows. A special representative has been retained, he disclosed, to handle group sales and special tieups on other product, where feasible, and went on to say that Pat Boone will make his first stage appearance in the Paramount here in May.

The executive described his western trip as one designed to keep abreast of industry conditions. Such tours, Hyman said, keep him in the field 40 per cent of his time.

## U-I, Pathe Sign Pact

NEW YORK—Pathe Laboratories, Inc., independent processor of motion picture film, and Universal Pictures Company, Inc., last week announced the signing of a new long-term color processing agreement.

As a result, Pathe will process all of the color release printing under Universal's control through most of 1961. Since 1946, Pathe has processed the bulk of Universal's black and white production and, for the last six months, has processed a large volume of that company's color release printing.

This new contract resolves amicably differences that arose between Universal on the one hand, and Pathe and its corporate parent, Chesapeake Industries, Inc., on the other, about the color processing aspects of a laboratory services contract written in 1946. With the settlement, Universal receives the unencumbered right to exercise an option on 15 per cent of Pathe Laboratories' stock that had been in dispute.

## Joseph Heads Drive-In Group

DALLAS—At the Texas Drive-In Theatre Owners Association convention recently at the Adolphus Hotel, Eddie Joseph, Austin, was reelected president.

Dr. Marvin Sandors, Indianapolis, who operates the only air-conditioned drive-in in America, stated that, "If it pays off for me in a seven-month season in Indiana, it should do even better here in Texas, where drive-ins operate on a full 12-month basis."

Will Wilson, newly-elected attorney general of Texas, urged better product be made available to drive-ins, even if it meant a more elastic interpretation of some existing codes.



## Presley Campaigns Dominate Sweepstakes

PHILADELPHIA—Elvis Presley and rock 'n' roll continued plenty hot with entries on these currently solid items getting in the win and place columns for the groove entrants of SHOWMANSHIP SWEEPSTAKES contest this week. Don Edwards, Tivoli, Hamilton, Ontario, Canada, copped the \$100 on his selling Elvis campaign.

### WINNING ENTRY

#### SELLING ELVIS

Submitted by Don Edwards  
Tivoli, Hamilton, Ont., Canada

1141 seats • 85 cents top admission  
General patronage.

We centered our campaign on "Love Me Tender" with the disc jockeys.

Hal Waggoner, half-back on the Hamilton Tiger-Cat football team and the greatest of local heroes, is also the owner of a local record shop. He is also CKOC's leading d.j. and by a luckier chance is the man who first brought Elvis Presley to the public attention by constant plugging of his talents and repeated spinning of his recordings. He was very pleased to cooperate with us 100 per cent both in his store, where excellent displays were set up, and also on his daily hour-long show on CKOC.

I decided to take a chance and run a special morning show restricted to girls only on the opening Saturday morning. I began my ad campaign on this one week in advance with a 300 line ad in which the following copy was dominant. "Special Showing Next Saturday Morning, Girls Only. No Boys Will Be Admitted. Doors Open 9:15 A.M." This was accompanied by a three column scene cut. The following Tuesday our local reviewer picked up this story and gave his opinion that I must be a man with nerves of steel to even consider such a move.

I must admit that I considered this morning show for girls only to be a bit risky as such a thing has never been tried before in this town; and I was not at all sure that we would fill up. However, my fears were unfounded as the girls began to arrive at 6:45 a.m. with the outside temperature at about 25 degrees. By the time we opened, the line was a block and a half long and required eight policemen to control it. The show was a complete sell out and the girls really had themselves a wonderful time.

We have a very popular columnist on The Spectator and his pieces are usually in a humorous vein. He happens to be a very good personal friend. I visited him and gave him the opportunity of being "A Man Amid 1,140 Women." He was very much taken with this idea and was on the spot for the show and his terrific column on the experience appeared the following Tuesday on the front page, second section. In addition, the radio station took up this news item and included it in all of their 26 news casts of that day.

A tieup was made with the Kresge Company on Presley recordings; and to a lesser degree with Woolworth's.

# SHOWMANSHIP SWEEPSTAKES

## 1957 SERIES

## Finalists In Contest No. 11

George Nonamaker

Editor

An another gimmick on the picture, I ran an ad in the classified section of the newspaper under miscellaneous wanted, asking for a "Hound Dog." Admittedly just a gag without the least expectation of getting replies, we were knocked for the well known loop when to our amazement over 70 people answered offering everything from Chihuahuas to Great Danes. This was too good to pass up, so we set up a cage in the lobby with a "Welcome, Hound Dog" d-or mat, miniature fire hydrant, large meat bone tied with red ribbon, etc, plus a 40 x 60 reading, "Reserved For Elvis Presley's 'Hound Dog'." Finally, the dog we selected was a dachshund named Suzie, and she was loved by all.

### RUNNER-UP NUMBER 1

#### ROCK 'EM WITH ROCK 'N' ROLL

Submitted by John G. Corbett  
Rialto, Amsterdam, N. Y.

1400 seats • 65 cents top admission  
City and rural patronage.

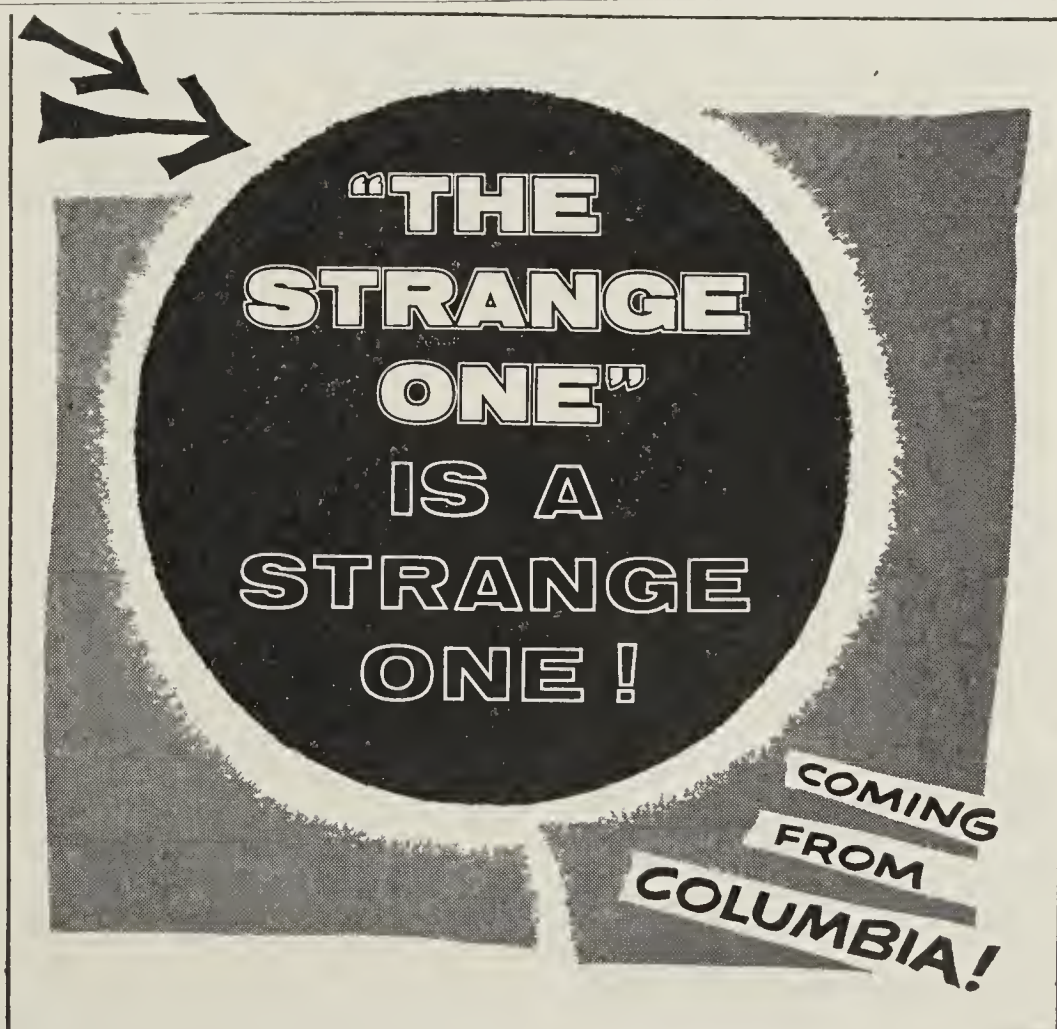
Recently we climbed aboard the rock 'n' roll bandwagon; and we want to go on record as saying that if you haven't tapped this 'teen-age source of extra revenue you're missing some easy m-o-n-e-y!

We held a series of three Friday night 'teen-age stage shows here with terrific success. Naturally, we tied the added attractions in with appropriate screen fare and this way we got the business we went after with a one, two punch.

With "The Girl Can't Help It" we made a direct appeal by heading our heralds: "Calling All High School Students—It's Rock 'N' Roll Time!" Four our first show we got a group of 'teen-age musicians, held a few rehearsals at the theater and let them cut loose. This was "The Cotton Pickers," billed as Amsterdam's own high school 'teen-age Rock 'N' Roll band; and for which we also utilized the services of popular radio WCSS disc jockey Sam Zurlo, who acted as master of ceremonies.

We had the leader of a nearby Gloversville, N. Y., rock 'n' roll troupe appear on our stage and issue a public challenge to our local band; and this gave us our popular attraction for our second Friday night—a battle of music (?) between the local "Cotton Pickers" and the "Bopsters."

The third night we advertised "Dig this, cool cats! Who is the king? Elvis Presley? Tab Hunter? Pat Boone? Winner will be picked on our stage Friday night in the big pantomime contest at the gala rock 'n' roll party. On screen: Bill Haley and Comets in "Don't Knock The Rock" and "Rumble On The Docks."





## RUNNER-UP NUMBER 2

**"BUNDLE OF JOY"**

Submitted by S. L. Sorkin  
RKO Keith's, Syracuse, N. Y.  
2239 seats • 80 cents top admission  
General patronage.

We had plenty of tieups on this one. First, we had one with Dy-Dee Diaper Service. They printed and paid for 10,000 heralds, and distributed them by inserting in every one of their bundles, and by sending to everyone on their mailing list. A dozen large grocery stores put heralds in every big bag after the customer checked out with groceries. Big downtown stores distributed the heralds in their maternity and baby departments. The Dy-Dee Company made up special posters; and pasted one-sheets and three-sheets furnished by us on the sides of their eight trucks. In addition, all expectant mothers who attended the theatre during the week the picture was current, received a week's free diaper service, plus a surprise gift bag.

In a Coca-Cola tieup on Eddie Fisher, their 18 trucks were bannered; and they supplied us with life-size colored enlargements of Fisher for special displays. We, in turn, gave them 50 window cards and 25 one-sheets to display in their soft drink outlets. The local Coca-Cola bottler used his radio spot broadcast to plug the film. We posted a card in our lobby announcing that for 25 cents and one Coca-Cola bottle top, one could get a set of Eddie Fisher records.

The Dell Publishing Company representative was contacted; and this resulted in their distributing 14 inch x 11 inch flat cards at their newsstand outlets.

Other tieups were with a maternity shop in the downtown area; music store tieups; and one particularly effective stunt with Planter's Peanut stores, on "Bundle Of Joy." They also had the Planter's man in his dress suit parading downtown placarded with "Bundle Of Joy" signs.

## RUNNER-UP NUMBER 3

**PEPSI-COLA COWBOY ROUNDUP**

Submitted by Ernest H. Cote  
Old Colony, Plymouth, Mass.  
875 seats • 75 cents top admission  
Small town patronage.

"America's home town theatre" really hung out the S.R.O. sign on this very successful venture.

The Pepsi-Cola Company of Plymouth bought the house on a per seat basis for a morning show beginning at 10 a.m. Admission was six Pepsi-Cola bottle tops.

As early as nine a.m. the kids started lining up along the side of the theatre and at show time there were about 250 waiting in line for seats.

The show consisted of four cartoons and a full length western feature. Before the feature commenced, the 12 selected kids were brought on stage by the manager and the audience selected by applause the best dressed cowboy and cowgirl. As prizes, Pepsi-Cola donated a large bride doll to the winning cowgirl and a holster set to the cowboy. Runners-up were presented with a carrying carton of Pepsi-Cola. In addition, four cases of cartons of Pepsi-Cola were drawn for lucky ticket holders.

## RUNNER-UP NUMBER 4

**"THE KING AND FOUR QUEENS"**

Submitted by James B. Myers, Jr.  
Bluebird, Petersburg, Va.

610 seats • 70 cents top admission  
Small town patronage.

Just as a determined card shark would try to fill an inside straight, we tried equally as hard to fill the seats of our theatre with our promotional campaign on this picture.

Two thousand numbered cards were distributed bearing pictures of the "four queens," plus theatre credits. Fifty of the numbers were posted at the boxoffice on opening day. Holders of cards with lucky numbers were passed in to the theatre.

We made a nice tieup with the new J. C. Penney store located in our brand new downtown shopping center. This display could be seen through one of the two main entrances to the store. As you stepped inside, you saw a "king" sitting on a throne. He wore a gold crown on his head and held a gold scepter in his hand. A mustache and beard, plus a J. C. Penney suit, with a robe around his shoulders completed his attire. He was surrounded by four lovely queens, which were mannequins dressed in J. C. Penney dresses. A 30 x 40 accompanied this display with a card for theatre credits. A companion card read: "Buy Penney clothes, fit for Kings and Queens." Five playing cards, consisting of a King and four Queens were attached to this card.

As another stunt, we borrowed a safe from a local merchant. In it were placed 50 passes to the theatre, which went to the safe cracker lucky enough to open the safe by using the correct combination. The safe was placed in front of the theatre each day from opening time to closing. A sign read: "Feel lucky? Feel as lucky as you would if you were holding a King and Four Queens? Try your hand. It's free. Open this safe by using correct combination. Keep what's inside!" etc.

A home delivery ice cream company, whose trucks cover the whole city, posted its trucks with theatre credits before and during the run of the picture. These trucks while covering the city on their daily routes, play a tune on a p.a. system to attract the attention of people.


A week before opening we gave patrons pieces of string about six inches long "to remind them to come see "The King And Four Queens." A trailer stated why they received the string.

don't  
be  
penny  
wise  
and  
sound  
foolish!



Cheap sound service will save a few dollars—and lose plenty of ticket buyers!

Ask any ALTEC SERVICE customer—thousands of them! They'll tell you ALTEC pays off in peak performance, equipment protection, and peace of mind.



161 Sixth Ave. New York 13, N. Y.  
Specialists in Motion Picture Sound

## MOTION PICTURE EXHIBITOR

— AWARDS —

**\$100<sup>00</sup> Per Month****TO THE WINNER**

OF

**SHOWMANSHIP SWEEPSTAKES****YOU, TOO, CAN COLLECT!****SEND YOUR ENTRY IN NOW!**



## Canada

### Movie Stamp Test Launched In Canada

TORONTO—Famous Players Canadian Corporation is trying an experiment with Movie Stamps. The stamps are much like the trading stamps found in the supermarkets of the country. The deal, being tried at four houses, the Fort, Lake, Colonial, and Royal, at Fort William and Port Arthur, Ont., is still in the experimental stage. It was set up by Gordon Carson and Frank Sabatini.

Wallet-size cards were printed with eight squares around the edges. The copy suggests that when the card is filled with eight stamps, it is the owner's admission to any one of the participating theatres. One stamp is handed out to each person with the purchase of an adult ticket.

The stamps are a reproduction of Famous Players' Maple Leaf crest. The patrons are better off with Movie Stamps than with the trading stamps offered by the stores. These stamps are absolutely free. The stamps, given as a bonus for eight trips to the theatre, gives the patron the choice of four theatres.

The managers carefully organized their program, teeing it off with trailers and newspaper ads. An initial order for 100,000 stamps and 10,000 cards had to be refilled within three weeks' time. Customers are so interested in the project that they will demand their stamps if the cashier isn't prompt in giving them. The redemption of the cards is treated in exactly the same manner as a free pass.

### Canadian Comment

National Telefilm Associates, Inc., of the United States will have a 50 per cent interest in N.T.A. Telefilm (Canada) Ltd. The other 50 per cent interest will be held by a Canadian motion picture group headed by Nathan A. Taylor, Harry S. Mandell, and David Griesdorf. The company will distribute 78 20th-Fox produced films in 1957, as well as other feature films and syndicated series. Taylor, who heads Twentieth Century Theatres, is an associate of Famous Players Canadian Corporation, Canadian subsidiary of Paramount Pictures, as well as owning a film distributing company. The latter has franchises for Allied Artists and Associated British Films in Canada. Mandell is secretary-treasurer of these enterprises, Griesdorf terminated his association a year ago with J. Arthur Rank's Odeon Theatres (Canada) Ltd. He returned to continue with Taylor in International Film Distributors, Ltd., and Allied Artists Pictures of Canada, Ltd. He will head the management of NTA as president and general manager. This is the second TV film distributing company to be announced in Canada within a week. Donnell and Mudge, a subsidiary of Associated Artists, announced the appointment of Garfield Cass, former MGM Toronto branch manager, to be general manager and vice-president.

Oldest motion picture and trade magazine in Canada, The Canadian Moving Picture Digest, is to be merged with The Canadian Film Weekly, published by Film Publications of Canada, Ltd. Jay L. Smith, president and publisher of the Digest since the death of his mother, Mrs. Ray Smith, plans to return to Phoenix,

## The International Scene . . . . .

### RKO Acquires 12

#### To Distribute Abroad

NEW YORK—Walter Branson, vice-president in charge of distribution, revealed last week RKO's acquisition of 12 features from three companies for distribution abroad.

RKO will release seven Allied Artists productions in Germany, four Italian-made features from Lux in Central America, Mexico, and Brazil, and will re-release Samuel Goldwyn's "The Adventures Of Marco Polo" throughout Latin and Central America with the exception of Argentina, Uruguay and Paraguay.

The Allied Artists features are "The Oklahoman," "The Big Tip Off," "Invasion Of The Body Snatchers," "Crime In The Street," "The Cruel Tower," "The Young Guns," and "Canyon River."

Ariz., on account of ill-health. He will rejoin the real estate firm with which he was formerly connected

**CINE CHATTER:** The board of the Motion Picture Theatres Association of Ontario reelected its officers for 1957. President is Lionel Lester; vice-president, Russell Simpson; treasurer, Jack H. Clarke; and secretary, Angus Jewell. . . . Two projectionists, both members of the Famous Players Quarter Century Club, have retired, Jim Bailey, Royal, Guelph, with Famous Players for over 30 years, will spend the next years basking in the sun and visiting his children. Louis Amadio, 43 years as a projectionist, 28 of them with FP at the Capitol, Prince Rupert, B.C., is the second man to bid goodbye to the business. . . . A joint meeting of the Lions, Kinsmen, and Optimists Clubs was arranged by Roy Hag-

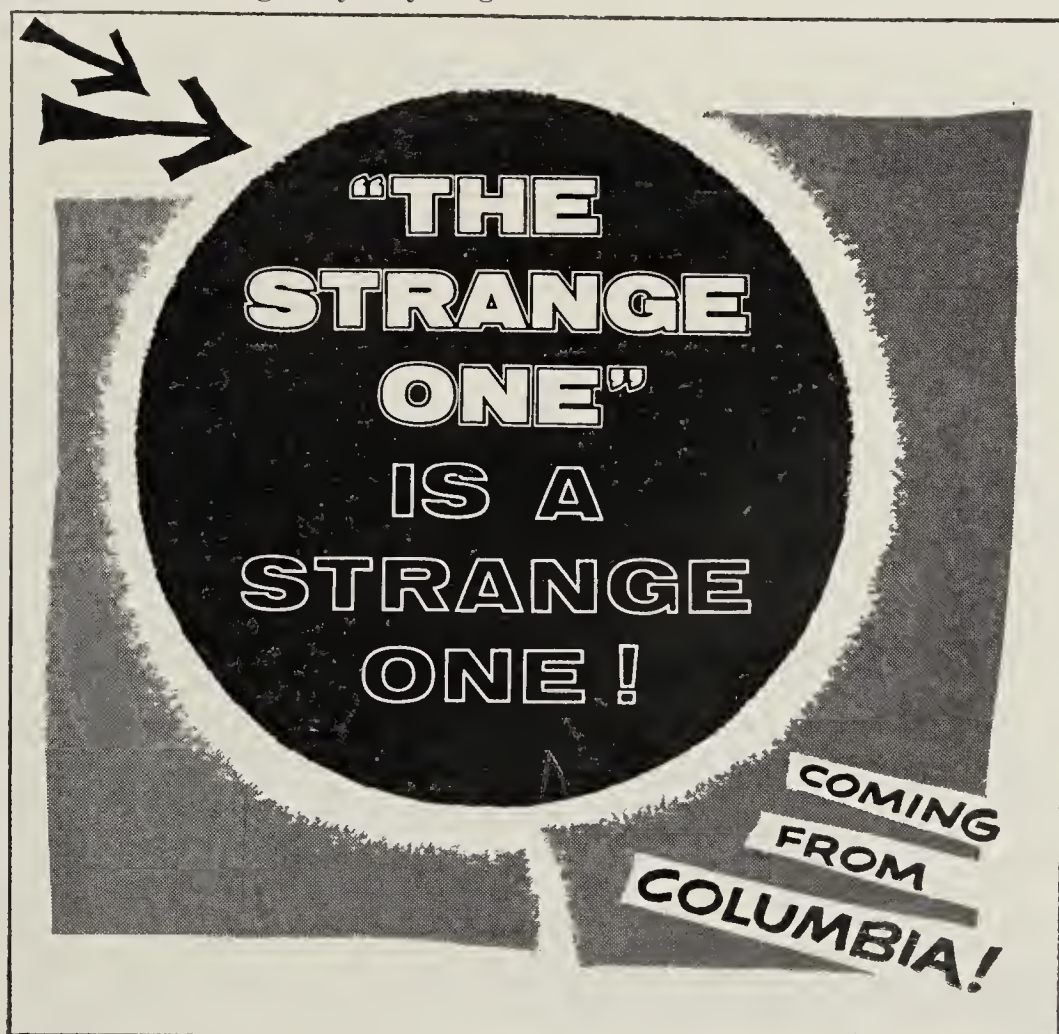
### Warners Int. Ups Egolf

NEW YORK—Hans J. Egolf, Warners manager of Belgium and supervisor of Switzerland, has been promoted to the post of supervisor for Belgium, Switzerland and Germany, it has been announced by Wolfe Cohen, president of Warners International. Egolf will make his headquarters in Zurich, Switzerland.

Robert Gonze, company's office manager in Belgium, has been promoted to succeed Egolf as Warners manager for Belgium, Cohen further announced.

gart, Capitol, Paris. With over 80 members of the clubs attending, Arch H. Jolley, executive secretary, Motion Picture Theatre Association of Ontario, spoke. . . . No less than three theatres are planned by Premier Operating Corporation. A 700-seater, the Cin, in Val D'Or, Quebec, is planned for the site of the burned-out Palace. The site was purchased from John Dydzak. The community's other two houses are Premier units. Plans for theatres in Manitouwadge, Ont., in the heart of the newly-opened mining area, and in Elliot Lake, Ont., which till now has been serviced by a 16mm. theatre owned by Algoma Uranium Mines, are being set by the company, an affiliate of Famous Players Canadian Corporation. . . . George Oullahan, Sterling Films, was elected to succeed Tom S. Daley, who stood down after years as secretary treasurer of the Canadian Picture Pioneers. Morris Stein and R. W. Bolstad were reelected president and vice-president respectively. . . . Member of a number of fraternal and sports organizations, David E. Stewart, 78, owner at one time of the Red Mill, Hamilton, Ont., died in St. Peter's Infirmary in that city.

—HARRY ALLEN, JR.





# NEWS OF THE TERRITORIES . . .

## Classification System Proposed In New York

ALBANY—Revision of the New York State censorship law to include a classification system for films licensed by Motion Picture Division, State Education Department, was proposed in a bill authored by Senator William T. Conklin and Assemblyman Luigi R. Marano, Republicans of Brooklyn.

The measure adds to Section 122 of the Education Law a sentence reading that, "All films so licensed shall be classified as suitable for adults audiences only or as suitable for exhibition to all persons." The sponsors stated that it had been presented to make the work of the Motion Picture Division more effective, by permitting classifications for "borderline pictures."

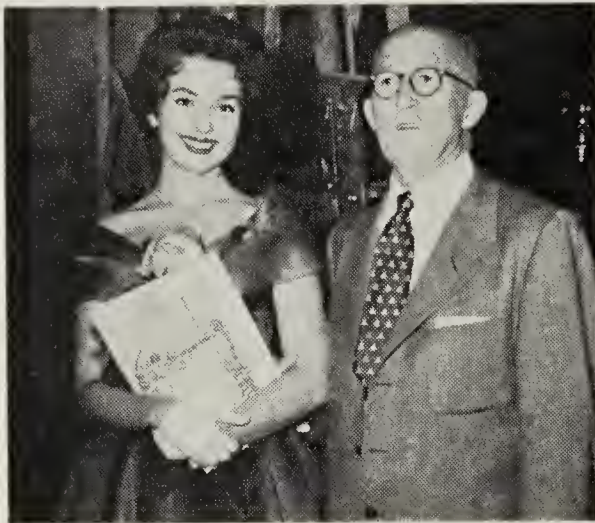
This marks the first occasion on which a bill for official classifications of motion pictures has been introduced here, but its essence is not new. Dr. Hugh M. Flick, who for six years headed the Motion Picture Division, frequently spoke in favor of the idea.

## Albany

Fabian's Palace has developed a new source of revenue, the sale of lobby space for the display of new automobiles. Irwin Ullman arranged the space sales. . . . A new marquee and doors have been installed and a new outer lobby has been constructed in the refurbishing of the Stanley Warner Strand. Weekday matinees have been reinstated. . . . Opening date for Paramount's "The Ten Commandments" in the Ritz was set back to March 26. . . . George Seed, manager, Fabian's Palace since its opening 15 years ago, applied for retirement. He recently suffered a heart attack.

More than 100 couples attended the Variety Club's 14th annual dinner, this year honoring retiring chief barker Harold Gabrilove. Vaughn Monroe, a friend of Gabrilove, entertained.

Dr. Harry Sands, program director, United Epilepsy Association, praised 20th-Fox and its president, Spyros P. Skouras, for producing and distributing the short "Dark Wave" when it was screened for members of the Legislature in the Assembly Chamber to coincide with introduction of a bill calling for legislative study of the disease. Clayton G. Pantages, 20th-Fox branch manager, arranged the event.



Barbara Rush is congratulated by southern division sales manager Harry G. Ballance following her recent stage appearance at the premiere of her 20th-Fox film, "Oh, Men! Oh, Women!," at the Fox, Atlanta.

## Atlanta

Lynn H. Manning, 74, who opened the first theatre at Sheffield, Ala., and operated it for a number of years, died there. He was prominent in civic affairs. . . . Bill Kelly, Jr., who resigned recently as Universal branch manager, has joined Tom Lucy, with MGM for 20 years, in the operation of the Exhibitor Service Company, which Lucy owns and manages. . . . Warners "Baby Doll" was receiving a clean bill of health from Alabama municipal officials. At last fortnight, there were no reported cuts or bans. . . . The Decatur, Ga., City Commission repealed an order permitting Sunday movies, granted only last December.

Kenneth Ruble is the new owner, Breezeway Drive-In, New Port Richey, Fla., from A. H. Stevens. . . . Universal has taken over RKO films formerly handled by Benton Film Express. . . . Rufus Davis, Jr., Dothan, Ala., exhibitor, qualified for election to the City Commission there. . . . James Cagle, Lyric, Pell City, Ala., has recovered from recent illness. . . . George and Hilton Wilson are the new owners, Starlite Drive-In, Thomaston, Ga. . . . Floyd Garrison was named manager, Havala Drive-In, Haleyville, Ala., replacing Sam Madsen, resigned. . . . National Screen salesman Bob Langer recovered from illness. . . . G. P. Vinson is the new owner, Dan-Dee Drive-In, Columbia, Tenn. . . . WOMPI president Jackie Cowart returned to her Martin Theatres post following surgery.

## Boston

Samuel Pinanski, president, ATC, has been appointed a member of the Boston Civic Progress Committee by Mayor John B. Hynes. The committee is being formed to lend assistance to any program which will benefit the community. . . . Alex Francis-Smith, manager, Lockwood and Gordon's Playhouse, Scituate, Mass., for the past five years, has joined the Benjamin Sack circuit as manager, Beacon Hill, replacing Harry Harding, resigned. Charles King has been placed at the Playhouse from the Cameo, Weymouth, Mass., while Richard Boone is now at the Cameo, moving from the Skowhegan, Maine, Drive-In. . . . Stanton H. Davis,

## Albany Variety Barkers Attend Dinner Dance

ALBANY—One hundred seventy-five persons, including state and city officials, attended the 14th annual dinner dance of the Variety Club in the Sheraton-Ten Eyck Hotel.

Retiring chief barker Harold Gabrilove, one-time Paramount-Publix manager and current president, RTA Distributors, was presented with a pocket watch by chief barker Al Kellert and with a scroll by Judge George Myers.

Crewman Lewis A. Sumberg and Eugene Teper co-chaired the affair, which included a floor show.

former RKO salesman, has joined the J. Arthur Rank Organization as branch manager in the New England territory, working under Abe Weiner, district manager. Weiner came from Pittsburgh, where he was branch manager, Allied Artists. . . . Paul E. Neveux, son of Henry Neveux, owner, Plainville, Mass., Drive-In, has taken over operation of the Anchor, Kennebunk, Maine, from Mrs. Katherine Avery, with Affiliated Theatres continuing to handle buying and booking.

John Downing, former sales manager, RKO, joined Republic as branch manager, replacing Judson Parker, who resigned to join Embassy Pictures. . . . Lockwood and Gordon announced that Edward Stokes has been promoted from assistant to full manager, Avon, Providence, R. I., replacing Nelson Wright. . . . The Strand, Orono, Maine, will be closed on March 25 by its owner, Connie Russell, Jr., because of poor business. . . . The committee in charge of the industry luncheon honoring Al Glaubinger, United Artists, and Welden Waters, 20th-Fox, attracted 129 industry friends at the Hotel Bradford. Ted Fleisher was toastmaster. The affair was opened by Michael Redstone, Variety Club chief barker. . . . George K. Arthur, distributor, "Wee Geordie," met the press at a luncheon in the Harvard Club, arranged by Viola Berlin, managing director, Exeter.

Harry Browning, former vice-president, New England Theatres, Inc., has acquired exclusive New England rights for the James K. Frederick production, "Day Of Triumph," starring Lee J. Cobb and Joanne Dru, and is representing George Schaefer of Select Pictures Corporation. Browning has returned from the Pittsburgh area where he aided in the launching of the film in that territory. Browning is working from his office at 420 Boylston Street. . . . Floyd Fitzsimmons, MGM, suffered a broken bone in his leg and three broken ribs in a skiing accident at Lake Placid, N. Y., but was on hand to greet Anna Maria Alberghetti when she arrived for the kickoff of the Red Cross Drive at Symphony Hall.

NEW HAMPSHIRE NEWS—A new regulation, affecting the Portsmouth Air Base theatre, has set admission charges at 25 cents for adults and 15 cents for children under 12. . . . The Colonial, Nashua, will be torn down, according to the owner of the property, the New Hampshire Consistory. . . . Walt Disney's top artist, Volus Jones, visited Rochester schools, Frisbie Memorial Hospital, and



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## Tax Study Committee Proposes Changes

RALEIGH, N. C.—Sweeping changes in the state tax structure have been proposed by a tax study committee appointed recently by Governor Hodges. Many of the proposals directly affect this industry.

Exemptions which would be eliminated in the new tax program would include the sales tax on popcorn and peanuts; exhibitors would be required to pay a three per cent sales tax on these items. The present state Privilege License Schedule would be eliminated, and in its place it is proposed that for the privilege of operating, a theatre would pay six tenths of one per cent, or six dollars per \$1000, on its gross receipts. There would be only one unit of government which then could levy against a theatre; the counties could not tax a situation already taxed by a city or town, and no county, city, or town could levy against a theatre taxed by the state. Drive-Ins would be taxed by the state six tenths of one per cent of gross, in lieu of the present flat tax of so much per car.

The present variety of Privilege Licenses on soft drinks, coin operated machines, tobacco, and similar items, would be eliminated from the state, counties, cities, and towns.

St. Charles' Orphanage, promoting "Cinderella" and drawing cartoons to entertain the children.

**PROVIDENCE, R. I., NEWS**—Harry Feinstein, Stanley Warner zone manager, presented Governor Roberts with a gold pass, entitling the state's chief executive to lifetime admissions to any Stanley Warner theatre, at the recent kick-off dinner of the polio fund campaign. . . . The Community, Centerdale, R. I., was cleared of an overcrowding charge following an investigation by North Providence police. Frank SanAntonio, of the Town Council, complained that at a special children's matinee, management allowed admission to more juvenile patrons than the law permitted.

## Buffalo

John G. Chinell, former RKO branch manager, has been named branch manager, Buena Vista exchange, located in the Crosby Building. . . . Paramount field representative Edward J. Wall was in to confer with Paramount Theatre city manager Francis Anderson on "Fear Strikes Out." . . . Directors of the Buffalo and Erie Planning Association are unanimously supporting a proposed city ordinance banning curb parking on downtown arteries during rush hours. The ordinance is opposed by exhibition interests, one of the spokesmen for which is George H. Mackenna, general manager, Basil's Lafayette. . . . Among the Variety Club members going to New Orleans for the International convention next month are Harold Bennett, chief barker; Elmer F. Lux, past chief barker; and V. Spencer Balser, Tent Seven delegate. . . . Acquisition by the city of the Dipson circuit's Capitol Theatre Building for conversion to a youth center has been recommended by the police.



Ginger Rogers, star, 20th-Fox's "Oh, Men! Oh, Women!," recently visited Boston and is seen being greeted at the airport by Al Levy, 20th-Fox northeast district manager, left, and Weldon Waters, manager, 20th-Fox Boston exchange.

## Charlotte

Sam Bogo, Batesburg, S. C., now is operating three situations, the Carolina, Batesburg; the Johnston, Johnston, S. C.; and the Monetta Drive-In, Monetta, S. C. . . . Harold Keeter, United Artists branch manager, returned to his desk after hospitalization. . . . Carolina Booking and Promoting Service now is buying and booking the Viccar, Williamston, N. C. . . . Charlie Mincey is buying and booking the Pal, Fairfax, S. C. . . . Jerry Helms, former Paramount booker, has replaced Bob Kidd, resigned, as booker, Queen City Booking Service.

Jack P. Green closed the Hemmingway, S. C., Drive-In when his operator, Mrs. Green, was injured in an auto accident. . . . According to a revised list compiled by W. C. Driver, there are 550 theatres operating in North Carolina and 255 in South Carolina, including conventional and drive-in. . . . Queen City is booking the West Side, Pembroke, N. C. . . . The Variety Club drawing for a new car is slated for March 23. . . . J. B. Edwards sold his Aberdeen, Aberdeen, N. C., to Lee Busken. . . . C. A. Huntley, Starvue Drive-In, Southern Pines, N. C., became the father of a son, as did Robert C. Harris, Ritz operator, Barnwell, S. C.

## Chicago

Van A. Nomikos, circuit owner, and his wife are receiving congratulations on the birth of a daughter, Cynthia. . . . J. B. Sconce announced that the Brown,



Colonel Dean Hess, whose life story is told in U-I's "Battle Hymn," recently visited Providence, R. I., where he is seen with Lieutenant Governor Cote.

## March Of Dimes Gets Chi Support

CHICAGO—Late figures revealed last fortnight that theatres in Cook County, through lobby collections taken up during the week of Jan. 18-24, raised \$20,159.50 for the 1957 March of Dimes, according to an announcement made recently by Jack Kirsch, president, Allied Theatres of Illinois, who was Cook County theatre chairman for the campaign.

Commenting on the results of the collection, Kirsch said that theatres in the area can feel proud of the achievement and thanked patrons who contributed so generously, the circuit heads, the individual exhibitors, and managers for their cooperation.

A break-down of the amounts collected by the various groups showed Allied Theatres contributing \$7,334.98; Balaban and Katz, \$8,652.25; Coston Enterprises, \$831.38; Essaness Theatres, \$962.16; Stanley Warner, \$1,164.00; and independent theatres, \$1,214.73.

Brownsbury, Ind., will be reopened shortly. The house was closed for four years. . . . Emmett Barton was named Times manager, Jacksonville, Ill. . . . Harold Bridge was chosen Paramount manager, Fort Wayne, Ind. . . . Spiro Pappas, vice-president, Alliance Amusement Company, was elected to the board, Allied Theatres Owners of Indiana, following the retirement of Leslie Kreighbaum. . . . The Film Row Restaurant was destroyed in a \$50,000 fire. . . . Lyle Perry reopened the Dallas, Dallas, Ill. . . . Roy McCarthy, 64, Orpheum manager, died. . . . Dan Murray was named Embassy manager, Fort Wayne, Ind. . . . Harry D. Brightner was appointed Bonham manager, Watseka, Ill.

## Cincinnati

Allan S. Moritz, 63, widely known in the industry for more than 42 years, died after a long illness. He had been Columbia branch manager here for many years, and later headed his own film distributing agency. He was a charter member and a past chief barker, Tent Three, Variety Club. . . . Edward J. Altvater, 68, projectionist in local houses for 37 years, died. . . . Frank Collins, general manager, Chakeres Circuit, Springfield, O., presided at a meeting of circuit drive-in managers. Those attending included Cornie Mandross, William Reisinger, Dewey Ringhiser, and Jack Frazee. . . . Frank Weitzel is booking and buying for the Gaiety, Erlanger, Ky., Walter Hermann, owner, and the Wapa, Wapakonetta, O., Emil George owner. . . . Sally Stevens is new United Artists receptionist.

**COLUMBUS, O., NEWS**—Robert Wile, secretary, Independent Theatre Owners of Ohio, is leading the fight against the Daylight Saving Time ordinance approved by the City Council. Petitions are being circulated for a referendum on the issue. . . . A bill to kill the proposed underground 1400-car parking garage at the State House, in the heart of the downtown theatre district, was introduced in the Legislature. . . . Several hundred



## New Censor Effort Plaques Ohio Exhibs

COLUMBUS, O.—The revised censorship fee system called for in film license bills introduced in the Ohio Legislature are designed to eliminate the "money argument" against censorship, according to Robert Wile, secretary, Independent Theatre Owners of Ohio, in a bulletin to members.

The new schedule calls for a \$3 per reel charge for the first print and \$3 for each additional entire print, rather than a straight \$3 per reel charge, as in the former censorship system. For short subjects, the fee for additional prints would be \$1. It is estimated that the lowered fees would produce only about \$50,000 annually, approximately the annual budget of the film censorship division. Under the former system, some \$250,000 was obtained annually. The excess went to support the audio-visual film exchange for schools and colleges.

"Though this demolishes the money argument," said Wile, "all of the other reasons to oppose censorship still remain."

newspapermen, civic leaders, clergymen, and officials were guests at an invitational preview of Paramount's "The Ten Commandments" in Loew's Broad.

### Cleveland

Buses brought some 300 people here from Canton, O., to see "This Is Cinema" in the Palace, on a package all-day trip that included luncheon, dinner, and time out for shopping. . . . Irwin Pollard, Imperial Pictures, announced he has 70 RKO features made from 1951 to 1957, including five new 1957 features, that have not yet been released for area distribution. Additionally, he will have an array to top short subjects, including one three-reeler, 12 two-reelers, and 37 single reels. . . . Stan Rawson again has closed the Best, Scio, O. . . . While Walter Kotowicz vacations in Florida, his Ross, Rossford, O., is being managed by A. Milo DeHaven. . . . Jack Gutilla will not be able to reopen the East Lake Drive-In, Russell's Point, O., because his lease has expired and the owner of the property will not renew. Louis Wetzel is building a new 780-car ozoner between Russell's Point and Lake View, O. This is Wetzel's first entry into the northern Ohio territory.

While Jerome Steel assumes an advisory capacity, his twin sons will take over the active operation of his theatres. Larry will be in charge of the Apollo, Oberlin, O., and Billy will handle the Star View Drive-In, Norwalk, O. . . . Result of an area survey shows that in most instances, a drive-in is in the center of a group of motels. Nat Barach, NSS branch manager, suggests that drive-in theatre operators take advantage of this fact to establish the NSS double display-away boards in these motels, with current attractions listed.

Nine Toledo, O., theatres, ordered 70,000 ballots for the Academy Awards Sweepstakes participation, giving that city the top participation spot in the territory. Theatres are Loew's Valentine, Paramount, Rivoli, Pantheon, Princess, World, Ohio, Colony, and the Miracle Mile

## Theatre Licensing Setup Attacked In Court Suit

MINNEAPOLIS — Berger Amusement Company has filed suit in U. S. District Court against the city of Minneapolis, asking that a section of the theatre licensing ordinance be declared unconstitutional. The company said that in May, 1955, it neglected to renew the license of the Lyceum, a semi-legitimate house which it operates, and, on renewing on Nov. 29, found itself subject to a maximum penalty of 50 per cent, or \$200, over the normal \$400 fee.

The clause setting the penalty, the complaint alleges, is unconstitutional and void and it asks a declaratory judgment stipulating its unconstitutionality as taking property without trial. It also asks for the return of the \$200 penalty.

Drive-In. Other participants include the Shea Circuit, 100 per cent; the Schine Circuit, 100 per cent, and the Warner Circuit in most of its situations, including the Allen, Cleveland. In Cleveland, only other theatre that has applied for Sweepstakes kits is the Hippodrome.

### Dallas

The WOMPI will have an Academy Awards Party in the Regency Room of the Hotel Adolphus on March 27, borrowing Interstate's closed-circuit television equipment to watch the Hollywood ceremonies. . . . The shuttered Urban has been scheduled for reopening on April 5. . . . The Linda Kay Drive-In has been closed temporarily by Frank Gillespie for repaving. . . . The Variety Club is at work on next September's Turtle Derby plans. Proceeds from the annual event help support the organization's nationally known Boy's Ranch. If things materialize, the 1957 Derby should be one of the best.

### Denver

A sales meeting was held here by Allied Artists, Harold Wirthwein, western sales manager, presided. Attending were Jack Felix, Denver branch manager; John Petriantonio, office manager and booker; Larry Doyle and Robert Ryan, salesman; Don Tibbs, Salt Lake City branch manager; Frank Smith, office manager and booker; Graham Sussman and Frank Iba, salesman; Frank Thomas, Kansas City branch manager; Don Clark, office manager and booker; Frank Westbrook and Earl Ogan, salesman; Maurice Schweitzer, St. Louis branch manager; William Tange, booker; and Joe Howard and William Lightfoot, salesman. . . . Theatre men and other groups are fighting the daylight savings bill that is currently being considered by the Colorado legislature. . . . Glen Wittstruck has sold the Rio, Meeker, Colo., to Dr. Willis E. Scott. . . . Harold Cunyus, Roxy owner, leased the Park and reopened it.

### Des Moines

Robert Dunbar has been appointed branch manager, Warners. The Omaha office has been merged with the Des Moines office, and Frank Hannon, who was Omaha branch manager, will remain

## Problems Discussed At Drive-In Meeting

DALLAS—The Texas Drive-In Theatre Owners Association reelected Eddie Joseph, Austin, as president; other officers named at the close of the group's annual session last month include Jack Parr, Houston, first vice-president; Charles Weisenburger, Dallas, second vice-president; E. L. Pack, Dallas, third vice-president; Robert Davis, Dallas, secretary; Skeet Noret, Lamesa, treasurer; and Eddie Tobolowsky, Dallas, general counsel.

Providing air-conditioning, policing teenagers' activities, and getting first run and top pictures as soon as suburban theatres were some of the major problems taken up at the three-day convention. The 400 member association comprises about 75 to 90 per cent of the state's drive-ins.

Julius M. Gordon, president, Jefferson Amusement Company, Beaumont, Tex., and president, Allied States Association, addressed the opening session as a surprise visitor. He discussed film rentals and blamed high costs on a conspiracy in Hollywood among talent managers, auditors, and aging stars with tax favored companies. The keynote speaker was Edwin Tobolowsky, general counsel, and chief barker, Variety Club.

Other speakers included Mike Simons, MGM director of exhibitor relations; Dr. Franz von Heidelberg; Mayor R. L. Thornton of Dallas; Ralph Pries, Berlo Vending Company; Jake Elder, on maintenance problems; Don Ahrens, on playground equipment; Dr. Arthur A. Smith spoke on economics for showmen; and Marvin Sandorf, on operational developments, as well as Joseph. Principal speaker was Will Wilson, Texas Attorney General.

there in charge of sales in Nebraska and part of South Dakota. . . . The Garwood, Garnaville, Ia., has been reopened by businessmen and will operate Saturday and Sunday. . . . Jim Blank, Universal assistant booker, resigned; Frank Zanotti, formerly at RKO, has taken over his duties. . . . Walt Weverstad closed his Broadway, Centerville, S. Dak., and is planning to close also the Orpheum, Rock Valley, Ia. . . . The Senate, Sumner, Ia., has been purchased by a newly organized group, the Sunset Theatre Company.

### Houston

Elmo Ward, manager, Navaway, has resigned, according to Ruby Gibson, owner. No successor had been named. . . . Harold Mitchamore, coowner, Market Street and Tidwell Drive-Ins, was recuperating from illness. . . . Erwin Brown, assistant to Harry McHaffie, Avalon Art, resigned. . . . The scheduled showing of "The Ten Commandments" was delayed in the Metropolitan because Paul McDaniel was host to 2,300 needy and handicapped persons of the city at the premiere showing. . . . The Long, Pasadena, Tex., has been leased by Johnny Long to the Phil Isley Circuit, Dallas. . . . The new Universal exchange did not open as scheduled on March 1, but now has been scheduled for April 1.



## Jacksonville

Fred Kent's Jacksonville Theatre Company began a policy of free admission for teenagers on Tuesday night at the Main Street, Southside, and Beach Drive-Ins, in an effort to boost early week business. . . . Ken Laird, Buena Vista branch manager, Atlanta, spent a week at local booking office. . . . Bob Bowers, formerly of Houston, opened the new Allied Artists branch at 112 East Forsyth Street last week. Jack Barrett, AA salesman who formerly worked out of the Atlanta office, is salesman for Florida, and George Andrews, formerly with RKO, is head booker. . . . Veteran film salesman Bob Stevens has entered the insurance business. . . . Publicity chairman Fran Pierson announced that WOMPI will sponsor an industry dance at the Woman's Club on March 30, with music by Abe Livert's band. Edna Cox, Exhibitors' Service, is in charge of ticket sales. . . . John Crovo, Paramount exploiter, staged an advance screening of "The Ten Commandments" at the Matanzas, St. Augustine, Fla., with Hoyt Yarbrough's co-operation.

## Memphis

Twentieth-Fox's "Anastasia" was selected as the Movie-of-the-Month for March by the Memphis Better Films Council. "Three Brave Men" was selected as the best family film for March. Each week, the local afternoon paper will publicize these two selections. . . . Picketing still goes on at 19 suburban theatres in conflict over a 28-cent hourly pay reduction. The projectionists of these theatres are on strike, however, the houses, some of which were closed for a few days, are now in full time operation. A spokesman for the Memphis Theatre Owners Association stated business for the group is "about the same." The controversy is a month old.

## Minneapolis

Representatives of Minnesota Amusement Company were among spokesmen for many business firms who protested the proposal in the Minnesota Legislature to establish a minimum wage of \$1.25 an hour in the state. . . . Bill Mussman, formerly with 20th-Fox, is the new office manager and booker, Allied Artists, replacing Don Levy, resigned. . . . B. D. Stoner, Paramount central division manager, was in. . . . Judy Youngquist, former biller, is the new receptionist, Columbia, replacing Esther Metcalf, resigned. Minnie Super, formerly with RKO, is the new biller. . . . Susan Larson is the new clerk, 20th-Fox. . . . Charles Meister purchased the Ely, Ely, Minn.,

from the Home Theatre circuit. . . . Francis M. Kadow opened his new 650-seat Mikadow, Manitowoc, Wis. The house replaces one destroyed by fire a year ago. . . . Theatres which have closed in-

clude the State, Blair, Wis., and Siren, Siren, Wis. Reopening were the Riverdale, Riverdale, N. D., Dacotah, Edgeley, N. D., and the Canistota, Canistota, S. D.

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## Film Distributors

### ALLIED ARTISTS, 223 S. Liberty St.—RAYmond 9135

Br. Mgr.: Henry B. Glover, Office Mgr. and Booker: Earl W. Schroeder. Sales: Joseph J. Fabacher, George C. Nungesser. Booker: Elaine Miano. Cashier: Elsie C. Bittel. Emerg. Phone: Tony Tortorich, TWInbrook 1-1421.

### BUENA VISTA (Disney), 218 S. Liberty St.—MAGnolia 1640.

Br. Mgr.: Floyd Harvey, Jr. Emerg. Phone: FAirview B735; Film Inspection Service, VERNON 3-4572.

### HAROLD F. COHEN ENTERPRISES, 150 S. Liberty St.—RAYmond 9538

Br. Mgr.: Roy J. Nicaud. Office Mgr. and Booker: Robert L. Saloy. Sales: Larry J. Dufour. Cashier: Antoinette Bollhalter. Emerg. Phone: Saloy, FAirview 5756.

### COLUMBIA, 150 S. Liberty St.—RAYmond 6229—CANal 2215

Br. Mgr.: H. Duvall. Office Mgr.: J. Kinerd. Sales: C. Matherne, N. Dreyfus. Booker: Eileen Kaiser. Cashier: Hazel May Hill. Emerg. Phone: Kinerd, VERNON 3-6738.

### F. F. GOODROW, 218 S. Liberty St.—MAGnolia 1474

Owner: F. F. Goodrow. Sales: H. Paul. Office Mgr. and Booker: G. Bruno. Emerg. Phone: Goodrow, FAirview 4004.

### DON KAY ENTERPRISES, 223 S. Liberty St.—EXpress 3012

Br. Mgr.: Don Kay. Emerg. Phone: UNiversity 6-B930.

### KAY FILM, 218 S. Liberty St.—MAGnolia 6187

Office Mgr. and Booker: Helena McCarthy. Emerg. Phone: Film Inspection Service, VERNON 3-4572.

### MASTERPIECE, 221 S. Liberty St.—CANal 8703

Br. Mgr.: Milton Dureau. Office Mgr., Booker and Cashier: Mamie Dureau. Sales: Alton Dureau. Booker: Pauline Elliott. Emerg. Phone: M. Dureau, VALley 7049.

### METRO-GOLDWYN-MAYER, 150 S. Liberty St.—TULane 5566

Br. Mgr.: C. J. Briant. Sales: M. A. Arata, H. P. Mosley, Ralph Hogan. Bookers: Louise Harper, Armand Portie, Vernon Rhodes. Cashier: Grace Wiegand. Field Exp.: Paxton Moore. Emerg. Phone: Harper, CANal 3243.

### PARAMOUNT, 215 S. Liberty St.—RAYmond 3357

Br. Mgr.: William Holliday. Office Mgr.: Clyde J. Daigle. Sales: Milton T. Aufdemorte, Jr., Edgar E. Shinn, Harold S. Wyckoff. Bookers: Eddie Richards, Irma Rogers, Eddie Kaufenberger. Cashier: Mary Morris. Field Exp.: Robert Bixler. Emerg. Phone: Daigle, FOrest 1-5297; Kaufenberger, TWInbrook 9-9778.

### REPUBLIC, 150 S. Liberty St.—RAYmond 0765

Br. Mgr.: Leo V. Seichnaydre. Office Mgr.: Frank J. Barry. Sales: Al Riedl. Bookers: Dave Rizzuto, Patricia Ruffino. Cashier: Thelma Loeber. Emerg. Phone: Barry, AUdubon 3316.

### 20TH CENTURY-FOX, 200 S. Liberty St.—RAYmond 9858

Br. Mgr.: William A. Briant. Office Mgr.: Gerald S. Kennedy. Sales: Harry B. Rosenthal, Joseph T. Silver, Tom W. Neely, Jr. Bookers: Anita Gibson, Lewis Oubre, Anabel McDaris. Cashier: Gloria Barefoot. Field Exp.: Jimmy Gillespie. Emerg. Phone: Gibson, GALvez 7309.

### UNITED ARTISTS, 210 S. Liberty St.—TULane 3617

Br. Mgr.: Alex C. Maillho. Office Mgr.: Elizabeth Bacon. Sales: Maurice Artigues, C. Pabst, Claude Bourgeois. Bookers: Nat Odom, Ann Dufour. Cashier: N. Koser. Field Exp.: Addie Addison. Emerg. Phone: Film Inspection Service, VERNON 3-4572. (Southern Dist. Mgr. in residence: George R. Pabst.)

### UNIVERSAL-INTERNATIONAL, 143 S. Liberty St.—CANal 9181

Br. Mgr.: C. R. Ost. Office Mgr.: George Kosser. Sales: E. L. Stevens, R. Boovy, Jr., W. C. Houston. Bookers: C. C. Casbergue, A. L. Boneno, Stubby Wells. Cashier: Anna Sinopoli. Emerg. Phone: Ost, AUdubon 5012.

### WARNER BROS., 201 S. Liberty St.—TULane 2121

Br. Mgr.: Lucas S. Conner. Office Mgr.: August W. Trog. Sales: Edward Fitzgerald, R. A. Boykin. Bookers: Joseph Springler, Joseph Sacco, Charles Varnado. Emerg. Phone: Springler, GALvez 4547; Sacco, BYwater 0322; Varnado, VERNON 3-1463.

## Supply Dealers

### ALON BOYD, P. O. Box 362, Shreveport—LA 3-6101

HODGES THEATRE SUPPLY CO., 1309 Cleveland Ave.—TULane 8356. Emerg. Phone: FAirview B902.

JOHNSON THEATRE SERVICE, 1409 Cleveland Ave.—RAYmond 3562. Emerg. Phone: FRanklin 5B76.

NATIONAL THEATRE SUPPLY, 220 S. Liberty St.—TULane 4891

SOUTHEASTERN THEATRE EQUIP. CO., 214 S. Liberty St.—TULane 8661. Emerg. Phone: VICTor 4823.

SPEAKRITE PRODUCTS CO., Rt. 1, Box 355, Westlake

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### NATIONAL SCREEN SERVICE, 1429 Cleveland Ave.—RAYmond 9588

Br. Mgr.: Louis Boyer. Office Mgr.: Joe Moll. Emerg. Phone: Moll, CKescent 7859.

## Signs, Advertising and Printing

### AMERICAN PRINTING CO., 424 Camp St.—RAYmond 0806

EXHIBITORS' ADVERTISING CO., 29 Bolton Ave., Alexandria—LA 7665

EXHIBITORS' DISPLAY, P. O. Box 1033—WA 6149

EXHIBITORS' POSTER EXCHANGE, 221 S. Liberty St.—RAYmond 3563

NATIONAL SCREEN SERVICE, 1429 Cleveland Ave.—RAYmond 9588

PORT PRINTING CO., 222 LaSalle St.—RAYmond 6987

## Film Delivery Services

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**NEXT!**

**Portland, Ore. Territory**

Issue of March 20

**New Haven Territory**

Issue of March 27

Save them!



## Attendance Drive Set By Reade Theatres

OAKHURST, N. J.—In an effort to capitalize on the recent attendance increase, Walter Reade Theatres will conduct an Attendance Drive, with more than \$1,000 in cash prizes to be awarded. The drive, which will run through May 15, will be based on the percentage attendance increase in each theatre for a comparable period in 1956.

In making the announcement, circuit president Walter Reade, Jr., stated that increasing attendance is the primary task of every exhibitor. "Despite the tremendous population growth of the country, attendance figures for the past several years have been decreasing. This downward trend must be arrested and reversed," Reade said.

## New Orleans

A spectacular blaze completely destroyed Rene Brunet's neighborhood Imperial. Loss was estimated at \$100,000. . . . Pioneer salesman H. M. Anderson is handling exploitation, advertising, and public relations for "Around The World In 80 Days" in the Panorama. . . . Grady Wilson assumed management of the Pan, formerly the Elizabeth, Elizabeth, La., and L. J. Guidry now manages the New, the former Nabor, Oberlin, La. The latter was operated by John Harvey for many years. . . . Wilhelmine Gaudet, with Paramount Gulf for 35 years and aunt of Louis J. Boyer, National Screen branch manager, died. . . . Myrna Mae Posey, 46, National Theatre Supply office manager, also died. . . . R. L. Johnson closed his Johnson Theatre Supply Company to become engineer and maintenance director, the M. A. Connett circuit, Newton, Miss. . . . The retirement of Cy Bridges, MGM salesman, was to be marked by a testimonial dinner at the Variety Club this week.

The Fox Drive-In, Alexandria, La., was closed temporarily for extensive remodeling. It is the property of W. D. Johnson. . . . Frieda Zinser, former RKO cashier, now is with Warners as bid clerk. She succeeds Mrs. Fay Gonzales. . . . T. G. Solomon, head, Pike Booking and Sales Company, has taken over management of the Beach Drive-In, Biloxi, Miss., a former E. V. Landaiche situation. Landaiche's operations now are confined to the Carver, Prichard, Ala., and the Buck, Biloxi, Miss. . . . Producer Lewis Blumberg was in to boost his "The Big Boodle," accompanied by United Artists district manager George Pabst and branch manager Alex Maillho. . . . William Locke Bolen, pioneer circuit operator in southwest Alabama, and John Caldwell, Sr., another veteran who at one time operated theatres in Louisiana, of which he disposed with the exception of the Royal, Bernice, La., both died suddenly last month. . . . G. J. Broussard closed the Youngsville, Youngsville, La., leaving the town without a theatre.

## New York

Three of Prudential's Long Island drive-ins have gone on full week-long schedules, according to district manager Harry Birkmier. They are the Bay Shore Sunrise, the Commack, and Massapequa



Rock Hudson, who made personal appearances at the recent premiere of U-I's "Battle Hymn," Capitol, New York, is seen with Milton R. Rackmil, president of the film company.

Drive-Ins. New playground equipment has been added to the Commack, and Massapequa. . . . Gus Serale, manager, Skouras Bayside, was recently honored by the Bayside Council of Churches and Synagogues with this year's Brotherhood Award. He received the award for the outstanding position he took in the community and for his leadership in the recently completed Brotherhood Drive. . . . Albert Cornfield, supervisor of Great Britain, Continental Europe, and the Near and Middle East for 20th-Fox International Corporation, arrived for conferences.

NEWARK, N. J., NEWS—The Playhouse, Passaic, N. J., has been leased by Stanley Warner to an entrepreneur for use as a roller skating rink. . . . The Chancellor, Irvington, N. J., reopened under the ownership and management of Morris Steinberg. New sound and projection were installed. . . . Ross Crawford, former assistant, Union, Union, N. J., now is in the Stanley Warner office here. . . . Joseph Frankel resigned from the Sanford, Irvington, to become manager, Paramount here.

## Philadelphia

Charles Zagrans, former branch manager, RKO, is now out of town booker with Stanley Warner Theatres. He succeeded Hank Goldman, who is now with Dipson Theatres in the West Virginia



Barbara Rush, star, 20th-Fox's "Oh, Men! Oh, Women!," recently lent a hand with Hungarian refugee clothing collection in the lobby of the Roxy, New York, as Robert C. Rothafel, Roxy managing director, and donor Kathleen Russell, Brooklynite, look on. People making donations were admitted to the theatre as guests of the management.

## Police Seize Film, Arrest Exhibitors

READING, PA.—Acting on orders of Mayor Daniel F. McDevitt, police witnessed a showing of "Paris After Midnight" in the Plaza and, after a conference with the Mayor, seized four reels of the movie on a charge that it is "immoral and suggestive." The theatre operators, Claude G. Finch and Walter S. Finch, were arrested on charges of exhibiting a film of "indecent and immoral character."

In a report to police captain John H. Feltman, the group that saw the film said it was "very sexy, leaving very little to the imagination, with several scenes showing woman scantily clad and suggestive advances made by striptease dancers." Although the theatre advertises its shows "for adults only," there were three young people who could have been considered juveniles in the house, the police report said.

The Finches, brothers, were ordered to appear before the alderman to post \$250 bail each, for a hearing later.

territory. . . . Ely Epstein, former RKO sales manager, is now selling electric lights and fixtures. . . . Martha Clarke, former RKO booker, is now with Screen Guild. . . . Mrs. Rose Gold, Republic biller, is off on a Florida vacation. . . . Condolences are extended to 20th-Fox branch manager Samuel Diamond on the death of his mother, Eva, at Atlantic City, N. J. Four married daughters also survive.

HARRISBURG, PA., NEWS—Henry Shindler, former doorman, has been advanced to assistant manager, Loew's. With the theatre over four years, he replaced Gary Chohany, who left to study engineering. . . . A severe snow storm notwithstanding, the State did very well with Little Richard's Rock and Roll Revue, manager E. G. Wollaston reported. . . . Mrs. Irene Fleck, former

## Council Reverses Decision On Drive-In Land Lease

BRISTOL, PA.—The Borough Council of Bristol, Pa., last fortnight reversed its earlier decision to lease borough-owned land adjacent to the Lower Bucks County Hospital to the Eric Corporation of America for the construction of a drive-in and conventional theatre. The proposed lease had met with opposition from the Hospital board and other local interests, as well as from Melvin J. Fox, Philadelphia theatre operator, who contended that he had bid higher for the lease than Eric.

At the same time, the Council voted to throw open to bids another tract of land near the intersection of Routes 13 and 413 which had the advantage of being approved by district sanitary engineers who had contended the earlier site was unsatisfactory. Lawrence A. Monroe, attorney for Fox, thanked the Council for its action on behalf of his client.



## Distribution Execs Buy Interest in Theatre Circuit

PHILADELPHIA — Area exhibitors were pleased to learn of the recent investment of Harry Weiner, Columbia district manager, and Lester Wurtele, Columbia branch manager, in the purchase of the Lewen Pizor Circuit.

It is felt that the entry of these well known distribution figures into the field of exhibition will acquaint them with some of the theatreman's problems and perhaps result in some easing of oppressive film terms. One exhibitor remarked that if all distributors were given an interest in theatres, the industry might benefit. Theatre men wish them well and admire their courage in entering exhibition at this time.

Theatres involved in the Pizor operation are the Ace, Philadelphia; Tioga, Philadelphia; and Colonial, Phoenixville. The Ace has been closed for a short period.

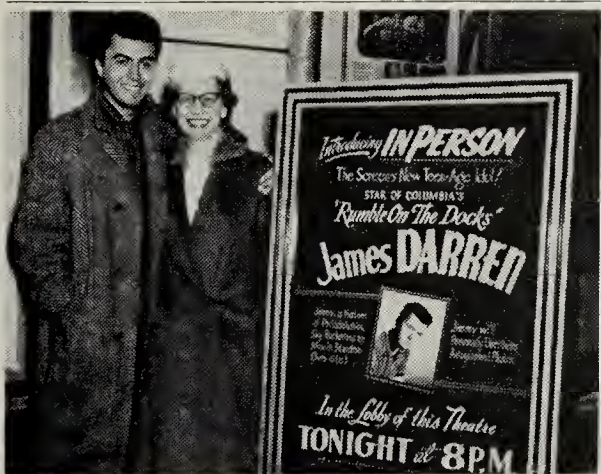
chief of services, Loew's, has been made student assistant to manager William Riding.

## Pittsburgh

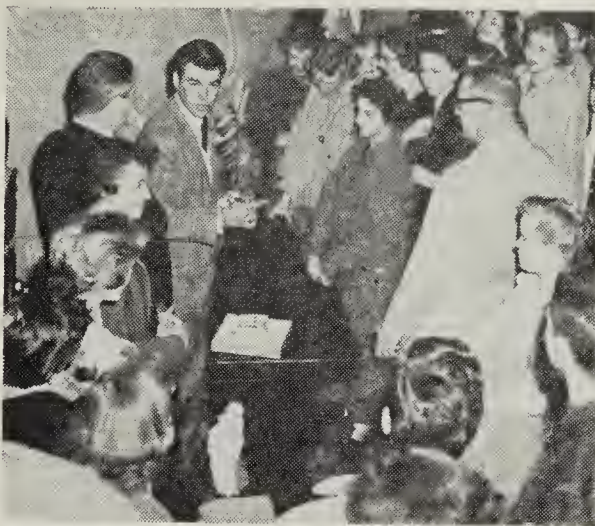
The Bedford, Bedford, Pa., has been dismantled and remodeled into a store. . . . Max Shulgold sold his Crown Film Company to Screen Guild, headed by Bert Stearn and managed by Milt Brauman. . . . Variety Club launched its ticket sale for the premiere of "The Ten Commandments," which will bow in the Warner this week. George Eby was appointed general chairman. . . . At Meyersdale, Pa., a 400-car drive-in is under construction for the Burnett brothers. The Burnetts also operate the Moonlight Drive-In, Bedford, Pa. . . . Ray Woodward, Kayton Amusement Company, Franklin, Pa., reported that improvements are being made at the Kayton's Arena Drive-In, Hugston, W. V. . . . The Atlas Supply Building is to be renovated. . . . W. E. Anderson, Mt. Jewett, Pa., was to close the Palace, Mt. Jewett. . . . Edwin Prizer was here from Philadelphia to turn over Exploitation Productions to Screen Guild. . . . Lily Silver, wife of Moe Silver, the Stanley Warner zone head, has sold a book to Duell, Sloan and Pearce.

## Portland

The City Council turned down a license application of the Capitol to add a stage show to its second run programs.



James Darren, new star of Columbia's "Rumble On The Docks," is seen recently with Helen Bortz, manager, SW Warner, Reading, Pa. Jimmy, who hails from South Philadelphia, made a whirlwind tour of the upstate city.



Robert Wagner recently held a lobby autograph session at the Omaha, Omaha, in conjunction with the opening of 20th-Fox's "The True Story Of Jesse James."

. . . Sammy Siegel, Columbia representative, was in to spearhead "Full Of Life" promotion for the Fox. Oscar Nyberg,

## Phila. MPA To Honor MGM Exec Lou Formato

PHILADELPHIA—Lou Formato, former MGM district manager in the Philadelphia territory, and now southern division manager for the company, will be honored at a testimonial dinner by the Motion Picture Association on April 8 in the Bellevue-Stratford Hotel, it was announced by Norman Silverman, MPA president, last week.

Sam Diamond, 20th-Fox, and Jack Greenberg, prominent exhibitor, will act as co-chairman for the event. Bernard Brooks, Stanley Warner executive, will be the toastmaster.

Fox-Evergreen district manager, made a tie-in with Bantam Books, which has a pocket edition of the best seller. . . . Alan Weider, MGM press representative, was

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\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**STATE RIGHT FEATURES** for Kansas City Territory Wanted. 31 years with RKO selling territory, City, Booking Agencies and Circuits. Have personal records on entire territory. **EARL L. DYSON**, 8812 Holmes, Kansas City 10, Mo. (227)

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**PROJECTIONIST WANTS POSITION**. 7 years experience all makes equipment. Can do own maintenance. Single, reliable, non-drinker. **BENJAMIN C. IVEY**, General Delivery, Waynesboro, Miss. (313)

**THEATREMAN WANTED**. One whose family can co-operate as projectionist, cashier, candystand attendants, usher, etc., to produce good income from their own business. Real opportunity for right people. Let's talk turkey. **EARL J. BROTHERS**, Boulder Theatre, Boulder City, Nev. (227)

**PROJECTIONIST WANTS POSITION**. 4 years' experience. Single, reliable, sober. Good references. **RICHARD NELSON**, 2328 Winchester Ave., Ashland, Ky. Phone: East 4-3340. (227)

**MANAGER WANTED** for New Jersey drive-in and conventional theatres; permanent; top salary; real opportunity for aggressive man; many benefits including retirement plan; group insurance; hospitalization. **WALTER READE THEATRES**, Mayfair House, Deal Road, Oakhurst, New Jersey or call Kellogg 1-1600. (36)

**WANTED THEATRE MANAGER** to take charge large tourist attraction. Experienced in promotion and supervision. Exceptional opportunity. **BOX 212**, Crown Point, New York. (313)

**AVAILABLE: MANAGER-ASSISTANT MANAGER**. Trained by RKO manager. 26 years old. Prefer first-run theatre. **ROBERT MICHALIK**, 3635 E. 49th St., Cleveland, Ohio. (36)

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**The A-MAN Corner**

Motion Picture Exhibitor  
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in working on "The Barretts Of Wimpole Street" and "Invitation To The Dance," both set for the Guild, managed by Nancy Welch. . . . Before "The Ten Commandments" opened in the Paramount, a reported 921 civic, industrial, religious, press, radio, and TV representatives attended invitational screenings in Walter Tibbett's Laurelhurst.

## St. Louis

Veteran exhibitor Herman Ferguson, Malden, Me., died there of a heart attack. . . . The Orpheum, Quincy, Ill., will reopen under the management of Wiley N. McConnell, following refurbishing, as a first and second run house. . . . The St. Charles Drive-In, St. Charles, Mo., will be operated this season by Herbert P. Martstein. Robert H. Spencer, who managed the situation last season for the St. Charles Drive-In Theatre Company, now is Frisina circuit city manager, Taylorville, Ill. . . . The Variety Club honored former RKO branch manager Tommy Williamson at the monthly luncheon last fortnight.

## San Antonio

The Arts, shuttered for about a year, reopened and now features art films as well as dramatic stage productions. The house is operated by Bordentown Theatres Circuit. . . . A group of placard-carrying teenagers picketed a theatre at San Angelo, Tex., at the opening of Warners' "Baby Doll." Theatre officials said the film played to an above normal

crowd despite the picketing and the large number of letters protesting the film as a result of advance advertising. . . . Clarence McNeil has sold the Chief Drive-In, Abilene, Tex., to Tom Griffin, Allstate Circuit, which has already taken over operation. . . . Hoover Edwards and Hugh L. Millington have purchased the interest of Leroy and Bob Otwell in the Starlite Drive-In at Schertz, Tex. The newcomers plan improvements. . . . Don Fuller has sold the Roxy, San Angelo, Tex., to Marion Cole.

## Seattle

C. A. Dunn, former Vale, Ore., exhibitor has taken over the Liberty, Wapato,

## Reading Bingo Operators Face Ministerial Opposition

**READING, PA.**—Bingo operators here may face a crusade in the near future. Reading's new weekly newspaper, The Record, took a shot at the games in a recent issue. The shot might not hurt, however, were it not for a new all-out anti-gambling, anti-vice war being launched by the Reading Ministerial Association, with rural borough and township clergymen helping.

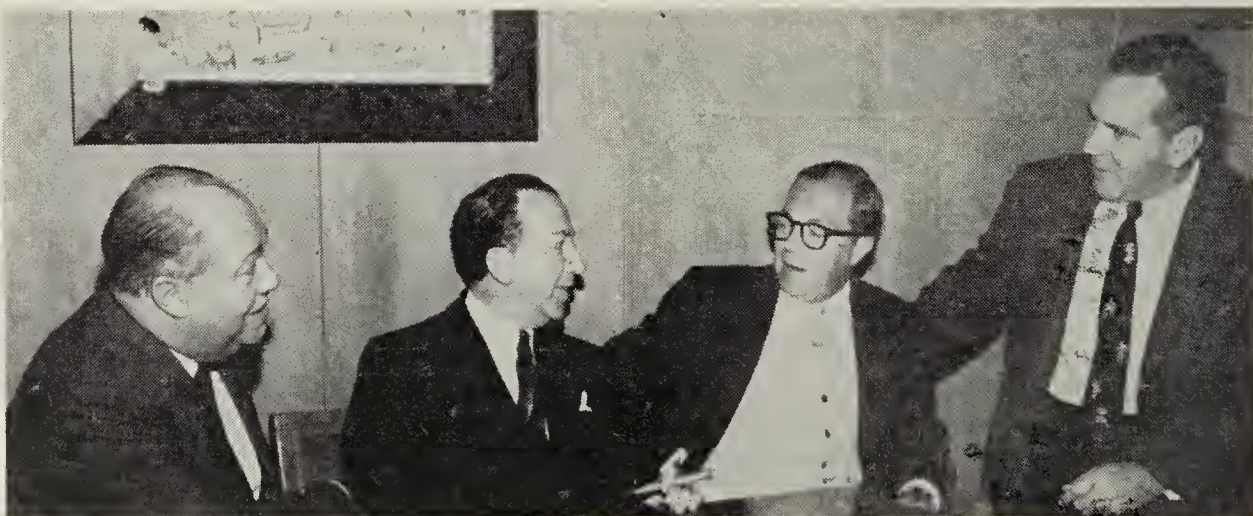
The war is aimed at the city administration and the county district attorney offices' alleged failure to halt gambling and betting.

Wash., from Paul Volkman. . . . Ernie Thompson opened the Rose, Port Townsend, Wash., after extensive redecoration. . . . Bill Stahl, National Theatre Supply salesman, has moved back to Seattle from Portland, and is now traveling out of this city. . . . Adrian Monroe, secretary to Universal branch manager Art Greenfield, recently married Merv Anderson. . . . About 175 members of the Civil Air Patrol attended a special screening of Universal's "Battle Hymn" in the Music Hall.

Ernie Piro, Favorite Films branch manager, spent the week in Portland calling on circuits. . . . Michael Daniel, office manager for Universal, is leaving to work for Decca Records as branch manager in Portland. . . . Mr. and Mrs. Keith Beckwith returned from a trip to California. . . . Jim Brooks, office manager for the local 20th-Fox office, is back at his desk after a recent illness.

## Washington

Consideration of a staff report recommending experimental licensing of toll television by the Senate Interstate and Foreign Commerce Committee last fortnight was postponed until tomorrow (March 14), when it failed to reach agreement in executive session as to whether to give the report official backing. At a committee meeting last week, Federal Communications Commissioners were on hand for an announced discussion of subscription television which failed to materialize when other TV problems were aired. However, FCC chairman George C. McConaughy disclosed that pay TV has been the subject of Commission meetings in recent weeks.



Plans for the company's forthcoming productions were discussed recently at Allied Artists studio sales meeting. Seen, left to right, are Sonford Abrahams, assistant advertising and publicity director; Morey R. Goldstein, vice-president and general sales manager; Harold Mirisch, vice-president; and John C. Flinn, advertising and publicity director.



## The Editor Speaks

THE ANNOUNCEMENT by MGM that producers Pandro Berman and Lawrence Weingarten have formed an independent producing company which will release through MGM is news that promises much good for the future of motion pictures.



PAUL MANNING

FOR CONSISTENT quality of product you would have to go far indeed to match the years of top achievement racked up by these two gentlemen, and indeed they are fine gentlemen. The singular fact that our own annual LAUREL AWARDS poll has honored both of these men on many occasions puts the stamp of exhibitor approval on their pictures.

AVON PRODUCTIONS, INC., is the name of their new producing company. Mark that name well, because you will be hearing a lot about Avon Productions from now on. Kicking off their schedule will be such high-exploitation features as Elvis Presley in "Jailhouse Rock," Tennessee Williams' "Cat On A Hot Tin Roof," "The Brothers Karamazov," and William Brinkley's "Don't Go Near The Water."

IT ISN'T very often that I editorialize on newly formed production companies. Here in Hollywood hundreds of independent companies are formed over a cup of coffee during lunch and then dissolved that evening when neither partner has the price of a hamburger sandwich!

BUT THE LINKING of proven veterans like Pandro S. Berman and Lawrence Weingarten is something of a milestone in our industry and deserves headline attention.

TO MY GOOD FRIENDS Pan and Larry, and their Avon Company, every success!

STUDIO SURVEY appears every fourth Wednesday on a regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Joy Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

# STUDIO SURVEY

Paul Manning, editorial director

Vol. 10, No. 3

March 13, 1957

# STUDIO SURVEY

## Motion Picture Exhibitor Laurel Awards Nominations

PARAMOUNT's

### "FUNNY FACE"

starring  
AUDREY HEPBURN and FRED ASTAIRE

co-starring  
KAY THOMPSON

with  
MICHEL AUCLAIR and ROBERT FLEMING  
Produced by Roger Edens. Directed by Stanley Donen.  
Written by Leonard Gershe.

Music and lyrics by George and Ira Gershwin.  
A VistaVision Production. Color by Technicolor.

MGM's

### "TEN THOUSAND BEDROOMS"

starring  
DEAN MARTIN

co-starring  
ANNA MARIA ALBERGHETTI, EVA BARTOK, DEWEY MARTIN,  
WALTER SLEZAK, PAUL HENREID

Produced by Joe Pasternak. Directed by Richard Thorpe.  
Written by Laslo Vadnay and Art Cohn, William Ludwig and Leonard Spigelgass.  
A CinemaScope production. Color by MetroColor.

MGM's

### "LIZZIE"

starring  
ELEANOR PARKER

co-starring  
RICHARD BOONE

with  
JOAN BLONDELL and HUGO HAAS

Produced by Jerry Bresler. Directed by Hugo Haas.  
Screen play by Mel Dinelli, based on novel, "The Bird's Nest," by Shirley Jackson.  
A Bryna Production.



# Bel-Air Blazes Trail For Independent Producers



EDWIN F. ZABEL

WITH HOLLYWOOD swiftly changing over to more and more independent producing, picture makers are taking a cue from what is probably the most successful multiple picture operation in the business, Bel-Air Productions. Releasing through United Artists, Bel-Air has made 24 pictures in the past three-and-a-half years, and all have been successful at the boxoffice. The know-how of Edwin F. Zabel, Aubrey Schenck, and Howard W. Koch has resulted in getting almost 95 per cent of a film's cost on the screen, which is something of a modern day miracle in Hollywood.

Distributors, financiers, and producers have been closely watching Bel-Air's operations with the idea of duplicating them in their own set-ups. With the present economics of the industry, the quality and time-saving methods employed by Bel-Air may well be the solution to the woes of other producers as well as being an indirect boon to exhibitors in getting out more product for distribution and at reasonable terms.

A great boost to the Bel-Air organization was the election to the presidency of Edwin F. Zabel, retired National Theatres vice-president and Fox West Coast Theatres general manager. Zabel brings to the company his experience as a top theatre man and expert knowledge of sales and distribution.

The independent's production tiller is steered by Aubrey Schenck, long considered one of Hollywood's best story and idea men, who functions as executive producer. Under his supervision, writers are constantly working to turn out scripts with exploitation themes. He is constantly on the watch for promising newcomers in not only the acting profession but on the production side as well, and has been instrumental in building up talented thespians and directors who are needed by the industry to fill thinning ranks.

**24 Boxoffice Hits**

**In Three Years**

**Boosts Firm To Top  
Of Indie Operations**



AUBREY SCHENCK

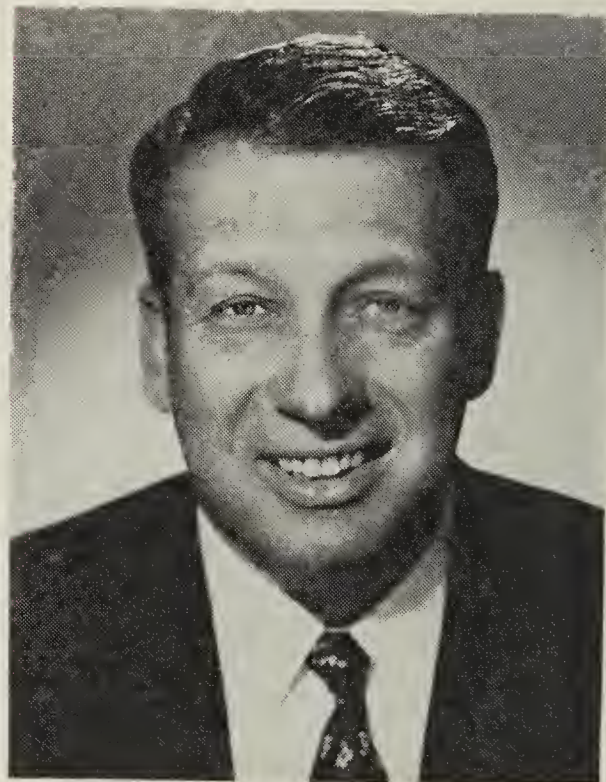
In Howard W. Koch, Bel-Air has a producer-director responsible for the success of the physical handling of production chores. One of the best liked executives in production, he has had great success in selecting crews that have been the heart of the operation because of their enthusiasm, teamwork and top quality workmanship. From scouting locations and arranging facilities, to overseeing set problems and planning schedules, Koch has personally ridden herd on production costs with an eye to not stinting where top quality can be injected and switching schedules due to mishaps or weather so as not to waste shooting time. In the past year, Koch has turned more actively to directing, winning critical acclaim for painstaking and originally creative work. Pictures directed by Koch during the past year are "The Girl In Black Stockings," "Untamed Youth," and "Jungle Heat."

In a recent diversion from the Bel-Air operation, Zabel made a pact with Warner

Brothers for a one picture deal, with Schenck producing and Koch directing. The picture was "Untamed Youth," starring Mamie Van Doren and Lori Nelson, and has proven that major studios can turn out boxoffice films at realistic production costs. The experiment was a much talked about subject in the Hollywood trade press as well as in executive circles, and has done a lot in urging other studios to study the Zabel-Schenck-Koch methods.

Four of Bel-Air's most successful pictures have been "Beachhead," "The Black Sleep," "Shield For Murder," and "Rebel In Town." Current releases include "Voodoo Island," starring Boris Karloff; "Revolt At Fort Laramie," starring John Dehner and Gregg Palmer; "Pharaoh's Curse," starring Mark Dana and Ziva Ro-Dann; and "Tomahawk Trail," starring Chuck Connors and John Smith. Four more films that have been completed and are also to be released through United Artists are "The Girl In Black Stockings," starring Lex Barker, Anne Bancroft, Mamie Van Doren, Ron Randall, and Marie Windsor; "War Drums," starring Lex Barker, Joan Taylor, and Ben Johnson; "Outlaw's Son," starring Dane Clark, Ben Cooper, Lori Nelson, and Ellen Drew; and "Jungle Heat," starring Lex Barker and Mari Blanchard. In the next three months, Bel-Air will be producing or preparing "Dope Ship," "Bop Girl Goes Calypso," "The Three Pursued," "The Dalton Girls," "Fort Bowie," "Bridgehead," and a Boris Karloff horror film.

Headquartering in their own building at Ziv Studios, Bel-Air maintains its own story, casting, publicity, editing, transportation, and production departments. Visiting exhibitors, journalists, and businessmen have been impressed by the industrious progress and approach achieved by the organization which is dedicated to providing product for every size theatre in every location throughout the world.



HOWARD W. KOCH



## Meet Samuel Fuller



COLORFUL SAMMY FULLER, who's incorporated as Globe Enterprises, has a simple theory about making movies: "Make as many of 'em as you can as fast as you can," he says. A man who practices what he preaches, Fuller can point to an impressive list of movies made within the last several years, including "I Shot Jesse James," "The Baron Of Arizona," "The Steel Helmet," "Fixed Bayonets!" "Pick-Up On South Street," "Hell And High Water," and "House Of Bamboo." He's already finished two this year, "Run Of The Arrow" for RKO, and "China Gate" for 20th-Fox.

AN IMPRESSIVE LIST made more remarkable by the fact that not only does Fuller produce, but he writes and directs his movies as well. He says he branched out on his own because too many people he'd worked for thought six writers on every story were better than one. "They just didn't know about Victor Hugo, I guess!" says Fuller. The little man with the cowboy hat and the big cigars is catching up fast with the fabulous Frenchman.

FULLER'S STOCK-IN-TRADE are romance and action films. A rifleman with the Infantry in World War II, ex-Corporal Fuller is noted for his attention to the details of war. He tests each weapon himself. He also takes part in every bit of action and every fight.

SAM'S INSISTENCE on realism got him in trouble on the Culver City lot where he was shooting "China Gate," last month. Fuller had rehearsed an important scene over and over again and it had to be finished that night so Nat "King" Cole, one of "China Gate's" stars, could get back to his eastern commitments.

AT 12.30 in the morning Culver City was rocked by a blast that woke every citizen in terror including the police chief. Fuller promised to fight no more wars after 10 p.m., which is the Culver City curfew for movie studios.

FULLER HAS THREE more pictures to make for RKO. For the upcoming "The Big Red 1," he will go east soon to confer with the Pentagon. It will be another action picture—"the biggest war picture ever made," says Sammy, "from the first shot fired at Oran in '42 to the last, Sudetanland in '45. It will cover three amphibious invasions, North Africa, Sicily, and France, and three land in-

## GOOD THINGS TO COME FROM HOLLYWOOD ...

### Warners' "The Spirit Of St. Louis"

"The Spirit Of St. Louis," although many years late in coming to the screen, finally arrives, a pure classic in the art of making motion pictures.

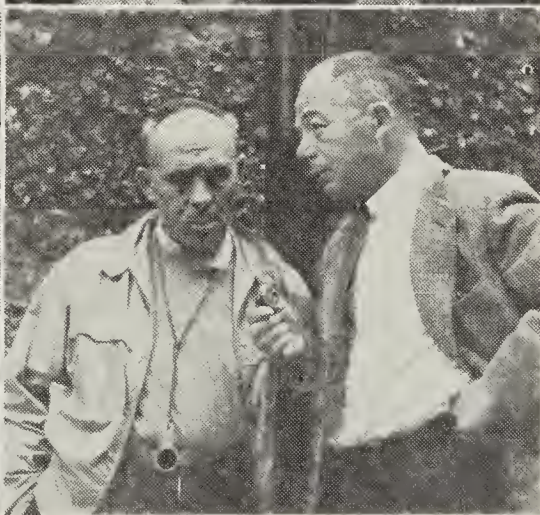
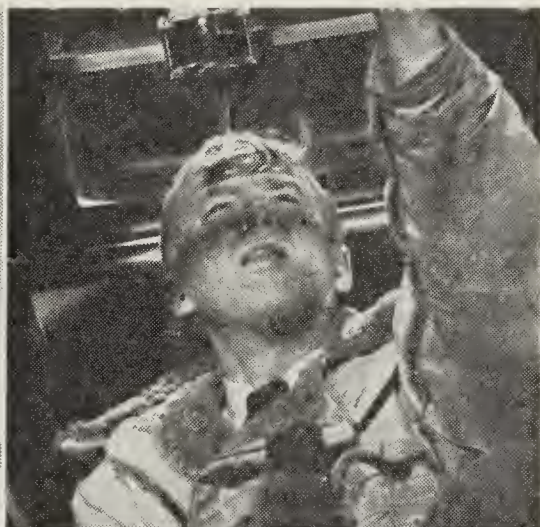
While history, and financial backers of the flight, chose to name Lindbergh's immortal plane "The Spirit Of St. Louis," this tiny challenging dot in a lonely sky could well have been named "The Spirit Of The World." In Lindbergh's own words, when questioned as to why he was undertaking this seemingly impossible trans-Atlantic flight after numerous other intrepid pilots had lost their lives in futile attempts, he answered simply, "Somebody's just got to do it. It's just got to be done!"

And this is the reason why three decades later, two intrepid "motion picture" pilots decided that someone just had to make a screen documentary on this epochal adventure. These two men are producer Leland Hayward and writer-director Billy Wilder.

It takes real drama to hold you glued to your theatre seat while you relive the gripping, human drama of young Lindbergh, stark alone, groping his daring way from New York to Paris, France.

Jimmy Stewart did himself real proud—which is as high praise as one can give to this magnificent player. He must have known that this portrayal just had to be every bit as good as the one given by the original in 1927.

I heartily recommend "The Spirit Of St. Louis" to the world. See it—enjoy it—remember it!—P.M.



Seen are two scenes from Warners' saga of the air, "The Spirit Of St. Louis," starring James Stewart. Below are producer Leland Hayward, left, and writer-director Billy Wilder.

vasions, Belgium, Germany, and Czechoslovakia."

"CHINA GATE" is one of two films on Globe Enterprises 1957-58 production slate for 20th-Fox. The other is "Woman With A Whip," an outdoor western which Fuller will produce and direct from his own screen play. Twentieth, incidentally, is backing "China Gate" with one of its biggest promotion campaigns in a long time.

FULLER, WHO OWNS 50 per cent of Globe, has complete control of production.

### New Production Unit Formed

NEW YORK—John Champion and Hall Bartlett will merge their independent production companies to form a new company with four films scheduled for production within 15 months.

Champion recently completed a contract at MGM. Bartlett's most recent production is "Drango," with Jeff Chandler for United Artists.

The new company will be dedicated to the making of films aimed at "A" playing time, it was said.



# "Give 'Em What They Want"

"GIVE 'EM WHAT THEY WANT!" is the driving force behind the fast rising young producer, Roger Corman, the busiest science-fiction picture-maker in Hollywood.

Corman already has to his credit a long list of modestly budgeted highly exploitable feature product. Among these are such hard hitting marquee titles as "Not Of This Earth," "The Undead," "The Day The World Ended," "Gunslinger," and "Attack Of The Crab Monsters."

Judging from reports I get from exhibitors I know that these low-budgeted science-fiction features often show a better profit than some multi-million dollar super features which often leave the exhibitor with only prestige, and very little profit. And sometimes there isn't very much prestige either!

Roger Corman came up the hard way, starting in the business as a messenger boy at 20th-Fox in 1948. After graduating from Stanford in 1947 with a degree in engineering he decided to give motion pictures a whirl, always having had a yen for this crazy business. After a year of pedalling a bicycle around the vast Fox lot, he was promoted to the story department. In 1950 he left Hollywood and attended Oxford in England. After a year at Oxford he returned and became an agent for the literary department of a top Hollywood agency. Putting to practice what he had learned, Corman sold to Allied Artists his own original story, "Highway Dragnet." The money he received from the sale of the story provided the initial capital with which to form his own company. He was now in business!

Believing in the promise and freshness of young men like himself, Corman sought material exclusively from young writers. He sincerely believes that it is the ideas of the writers, not their



Producer-director Roger Corman, left, and writer Charles B. Griffith check over the screenplay for AA's "Attack Of The Crab Monsters."

long lists of credits, which come across on the screen. With his extremely limited bankroll Corman had to shave all production costs pretty close. Young, ambitious writers looking for their first screen credits don't usually ask for a hundred thousand dollars, so all that remained for Corman to do was to pick the real talent from among the hundreds flocking to Hollywood from all over the world.

He picked right. Two of the writers who were given their first screen credit by Corman—Bob Campbell and Charles Griffith—have already gone onto bigger jobs. They will certainly always have a warm spot for Corman, the guy who gave them that first all important chance.

Corman has always taken time to sound out exhibitors on what they think will bring in the customers. He found out that the teen-agers who comprise about 60 to 70 per cent of the movie-going audiences today like action-filled science-fiction pictures. Not the silly type of pictures which border on the ludicrous, but stories based on well known facts presented the world of today by the fast moving scientific advances in the nuclear field, rockets, medicine, etc. Together with his staff of writers, Corman has put to good use the energy and enthusiasm of their youth, and the resultant flood of pictures which they have completed is amazing.

However, Corman is a fellow who believes in change of pace. We were discussing the boxoffice values of future pictures on space travel, when he remarked, "I really feel, Paul, that even though we human beings have never actually been to places like the moon, Mars, etc., etc.—we are already tired of going there via the landslide of films on this subject shown in theatres and TV." However, the world of science is practically unlimited and there will always be new, exciting, scientific adventures to put on the screen.

Corman's first picture was "The Monster From The Ocean Floor," and, as you know, it did mighty proud boxofficewise for its young maker. An appraisal of the titles chosen for his program of product will make it quite clear that when such eye-catching titles are flashing from your marquee they must attract attention and customers.

This, according to Corman, is "giving them what they want!" And watching the profit sheets and the ever growing numbers of play dates for his product, it appears that Roger Corman knows of what he speaks!—P.M.



Corman discusses a scene from the science-fiction horror film with actor Russell Johnson, who is starred with Pamela Duncan and Richard Garland.



Corman and his camera crew set up for location shots on a nearby beach. The film is another effort on the part of Hollywood's youth brigade.



## Allied Artists

(1954-55 releases from 5501,  
1955-56 Releases from 5601)

**ATOMIC MAN, THE**—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 78 issue Page 4133—(Made in England). (5612)

**BLONDE SINNER**—D—Diana Dors, Michael Craig, Marcia Shaw—For the lower half—72m.—see Feb. 6 issue Page 4285—(English-made)—Leg.: B. (5635)

**CALLING HOMICIDE**—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 issue Page 4225. (5624)

**CANYON RIVER**—W—George Montgomery, Marcia Henderson, Peter Graves—Okay western—80m.—see Nov. 14 issue Page 4249—(CinemaScope)—(DeLuxe Color). (5620)

**CHAIN OF EVIDENCE**—MD—Bill Elliott, James Lydon, Claudia Barrett—For the duallers—64m.—see Feb. 20 issue Page 4289. (5701)

**COME ON, THE**—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue Page 4133—Leg.: B. (5608)

**CRASHING LAS VEGAS**—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue Page 4149. (5609)

**CRIME IN THE STREETS**—MD—James Whitmore, John Casavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue Page 4149. (5614)

**CRUEL TOWER, THE**—MD—John Ericson, Mari Blanchard, Charles McGraw—Okay thriller for lower half—88m.—see Jan. 9 issue—Leg.: B. (5629)

**DEADLIEST SIN, THE**—MD—Sidney Chaplin, Audrey Dalton, John Brentley—For the lower half—77m.—see March 21 issue Page 4121—(English-made). (5601)

**FIGHTING TROUBLE**—C—Huntz Hall, Stanley Clements, Adele Jergens—Lower half filler—60m.—see Dec. 26 issue Page 4265—Leg. of Decency B. (5623)

**FIRST TEXAN, THE**—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)

**FRIENDLY PERSUASION**—D—Gary Cooper, Dorothy McGuire, Marjorie Main—Fine family entry—140m.—see Oct. 3 issue Page 4229—(Color by DeLuxe). (5657)

**HIGH TERRACE**—MD—Dale Robertson, Lois Maxwell, Derek Bond—For the lower half—70m.—see Feb. 20 issue Page 4289—(English-made). (5630)

**HOLD BACK THE NIGHT**—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)

**HOT SHOTS**—C—Huntz Hall, Stanley Clements, Joi Lansing—Series average—61m.—see Feb. 20 issue Page 4289. (5632)

**INDESTRUCTIBLE MAN, THE**—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue Page 4129—Leg.: B. (5613)

**KING OF THE CORAL SEA**—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue Page 4133—(Australian-made). (5617)

**LAST OF THE BADMEN**—W—George Montgomery, Keith Larsen, Meg Randall—Good, suspenseful western—80m.—(CinemaScope)—(DeLuxe Color)—see March 6 issue. (5705)

**MAGNIFICENT ROUGHNECKS**—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)

**NAKED HILLS, THE**—MD—David Wayne, Keenan Wynn, James Barton, Marcia Henderson—Off beat program meller—73m.—see Oct. 3 issue Page 4229—(PatheColor). (5605)

**NAVY WIFE**—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue Page 4181. (5611)

**NO PLACE TO HIDE**—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue Page 4189—(Color by DeLuxe)—(Made in The Philippines). (5603)

**ROSE BOWL STORY THE**—CD—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—see Dec. 12 issue Page 4261—(Color)—(Reissue). (5610)

**SCREAMING EAGLES**—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)

**STRANGE INTRUDER**—MD—Edmund Purdon, Ida Lupino, Ann Harding—Good adult post-war meller—82m.—see Nov. 28 issue Page 4257. (5619)

**SUDDEN DANGER**—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue Page 4085. (5540)

**THREE FOR JAMIE DAWN**—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)

**THUNDERSTORM**—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama for lower half—81m.—see Sept. 5 issue Page 4213—Leg.: B—(Made in Spain). (5604)

**WICKED WIFE**—MD—Nigel Patrick, Beatrice Campbell—For the lower half—75m.—see March 21 issue Page 4121—(English-made). (5606)

**WORLD WITHOUT END**—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue Page 4133—(Technicolor)—(CinemaScope). (5607)

**YAQUI DRUMS**—W—Rod Cameron, Mary Castle, J. Carroll Naish—Fair lower half western—71m.—see Sept. 19 issue Page 4225. (5625)

**YOUNG GUNS, THE**—W—Russ Tamblyn, Gloria Talbott, Perry Lopez—Program western—84m.—see Nov. 14 issue Page 4249—Leg.: B. (5623)

### TO BE REVIEWED OR IN PRODUCTION

**ATTACK OF THE CRAB MONSTERS**—Richard Garland, Pamela Duncan, Russell Johnson.

**BADGE OF MARSHAL BRENNAN**—Jim Davis.

**CRIME BENEATH THE SEA**—Mara Corday, Pat Conway.

**DAUGHTER OF DR. JEKYLL**—John Agar, Gloria Talbott.

**DINO**—Sal Mineo, Brian Keith, Susan Kohner.

## MOTION PICTURE

# EXHIBITOR

## SERVISECTION

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SECTION 2  
Vol. 57, No. 20

MARCH 13, 1957

**DRAGOON WELLS MASSACRE**—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope).

**FOOTSTEPS IN THE NIGHT**—Bill Elliott, Don Haggerty, Eleanor Tanin.

**HOLD THAT HYPNOTIST**—Huntz Hall, Stanley Clements, Bowery Boys.

**HOT ROD RUMBLE**—Leigh Snowden, Richard Hartunian, Brett Halsey.

**HUNCHBACK OF PARIS**—Gina Lollobrigida, Anthony Quinn—(Made in France).

**JEANNIE**—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England).

**LOVE IN THE AFTERNOON**—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France).

**NOT OF THIS EARTH**—Paul Birch, Beverly Garland. (5704)

**OKLAHOMAN, THE**—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope).

**PERSUADER, THE**—William Talman, Kristine Miller, James Craig.

**SPOOK CHASERS**—Bowery Boys

**STORM OUT OF THE WEST**—Dale Robertson, Brian Keith, Rossana Rory. (5702)

## American International

**FEMALE JUNGLE**—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue Page 4169.

**FLESH AND THE SPUR**—W—John Agar, Touch Connors, Marla English—Average western—80m.—see March 6 issue—(PatheColor).

**GIRLS IN PRISON**—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue Page 4201.

**GUNSLINGER**—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue Page 4201—(PatheColor).

**HOT-ROD GIRL**—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for some spots—75m.—see Aug. 8 issue Page 4201.

**IT CONQUERED THE WORLD**—SFD—Peter Graves, Beverly Garland—Fair lower half filler—71m.—see Oct. 31 issue Page 4245.

**NAKED PARADISE**—MD—Richard Denning, Beverly Garland, Leslie Bradley—Okay supporting feature—71m.—see Feb. 20 issue Page 4289—(Color)—(Filmed in Hawaii).

**OKLAHOMA WOMAN, THE**—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue Page 4169—(SuperScope).

## KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama	HISD—Historical drama
ACD—Action drama	MD—Melodrama
BID—Biographical drama	MUC—Musical comedy
BIDMU—Biographical drama with music	MU—Musical
BUR—Burlesque	MUW—Musical western
C—Comedy	MY—Mystery
CAR—Cartoon feature	MYC—Mystery comedy
CD—Comedy drama	MYD—Mystery drama
CDMU—Comedy drama musical	MYMD—Mystery melodrama
CMU—Comedy musical	NOV—Novelty
COMP—Compilation	OPC—Operatic comedy
COSMD—Costume melodrama	OPD—Operatic drama
D—Drama	OD—Outdoor drama
DMU—Dramatic musical	OMD—Outdoor melodrama
DOC—Documentary	ROMC—Romantic comedy
ED—Educational feature	ROMCMU—Romantic comedy musical
F—Farce	ROMD—Romantic drama
FAN—Fantasy	SAT—Satire
FANMU—Fantasy musical	SFD—Science fiction drama
	TRAV—Travelogue
	W—Western

**RUNAWAY DAUGHTERS**—D—Marla English, John Littel, Anna Sten—For the lower half—88m.—see Nov. 14 issue Page 4249—Leg.: B.

**SHAKE, RATTLE AND ROCK**—DMU—Fats Domino, Liso Gaye, Touch Connors—Exploitable programmer—77m.—see Nov. 14 issue Page 4249.

**SHE CREATURE, THE**—SFD—Chester Morris, Marla English, Tom Conway—Lower half filler—77m.—see Oct. 31 issue Page 4245.

### TO BE REVIEWED OR IN PRODUCTION

**ROCK ALL NIGHT**—Dick Miller and The Platters, Barboura Morris.

**UNDEAD, THE**—Richard Garland, Allison Hayes, Pamela Duncan—71m.

**UNDERWATER GIRL**—Mara Corday, Pat Conway.

**VOODOO WOMAN**—Marla English, Tom Conway, Touch Connors—75m.

## Associated

**BLONDE BAIT**—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue Page 4134—(Made in England). (5506)

**FRONTIER GAMBLER**—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.

**MAN BEAST**—MD—Rock Madison, Virginia Maynor, Tom Maruzzi—For the lower half—62m.—see Feb. 20 issue Page 4290.

**THREE OUTLAWS, THE**—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western for filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)

**WILD DAKOTAS, THE**—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 4189.

## Astor

**DYNAMITERS, THE**—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue Page 4165—(Made in England).

**MEN OF SHERWOOD FOREST**—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kiddie appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made).

**PASSPORT TO TREASON**—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue Page 4165—(Made in England).

## Buena Vista

(Walt Disney)

**CINDERELLA**—CAR—Reissue is topnotch Disney—74m.—see Jan. 9 issue—(Technicolor)—(Reissue)—(Disney).

**DAVY CROCKETT AND THE RIVER PIRATES**—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue Page 4189—(Technicolor).

**GREAT LOCOMOTIVE CHASE, THE**—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney).

**SECRETS OF LIFE**—ED—Walt Disney True-Life Adventure—Commendable educational effort, dubious entertainment subject—75m.—see Oct. 31 issue Page 4241—(Technicolor; one reel in CinemaScope).

**WESTWARD HO, THE WAGONS**—WMU—Fess Parker, Kathleen Crowley, Jeff York—Attractive western especially for younger set—90m.—see Dec. 26 issue Page 4265—(CinemaScope)—(Technicolor)—(Disney).

**YANG KWEI FEI**—D—Japanese cast—For the art spots—92m.—see Oct. 31 issue Page 4241—(Eastman Color)—(Japanese made)—(English titles).

### TO BE REVIEWED OR IN PRODUCTION

**IF ALL THE GUYS IN THE WORLD**—Andre Valmy, Jean Gaven, Mimo Billi—(French-made).

**OLD YELLER**—Fess Parker, Jeff York, Dorothy McGuire—(Technicolor)—(Disney).



## Columbia

(1955-56 Releases from 801)

1956-57 Releases from 101)

**AUTUMN LEAVES**—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 issue Page 4149—Leg.: B. (104)

**BLACKJACK KETCHUM, DESPERADO**—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue Page 4150. (831)

**CHA-CHA-CHA BOOM**—MU—Perez Prado and Orchestra, Mary Kaye Trio—Pleasant programmer—72m.—see Oct. 3 issue Page 4229—Leg.: B. (114)

**DON'T KNOCK THE ROCK**—MU—Bill Haley and Comets, Alan Dale, Patricia Hardy—For the rock 'n' roll addicts or as filler for the lower half—80m.—see Dec. 26 issue Page 4265. (125)

**EARTH VS. THE FLYING SAUCERS**—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue Page 4173. (102)

**EDDY DUCHIN STORY, THE**—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemaScope). (101)

**FULL OF LIFE**—CD—Judy Holliday, Richard Conte, Salvatore Baccaloni—Highly enjoyable entertainment—91m.—see Dec. 26 issue Page 4265. (130)

**GAMMA PEOPLE, THE**—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild import for lower half—79m.—see Sept. 19 issue Page 4225—(Filmed in England). (833)

**HARDER THEY FALL, THE**—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue Page 4129. (827)

**HE LAUGHED LAST**—CMU—Frankie Laine, Lucy Marlow, Anthony Dexter—Okay programmer—77m.—see Oct. 3 issue Page 4230—(Technicolor)—Leg.: B. (105)

**JUBAL**—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 issue Page 4129—(Technicolor)—(CinemaScope). (833)

**LAST MAN TO HANG, THE**—D—Tom Conway, Elizabeth Sellars, Freda Jackson—For the lower half—75m.—see Nov. 14 issue Page 4250—(English-made). (117)

**LAST TEN DAYS, THE**—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue Page 4134—(Austrian-made)—(English titles). (833)

**MAGNIFICENT SEVEN, THE**—MD—Japanese cast—Very good entry for art and specialty spots—158m.—see Jan. 23 issue Page 4277—(Japanese-made)—(English titles)—Leg.: B. (632)

**MAN WHO TURNED TO STONE, THE**—MD—Victor Jory, Ann Doran, Charlotte Austin—Average horror entry for the duallers—71m.—see Feb. 20 issue Page 4290. (134)

**MIAMI EXPOSE**—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the duallers—73m.—see Sept. 5 issue Page 4197. (106)

**NIGHTFALL**—MD—Aldo Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—see Dec. 12 issue Page 4261. (127)

**1984**—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)

**ODONGO**—MD—Rhonda Fleming, Macdonald Carey, Juma—Pleasing programmer—85m.—see Oct. 3 issue Page 4230—(CinemaScope)—(Technicolor)—(Filmed in Africa). (109)

**PAPA, MAMA, THE MAID, AND I**—C—Robert Lamoureux, Gaby Morlay—One of the better French farces should do okay in art houses—94m.—see Oct. 31 issue Page 4241—(French-made)—(English titles and narration). (838)

**PORT AFRIQUE**—MD—Pier Angeli, Phil Carey, Dennis Price—Locale helps program meller—92m.—see Sept. 19 issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco). (838)

**REPRISAL**—OMD—Guy Madison, Felicia Farr, Kathryn Grant—Interesting western meller—74m.—see Oct. 3 issue Page 4230—(Technicolor). (115)

**RIDE THE HIGH IRON**—D—Don Taylor, Sally Forrest, Raymond Burr—Lower half entry—74m.—see Dec. 12 issue Page 4261. (128)

**ROCK AROUND THE CLOCK**—MU—Bill Haley and His Comets, The Platters, Johnny Johnston—Entertaining programmer—77m.—see March 21 issue Page 4121. (838)

**ROGUES OF SHERWOOD FOREST**—ROAD—John Derek, Diana Lynn, George Macready—Reissue is okay adventure programmer—80m.—see Oct. 31 issue Page 4241. (1072)

**RUMBLE ON THE DOCKS**—D—James Darren, Laurie Carroll, Michael Granger—Average meller of 'teen-age violence will appeal most of 'teen-age audiences—82m.—see Feb. 20 issue Page 4290. Leg. of Decency "B". (124)

**SAFARI**—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

**SECRET OF TREASURE MOUNTAIN**—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)

**SEVENTH CAVALRY, THE**—OMD—Randolph Scott, Barbara Hale, Jay C. Flippen—Okay outdoor meller—75m.—see Oct. 31 issue Page 4241—(Technicolor). (121)

**SHADOW ON THE WINDOW, THE**—MD—Phil Carey, Betty Garrett, John Barrymore, Jr.—Okay programmer—73m.—see March 6 issue. (133)

**SILENT WORLD, THE**—DOC—Made by Jacques-Yves Cousteau and Louis Malle—High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations—86m.—see Oct. 3 issue Page 4230—(Technicolor)—(French-made). (133)

**SOLID GOLD CADILLAC, THE**—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)

**SPIN A DARK WEB**—MD—Faith Domergue, Lee Patterson, Rana Anderson—Lower half filler—76m.—see Oct. 3 issue Page 4230—(English-made)—Leg.: B. (107)

**STORM CENTER**—D—Bette Davis, Brian Keith, Kim Hunter—Thought-provoking drama on controversial theme will fare best in metropolitan and special situations—85m.—see Sept. 5 issue Page 4197. (108)

**STORM OVER THE NILE**—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166—(Technicolor)—(CinemaScope)—(English-made). (829)

**SUICIDE MISSION**—DOC—Leif Larsen—Lower half entry—70m.—see Nov. 14 issue Page 4250—(Filmed in Norway and the Shetland Islands). (123)

**TEN TALL MEN**—MD—Burt Lancaster, Jody Lawrence, Gilbert Roland—Reissue is good adventure yarn—97m.—see Oct. 31 issue Page 4242—(Technicolor). (119)

**TO THE ENDS OF THE EARTH**—MD—Dick Powell, Signe Hasso, Maylia—Reissue is high rating meller—108m.—see Oct. 31 issue Page 4242. (116)

**UTAH BLAINE**—W—Rory Calhoun, Susan Cummings, Angela Stevens—Average western fare for the duallers—75m.—see Jan. 23 issue Page 4277. (129)

**WEREWOLF, THE**—MD—Steven Riltch, Dan Megowan, Jayce Holden—Horror meller for program—83m.—see Sept. 5 issue Page 4174. (103)

**WHITE SNAW, THE**—W—David Brian, May Wynn, William Bishop—For the lower half—75m.—see Oct. 31 issue Page 4242. (116)

**WICKED AS THEY COME**—MD—Arlene Dahl, Phil Carey, Herbert Marshall—Fair meller for the program—94m.—(Made in England)—Leg.: B. (132)

**YOU CAN'T RUN AWAY FROM IT**—CMU—June Allyson, Jack Lemmon, Charles Bickford—Highly amusing comedy—95m.—see Oct. 17 issue Page 4237—Leg.: B—(CinemaScope)—(Technicolor). (135)

**ZARAK**—AD—Victor Mature, Michael Wilding, Anita Ekberg—Colorful, action packed adventure should have wide appeal—99m.—see Dec. 26 issue Page 4266—(CinemaScope)—(Technicolor)—(Made in Morocco)—Leg. B. (126)

**ZOMBIES OF MORA TAU**—MD—Gregg Palmer, Allison Hayes, Autumn Russell—Mild horror entry for the duallers—70m.—see March 6 issue—Leg. of Decency B. (135)

## TO BE REVIEWED OR IN PRODUCTION

**ABANDON SHIP**—Tyrone Power, Mai Zetterling, Lloyd Nolan—(Made in England). (135)

**ADMIRABLE CRICHTON, THE**—Kenneth More, Diane Cilento—(English-made). (135)

**BEYOND MOMBASA**—Donna Reed, Cornel Wilde, Leo Genn—(Technicolor)—(CinemaScope)—(Made in Africa). (135)

**BRIDGE ON THE RIVER KWAI, THE**—William Holden, Alec Guinness—(Made in Ceylon). (135)

**BROTHERS RICO, THE**—Richard Conte, Dianne Foster, James Darren. (135)

**CASE OF THE STOCKING KILLER, THE**—John Mills, Charles Coburn, Barbara Bates—(Made in England). (135)

**DOMINO**—Rory Calhoun, Kristine Miller. (135)

**FIRE DOWN BELOW**—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Color)—(CinemaScope)—(Made in Trinidad). (135)

**FRIDAY THE 13TH**—Betsy Palmer, Valerie French, Keenan Wynn. (135)

**GARMENT JUNGLE, THE**—Lee J. Cobb, Kerwin Mathews, Valerie French. (135)

**GIANT CLAW, THE**—Jeff Morrow, Mara Corday. (135)

**GOLDEN VIRGIN, THE**—Joan Crawford, Rosanna Brazzi—(Made in England). (135)

**GUNS OF FORT PETTICOAT**—Audie Murphy, Kathryn Grant. (135)

**HALF PAST HELL**—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(Made in Italy). (135)

**HELLCATS OF THE NAVY**—Ronald Reagan, Nancy Davis, Arthur Franz. (135)

**JEANNE EAGLES**—Kim Novak, Jeff Chandler, Charles Drake. (135)

**NIGHT OF THE DEMON**—Dana Andrews, Peggy Cummins—(English-made). (135)

**NIGHT THE WORLD EXPLODED, THE**—Kathryn Grant, William Leslie. (135)

**NO TIME TO BE YOUNG**—Robert Vaughn, Dorothy Green. (135)

**PHANTOM STAGECOACH, THE**—William Bishop, Kathleen Crowley, Richard Webb. (135)

**SEA WALL, THE**—Silvana Mangano, Richard Conte—(Made in Thailand)—(Technicolor). (135)

**SHE PLAYED WITH FIRE**—Jack Hawkins, Arlene Dahl, Dennis Price—(English-made). (135)

**SIERRA STRANGER**—Howard Duff, Gloria McGhee, Dick Foran. (135)

**STRANGE ONE, THE**—Ben Gazzara, James Olsen. (135)

**TALL T, THE**—Randolph Scott, Maureen O'Sullivan. (135)

**3:10 TO YUMA**—Glenn Ford, Van Heflin, Lera Dana. (135)

**20 MILLION MILES TO EARTH**—William Hopper, Joan Taylor. (135)

**27TH DAY, THE**—Valerie French, Gene Barry. (135)

**UNCLE GEORGE**—Nigel Patrick, Charles Coburn, Wendy Hiller—(English-made). (135)

**YOUNG DON'T CRY, THE**—Sal Mineo, James Whitmore. (135)

## Continental

**LOVE LOTTERY, THE**—C—David Niven, Peggy Cummins, Anne Vernon—Light weight English farce—89m.—see Feb. 20 issue Page 4293—(Technicolor)—(English-made). (135)

**SECRETS OF THE REEF**—DOC—Photographed, directed and edited by Lloyd Ritter, Robert Young and Murray Lerner—Intriguing entry of life under water—72m.—see Oct. 31 issue Page 4245—(Eastman-color). (135)

**SHIP THAT DIED OF SHAME, THE**—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made). (135)

**SNOW WAS BLACK, THE**—D—Daniel Gelin, Marie Man-sart, Valentina Tassier—Well-made off-beat entry for art spots—105m.—see Nov. 28 issue Page 4257—(French-made)—(English titles)—Leg.: C. (135)

TO BE REVIEWED OR IN PRODUCTION  
NOTEBOOKS OF MAJOR THOMPSON, THE—Jack Buchanan, Martine Carol, Noel-Noel—(Made in France).

## DCA

(Distributors Corporation Of America)

**GOLD OF NAPLES**—COMP—Toto, Sophia Loren, Vittorio DeSica, Silvano Mongano—Entertaining import of four short stories for the art spots—107m.—see March 20 issue—(Italian-made)—(English titles)—Leg. of Decency B. (135)

**JEDDA THE UNCIVILIZED**—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia). (135)

**PRIVATE'S PROGRESS**—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue Page 4214—(English-made). (135)

**ROCK, ROCK, ROCK**—MU—Tuesday Weld, Alan Freed, Frankie Lyman and Teen-Agers—Picture with the beat, okay dualler—83m.—see Dec. 26 issue Page 4266. (135)

**WOMAN OF ROME**—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—For the art spots or sexploitation houses—93m.—see Jan. 23 issue Page 4277—(Italian-made)—(Dubbed in English)—Leg.: C. (135)

## IFE

**MADAME BUTTERFLY**—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made). (135)

**RETURN OF DON CAMILLO, THE**—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue Page 4155—(Italian-made)—(English titles). (135)

## Lippert

**LIFE WITH THE LYONS**—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue Page 4166—(English-made). (135)

## Metro

(1955-56 Releases from 602)

**ANNIE GET YOUR GUN**—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue Page 4157—(Technicolor). (632)

**BARRETT'S OF WIMPOLE STREET, THE**—ROMD—Jennifer Jones, John Gielgud, Bill Travers—Fine film version of classic—105m.—see Jan. 23 issue Page 4277—(CinemaScope)—(Metrocolor)—(Made in England). (718)

**BHOWANI JUNCTION**—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

**BOOM TOWN**—MD—Clark Gable, Spencer Tracy, Claudette Colbert—Reissue has the names and excitement—120m.—see Oct. 31 issue Page 4242. (704)

**BOYS' TOWN**—MD—Spencer Tracy, Mickey Rooney, Henry Hull—Reissue of top-notch family meller—96m.—see Jan. 23 issue Page 4278—(Reissue). (716)

**CATERED AFFAIR, THE**—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue Page 4157. (633)

**EDGE OF THE CITY**—D—John Cassavetes, Sidney Poitier, Kathleen Maguire—Off-beat drama has much merit and many angles—85m.—see Jan. 9 issue. (714)

**FASTEST GUN ALIVE, THE**—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)

**FORBIDDEN PLANET**—SFD—Walter Pidgeon, Anne Francis, Leslie Nielsen—Well-made science fiction entry should appeal to fans of the fantastic—98m.—see March 21 issue Page 4121—(Eastman Color)—(CinemaScope). (625)

**GABY**—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue Page 4130—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

**GREAT AMERICAN PASTIME, THE**—CD—Tom Ewell, Anne Francis, Ann Miller—Fairly amusing entry—89m.—see Nov. 28 issue Page 4257. (710)

**GREEN DOLPHIN STREET**—D—Lana Turner, Van Heflin, Donna Reed—Reissue has names to help—141m.—see Jan. 23 issue Page 4278—(Reissue). (715)

**HAPPY ROAD, THE**—C—Kene Kelly, Barbara Leage, Bobby Clark, Brigitte Fossey—Fine family fare—100m.—see Feb. 6 issue Page 4285—(Filmed in France). (712)

**HIGH SOCIETY**—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue Page 4190—(Leg.: B—(Color by Technicolor)—(VistaVision). (637)

**HOT SUMMER NIGHT**—MD—Leslie Nielsen, Colleen Miller, Edward Andrews—Interesting program entry—86m.—see Feb. 6 issue Page 4285. (719)

**INVITATION TO THE DANCE**—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor). (631)

**IRON PETTICOAT, THE**—C—Bop Hope, Katherine Hepburn, Noelle Middleton—Fairly amusing Hope entry—87m.—see Jan. 9 issue—(VistaVision)—(Technicolor)—(Made in England)—Leg.: B. (712)

**JULIE**—MD—Doris Day, Louis Jourdan, Barry Sullivan—Good, suspense-filled entry—97m.—see Oct. 17 issue Page 4237. (709)

**LIZZIE**—D—Eleanor Parker, Richard Boone, Joan Blondell—Psychological entry of a girl and her problems proves interesting—81m.—see March 6 issue—Leg. of Decency B. (722)



**LUST FOR LIFE**—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—Well-made entry for art, specialty and some class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor). (701)

**MARIE ANTOINETTE**—COSD—Norma Shearer, Tyrone Power, John Barrymore—Reissue should have value as museum piece—149m.—see Nov. 14 issue Page 4250. (708)

**MUTINY ON THE BOUNTY**—MD—Charles Laughton, Clark Gable, Franchot Tone—Reissue should do okay as museum piece—133m.—see Dec. 12 issue Page 4261. (711)

**OPPOSITE SEX, THE**—CMU—June Allyson, Joan Collins, Leslie Nielsen—Loaded with entertainment values—117m.—see Sept. 19 issue Page 4226—Leg. B—(CinemaScope)—(MetroColor). (705)

**POWER AND THE PRIZE, THE**—D—Robert Taylor, Elisabeth Mueller, Burl Ives—Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope). (703)

**RACK, THE**—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue Page 4134. (706)

**SLANDER**—D—Van Johnson, Ann Blyth, Steve Cochran—Topical drama is powerful indictment of scandal magazines—81m.—see Dec. 26 issue Page 4266. (717)

**SOMEBODY UP THERE LIKES ME**—BIOD—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue Page 4185. (635)

**SWAN, THE**—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue Page 4134—(Eastman Color)—(CinemaScope). (628)

**TALE OF TWO CITIES, A**—D—Ronald Colman, Elizabeth Allan, Reginald Owen—Reissue should have value as museum piece—128m.—see Nov. 14 issue Page 4250. (707)

**TEA AND SYMPATHY**—D—Deborah Kerr, John Kerr, Leif Erickson—High rating drama—122m.—see Oct. 3 issue Page 4231—Leg. B—(CinemaScope)—(MetroColor). (702)

**TEAHOUSE OF THE AUGUST MOON, THE**—C—Marlon Brando, Glenn Ford, Machiko Kye—Highly amusing entry—123m.—see Oct. 31 issue Page 4242—(CinemaScope)—(MetroColor)—(Partially made in Japan). (713)

**TEN THOUSAND BEDROOMS**—CDMU—Dean Martin, Anna Maria Alberghetti, Eva Bartok—Amusing entry has angles—114m.—see Feb. 20 issue Page 4290—(MetroColor)—(CinemaScope). (723)

**THESE WILDER YEARS**—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue Page 4190. (636)

**TRIBUTE TO A BAD MAN**—OD—James Cagney, Stephen McNally, Irene Papas—Well-made outdoor show should appeal to action and western fans—95m.—see March 21 issue Page 4122—(Eastman Color)—(CinemaScope). (626)

**WINGS OF EAGLES, THE**—BIOD—John Wayne, Dan Dailey, Maureen O'Hara—High rating entry of men and the U. S. Navy—110m.—see Feb. 6 issue Page 4285—(MetroColor). (720)

## TO BE REVIEWED OR IN PRODUCTION

**ACTION OF THE TIGER**—Van Johnson, Martine Carol—(Made in Spain).

**DESIGNING WOMAN**—Gregory Peck, Lauren Bacal, Dolores Gray—(CinemaScope)—(Color).

**GUN GLORY**—Stewart Granger, Rhonda Fleming, Chill Wills—(CinemaScope)—(MetroColor).

**HOUSE OF NUMBERS, THE**—Jack Palance, Barbara Lang.

**LES GIRLS**—Gene Kelly, Mitzi Gaynor—(CinemaScope)—(Color).

**LITTLE HUT, THE**—Ava Gardner, Stewart Granger, David Niven—(Color)—(Made in England).

**LIVING IDOL, THE**—Steve Forrest, Lilliane Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

**MAN ON FIRE**—Bing Crosby, Mary Fickett, Inger Stevens.

**PURPLE HARVEST**—Mel Ferrer, Pier Angeli, Leif Erickson—(CinemaScope)—(Color).

**RAINTREE COUNTY**—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

**SEVENTH SIN, THE**—Eleanor Parker, Bill Travers, George Sanders—(Made in China)—(CinemaScope).

**SILK STOCKINGS**—Fred Astaire, Cyd Charisse, Janis Paige—(CinemaScope)—(MetroColor).

**SOMETHING OF VALUE**—Rock Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).

**THIS COULD BE THE NIGHT**—Jean Simmons, Paul Douglas, Joan Blondell—(CinemaScope).

**VINTAGE, THE**—Pier Angeli, Mel Ferrer, John Kerr—(Made in France)—(Metro Color)—(CinemaScope).

## Paramount

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**BIRDS AND THE BEES, THE**—C—George Gobel, Mitzi Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue Page 4130—Leg. B—(Technicolor)—(VistaVision). (5515)

**FEAR STRIKES OUT**—BIOD—Anthony Perkins, Karl Malden, Norma Moore—Interesting drama—100m.—see Feb. 6 issue Page 4286—(VistaVision). (5607)

**FUNNY FACE**—MUC—Audrey Hepburn, Fred Astaire, Kay Thompson—Highly entertaining musical—103m.—see Feb. 20 issue Page 4291—(Vista-Vision)—(Technicolor)—(Made in France). (5608)

**HOLLYWOOD OR BUST**—CMU—Dean Martin, Jerry Lewis, Anita Ekberg—Average Martin and Lewis—95m.—see Dec. 12 issue Page 4262—(Technicolor)—(Vista-Vision)—Leg. B.

**LEATHER SAINT, THE**—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue Page 4166—(VistaVision). (5521)

**LUCY GALLANT**—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)

**MAN WHO KNEW TOO MUCH, THE**—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)

**MOUNTAIN, THE**—D—Spencer Tracy, Robert Wagner, Claire Trevor—High rating suspense drama—105m.—see Oct. 3 issue Page 4231—(VistaVision)—(Technicolor)—(Made in France). (5603)

**PARDNERS**—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)

**PROUD AND PROFANE, THE**—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)

**RAINMAKER, THE**—D—Burt Lancaster, Katherine Hepburn, Wendell Corey—High rating entry—121m.—see Jan 9 issue—(Vista Vision)—(Technicolor)—Leg. B. (5606)

**SCARLET HOUR, THE**—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue Page 4135—(VistaVision). (5514)

**SEARCH FOR BRIDEY MURPHY**—D—Terese Wright, Louis Hayward, Nancy Gates—Exploitation item for the program—84m.—see Oct. 17 issue Page 4237—Leg. B—(VistaVision). (5602)

**TEN COMMANDMENTS, THE**—HISD—Charlton Heston, Anne Baxter, Yul Brynner—One of the top entertainments of all time—219m.—see Oct. 17 issue Page 4237—(VistaVision)—(Technicolor).

**THAT CERTAIN FEELING**—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue Page 4174—Leg. B—(Technicolor)—(VistaVision). (5522)

**THREE VIOLENT PEOPLE**—W—Charlton Heston, Anne Baxter, Gilbert Roland—Okay western—100m.—see Dec. 26 issue Page 4267—(VistaVision)—(Technicolor). (5604)

**VAGABOND KING, THE**—MU—Kathryn Grayson, Oreste, Rita Moreno—Average film musical will need plenty of help—88m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision). (5601)

**WAR AND PEACE**—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary work rates high on all counts—208m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision)—(Filmed in Italy). (5625)

## TO BE REVIEWED OR IN PRODUCTION

**BEAU JAMES**—Bob Hope, Paul Douglas, Vera Miles—(VistaVision)—(Technicolor).

**BLACK MANTILLA, THE**—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

**BUSTER KEATON STORY, THE**—Donald O'Connor, Ann Blyth, Rhonda Fleming—(VistaVision).

**DELICATE DELINQUENT, THE**—Jerry Lewis, Darren McGavin—(VistaVision).

**GUNFIGHT AT THE OK CORRAL**—Burt Lancaster, Kirk Douglas, Rhonda Fleming—(Technicolor)—(VistaVision)—Leg. of Decency B.

**HOT SPELL**—Shirley Booth, Anthony Quinn—(VistaVision).

**JOKER, THE**—Frank Sinatra, Mitzi Gaynor, Jeannie Crain—(VistaVision).

**LONELY MAN, THE**—Jack Palance, Anthony Perkins, Elaine Aiken—(VistaVision).

**LOVING YOU**—Elvis Presley, Lizbeth Scott, Wendell Corey—(Technicolor)—(VistaVision).

**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).

**OMAR KHAYYAM**—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

**TIN STAR, THE**—Henry Fonda, Anthony Perkins, Betsy Palmer—(VistaVision).

## Republic

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**ABOVE US THE WAVES**—MD—John Mills, John Gregson, Donald Sinden—Exciting English meller—92m.—see Jan. 9 issue—(English-made). (5601)

**ACCUSED OF MURDER**—MY—David Brian, Vera Ralston, Sidney Blackmer—Adequate programmer—74m.—see Feb. 6 issue Page 4286—(Naturama)—(Trucolor). (5603)

**CIRCUS GIRL**—MD—Kirstina Soderbaum—Lower half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germany, Ceylon, and India). (5506)

**DAKOTA INCIDENT**—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

**DANIEL BOONE, TRAIL BLAZER**—W—Bruce Bennett, Lon Chaney, Faron Young—Mediocre western for lower half—76m.—see Oct. 31 issue Page 4243—(Trucolor). (5513)

**GREEN BUDDHA, THE**—MD—Wayne Morris, Mary Germaine, Marla Ashton—For the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)

**HIDDEN GUNS**—W—Bruce Bennett, Richard Arlen, John Carradine—Fair western—66m.—see March 21 issue Page 4122. (5534)

**JAGUAR**—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue Page 4135. (5531)

**LISBON**—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue Page 4198—Leg. B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

**MAGIC FIRE**—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)

**MAVERICK QUEEN, THE**—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue Page 4151—(Trucolor)—(Naturama). (5509)

**SCANDAL, INC.**—MD—Robert Hutton, Patricia Wright, Paul Richards—Topical program meller can be exploited—79m.—see Nov. 28 issue Page 4258. (5514)

**STRANGE ADVENTURE, A**—MD—Joan Evans, Ben Cooper, Marla English—For the lower half—70m.—see Oct. 31 issue Page 4243—Leg. B. (5537)

**STRANGER AT MY DOOR**—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue Page 4135. (5507)

**TEARS FOR SIMON**—MD—David Farrar, Julia Arnall, David Knight—Good suspenseful import—91m.—see Feb. 20 issue Page 4291—(English-made)—(Eastman Color).

**TERROR AT MIDNIGHT**—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue Page 4158. (5536)

**THUNDER OVER ARIZONA**—W—Skip Homeier, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)

**TRACK THE MAN DOWN**—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)

**WOMAN'S DEVOTION, A**—D—Ralph Meeker, Janice Rule, Paul Henreid—For the program—88m.—see Dec. 12 issue Page 4262—(Trucolor)—(Filmed in Mexico). (5602)

**ZANZABUKU**—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

## TO BE REVIEWED OR IN PRODUCTION

**AFFAIR IN RENO**—John Lund, Doris Singleton, John Archer—(Naturama)—75m. (5607)

**CONGRESS DANCES, THE**—Rudolf Prack, Johanna Matz—(Trucolor)—(CinemaScope)—90m. (5605)

**DUEL AT APACHE WELLS**—Anna Maria Alberghetti, Ben Cooper—(Naturama)—70m. (5606)

**HELL'S CROSSROADS**—Stephen McNally, Peggie Castle—(Naturama)—73m. (5608)

**IN OLD VIENNA**—Heinz Roettinger, Robert Killick—(Trucolor)—(German-made).

**MAN IS ARMED, THE**—Dane Clark, May Wynn, William Talman—70m. (5538)

**SPOILERS OF THE FOREST**—Rod Cameron, Vera Ralston—(Naturama)—(Trucolor).

## Trans-Lux

**LA STRADA**—D—Anthony Quinn, Richard Basehart, Giulietta Masina—One of the better Italian Imports—115m.—see Aug. 22 issue Page 4206—Leg. B—(Italian-made)—(English titles).

**LOVERS AND LOLLIPOPS**—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—Far the art and specialty spots or far the program—80m.—see May 2 issue Page 4155.

## TO BE REVIEWED OR IN PRODUCTION

**BED OF GRASS**—Anna Brazzouzi—(Made in Greece).

**DANGER FLIGHT 931**—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

## 20th Century-Fox

(1955 releases from 501;  
1956 releases from 601)

**ABDULLAH'S HAREM**—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg. B—(Technicolor)—(Made in Egypt)—see June 27 issue Page 4182. (613)

**ANASTASIA**—D—Ingrid Bergman, Yul Brynner, Helen Hayes—Brilliantly enacted, beautifully mounted filmization of stage play—105m.—see Dec. 26 issue Page 4267—(Color by DeLuxe)—(CinemaScope)—(Made in Europe). (627)

**BAREFOOT BATTALION**—D—Maria Costi, Nicos Femas—Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)

**BEST THINGS IN LIFE ARE FREE, THE**—MU—Gordon MacRae, Dan Dailey, Sheree North—Highly entertaining musical—104m.—see Oct. 3 issue Page 4234—(CinemaScope)—(Color by DeLuxe). (625)

**BETWEEN HEAVEN AND HELL**—MD—Robert Wagner, Terry Moore, Broderick Crawford—Interesting war entry—94m.—see Oct. 17 issue Page 4238—(CinemaScope)—(Color by DeLuxe).

**BIGGER THAN LIFE**—D—James Mason, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by DeLuxe)—(CinemaScope). (620)

**BLACK WHIP, THE**—W—Rugh Marlowe, Coleen Gray, Paul Richards—Adult, off-beat western—77m.—see Dec. 26 issue Page 4267—Leg. B—(Regalscope). (628)

**BUFFALO BILL**—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue Page 4190. (662)

**BUS STOP**—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue Page 4206—Leg. B—(Color by DeLuxe)—(CinemaScope). (618)



**CRASH DIVE**—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. 8 issue Page 4198 (665)

**D-DAY THE SIXTH OF JUNE**—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)

**DESPERADOS ARE IN TOWN, THE**—W—Robert Arthur, Kathy Nolan, Rhys Williams—Okay western—73m.—see Nov. 28 issue Page 4258—(Regalscope). (626)

**GIRL CAN'T HELP IT, THE**—MUC—Tom Ewell, Jayne Mansfield, Edmond O'Brien—Highly entertaining entry—99m.—see Jan. 9 issue—(CinemaScope)—(DeLuxe Color)—Leg.: B. (629)

**HALLS OF MONTEZUMA**—AD—Richard Widmark, Jack Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

**HILDA CRANE**—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

**KING AND I, THE**—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemaScope-55). (615)

**LAST WAGON, THE**—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by DeLuxe)—(CinemaScope). (619)

**LOVE ME TENDER**—OMDMU—Richard Egan, Debra Paget, Elvis Presley—Presley name should make this a box-office winner—89m.—see Nov. 28 issue Page 4258—(CinemaScope)—Leg.: B. (624)

**MAN IN THE GRAY FLANNEL SUIT, THE**—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue Page 4130—(Color by DeLuxe)—(CinemaScope). (606)

**MASSACRE**—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue Page 4175—(Anso Color)—(Made in Mexico). (614)

**MOHAWK**—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue Page 4131—(Eastman Color). (609)

**OASIS**—MD—Michele Morgan, Pierre Brasseur, Cornell Borchers—Mediocre programmer—84m.—see Jan. 23 issue—(Eastman color)—(CinemaScope)—Filmed in Morocco—Leg.: B. (632)

**OH, MEN! OH, WOMEN!**—C—Dan Dailey, Ginger Rogers, David Niven—Film version of play has name values but is only mildly amusing—90m.—see Feb. 20 issue Page 4291—(CinemaScope)—(Color by DeLuxe). (706)

**OKLAHOMA!**—MU—Gordon MacRae, Shirley Jones, Gene Nelson—High rating entertainment—140m.—see Nov. 14 issue Page 4251—(Technicolor)—(CinemaScope)—(Magna). (630)

**PROUD ONES, THE**—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devotees—94m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

**QUEEN OF BABYLON, THE**—COSMD—Rhonda Fleming, Ricardo Montalban, Roldane Lupi—Import for exploitation and specialty spots—98m.—see Aug. 8 issue Page 4198—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

**QUIET GUN, THE**—W—Forrest Tucker, Mara Corday, Jim Davis—For the lower half—77m.—see Feb. 20 issue Page 4291—(Regalscope). (702)

**RAWHIDE**—W—Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue Page 4191. (663)

**REBECCA**—D—Laurence Olivier, Jean Fontaine, George Sanders, Judith Anderson—Hitchcock version of mystery best-seller should do okay as reissue—129m.—see Sept. 5 issue Page 4216—(Selznick). (622)

**REVOLT OF MAMIE STOVER, THE**—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provocative theme and exploitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

**SMILEY**—D—Sir Ralph Richardson, John McCallum, "Chips" Rafferty, Colin Petersen, Margaret Christensen—Import for the program—97m.—see Feb. 20 issue Page 4292—(Technicolor)—(CinemaScope)—(Made in Australia). (703)

**STAGECOACH TO FURY**—W—Forrest Tucker, Marl Blanchard, Wallace Ford—Good western for the duallers—76m.—see Oct. 17 issue Page 4238—(Regalscope). (622)

**TEENAGE REBEL**—D—Ginger Rogers, Michael Rennie, Mildred Natwick—Interesting mother-daughter story should have family appeal—94m.—see Nov. 14 issue Page 4251—(CinemaScope)—Leg.: B. (622)

**THIRD MAN, THE**—MYMD—Joseph Cotten, Valli, Orson Welles—Reissue is excellent film of its type—104m.—see Oct. 31 issue Page 4243. (667)

**THREE BRAVE MEN**—D—Roy Millond, Ernest Borgnine, Nina Foch—Topical, thought-provoking drama has documentary flavor—88m.—see Jan. 23 issue Page 4278—(CinemaScope). (701)

**23 PACES TO BAKER STREET**—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

**TRUE STORY OF JESSE JAMES, THE**—MD—Robert Wagner, Jeffrey Hunter, Hope Lange—The James Boys ride again in satisfactory programmer—92m.—see Feb. 20 issue Page 4292—(CinemaScope)—(DeLuxe color)—Leg.: B. (704)

**WOMEN OF PITCAIRN ISLAND, THE**—AD—James Craig, Lynn Bari, Arleen Whelan—Exploitable programmer—72m.—see Dec. 26 issue Page 4267—(Regalscope). (631)

## TO BE REVIEWED OR IN PRODUCTION

**ABDUCTORS, THE**—Victor McLaglen, Fay Spain, Carl Thayer—(Regalscope).

**AFFAIR TO REMEMBER, AN**—Cary Grant, Deborah Kerr, Richard Denning—(CinemaScope)—(DeLuxe Color).

**BAD LANDS OF MONTANA**—Rex Reason, Margia Dean.

**BEAUTIFUL BUT DANGEROUS**—Gina Lollobrigida, Vittorio Gassman, Robert Alda—(Made in Italy)—Leg.: B.

**BERNARDINE**—Janet Gaynor, Terry Moore, Pat Boone, Dean Jagger—(CinemaScope)—(DeLuxe Color).

**BOY ON A DOLPHIN**—Clifton Webb, Alan Ladd, Sophia Loren—(Color)—(CinemaScope 55)—(Made in Italy).

**BREAK IN THE CIRCLE**—Forrest Tucker, Eva Bartok.

**CHINA GATE**—Nat 'King' Cole, Gene Barry, Angie Dickinson.

**DESK SET, THE**—Spencer Tracy, Katharine Hepburn, Joan Blondell—(CinemaScope)—(DeLuxe Color).

**GOD IS MY PARTNER**—Walter Brennan, John Hoyt, Marion Ross—(Regalscope).

**HATFUL OF RAIN, A**—Eva Marie Saint, Don Murray, Lloyd Nolan—(CinemaScope).

**HEAVEN KNOWS, MR. ALLISON**—Deborah Kerr, Robert Mitchum—(Color by DeLuxe)—(CinemaScope)—(Made in British West Indies).

**ISLAND IN THE SUN**—James Mason, Joan Fontaine, Dorothy Dandridge—(CinemaScope)—(DeLuxe Color)—(Made in England).

**KRONOS**—Jeff Morrow, Barbara Lawrence.

**LURE OF THE SWAMP**—Marshall Thompson, Joan Vohs—(Regalscope).

**RESTLESS BREED, THE**—Scott Brady, Ann Bancroft.

**RIVER'S EDGE, THE**—Ray Milland, Anthony Quinn, Debra Paget—(CinemaScope)—(DeLuxe Color).

**SEAWIFE**—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica).

**SHE DEVIL, THE**—Mari Blanchard, Jack Kelly, Albert Dekker.

**STORM RIDER, THE**—Scott Brady, Mala Powers.

**THREE FACES OF EVE**—David Wayne, Joanne Woodward—(CinemaScope).

**TWO GROOMS FOR A BRIDE**—Virginia Bruce, John Carroll—Leg.: B.

**WAY TO THE GOLD, THE**—Jeffrey Hunter, Sheree North, Barry Sullivan—(CinemaScope).

**WAYWARD BUS**—Jayne Mansfield, Dan Dailey—(CinemaScope).

## United Artists

**ALEXANDER THE GREAT**—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue Page 4131—(Technicolor)—(CinemaScope)—(Rossen).

**AMBASSADOR'S DAUGHTER, THE**—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—see July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

**AROUND THE WORLD IN 80 DAYS**—CMFD—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—Fabulous entertainment—173m.—see Oct. 31 issue Page 4243—(Eastman Color; print by Technicolor)—(Todd-A-O).

**ATTACK**—D—Jack Palance, Eddie Albert, William Smithers—Powerful war film should stimulate favorable word of mouth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich).

**BANDIDO**—MD—Robert Mitchum, Ursula Thless, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Jacks).

**BEAST OF HOLLOW MOUNTAIN, THE**—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor offering lends itself to exploitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Nassour).

**BIG BOODLE, THE**—MD—Errol Flynn, Pedro Armendariz, Rosanna Rory—Programmer has intrigue, action, and adventure—83m.—see Feb. 6 issue Page 4286—(Filmed in Cuba)—Leg.: B. (Blumberg)

**BLACK SLEEP, THE**—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue Page 4175—(Bel-Air).

**BOSS, THE**—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer).

**BRASS LEGEND, THE**—W—Hugh O'Brien, Nancy Gates, Raymond Burr—For the lower half—79m.—see Dec. 12 issue Page 4262—(Goldstein).

**COMANCHE**—OD—Dana Andrews, Kent Smith, Linda Cristal—Indian-cavalry saga will please action fans—88m.—see March 21 issue Page 4122—(Color by DeLuxe)—(CinemaScope)—(Krueger).

**CREeping UNKNOWN, THE**—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinda).

**CRIME AGAINST JOE**—MYMD—John Bromfield, Julie London—Satisfactory mystery for the lower half—69m.—see March 21 issue Page 4123—(Bel Air).

**CRIME OF PASSION**—MD—Barbara Stanwyck, Sterling Hayden, Raymond Burr—Fine acting lifts crime meller above average program fare—84m.—see Jan. 23 issue Page 4278—Leg.: B—(Goldstein).

**DANCE WITH ME**—HENRY—C—Lou Costello, Bud Abbott, Gigi Perreau—Mediocre Abbott and Costello entry for the duallers—79m.—see Dec. 26 issue Page 4270—(Goldstein).

**DELINQUENTS, THE**—MD—Tom Laughlin, Peter Miller, Rosemary Howard—Ineffective treatment of juvenile delinquency theme strives for sensation—71m.—see March 6 issue—(Imperial)—Leg. of Decency B.

**DRANGO**—D—Jeff Chandler, John Lupton, Joanne Dru—Absorbing post-Civil War drama—92m.—see Jan. 23 issue Page 4279—(Earlmar).

**EMERGENCY HOSPITAL**—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue Page 4135—(Bel-Air).

**FIVE STEPS TO DANGER**—MD—Ruth Roman, Sterling Hayden—Interesting meller for the program—80m.—see Jan. 23 issue Page 4279—(Kesler).

**FLIGHT TO HONG KONG**—MD—Rory Calhoun, Barbara Rush, Dolores Donlon—For the lower half—88m.—see Oct. 3 issue Page 4234—Leg.: B—(Sabre).

**FOREIGN INTRIGUE**—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue Page 4168—(Eastman Color)—(Made in Europe)—(DRM).

**FOUR BOYS AND A GUN**—MD—Frank Sutton, Tarry Green, James Franciscus—Lower half filler—73m.—see Jan. 9 issue—(Security).

**GUN BROTHERS**—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 issue Page 4217—(Grant).

**GUN THE MAN DOWN**—W—James Arness, Angie Dickinson, Robert Wilke—For the lower half—78m.—see Nov. 28 issue Page 4258—(Morrison-McLaglen).

**HALLIDAY, BRAND, THE**—OD—Joseph Cotten, Viveca Lindfors, Betsy Blair—Names, interesting story lifts western above average program fare—77m.—see Feb. 6 issue Page 4286. (Young)

**HIGH NOON**—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue Page 4175—(Kramer).

**HOT CARS**—MD—John Bromfield, Joi Lansing, Mark Dana—Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air).

**HUK!**—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made in the Philippines)—(Collier Young).

**JOHNNY CONCHO**—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent).

**KILLING, THE**—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 27 issue Page 4168—Leg.: B—(Harris-Kubrick).

**KING AND FOUR QUEENS, THE**—OD—Clark Gable, Eleanor Parker, Jo Van Fleet—Western has names to draw but suffers from lack of action—86m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Color by DeLuxe)—Leg.: B—(Russ-Field-Gabco).

**KISS BEFORE DYING, A**—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown).

**MAN FROM DEL RIO**—W—Anthony Quinn, Katy Jurado, Peter Whitney—Well conceived western should please wide variety of patrons—82m.—see Oct. 17 issue—Page 4239—(Jacks).

**MEN IN WAR**—MD—Robert Ryan, Aldo Ray, Robert Keith—Well-made war film—104m.—see Feb. 6 issue Page 4287—(Security).

**NIGHTMARE**—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas).

**PATTERNS**—D—Van Heflin, Everett Sloane, Ed Begley, Beatrice Straight—Absorbing drama of corporate intrigue will appeal most to class audiences—83m.—see March 21 issue Page 4123—(Harris-Meyerberg).

**PEACEMAKER, THE**—W—James Mitchell, Rosemarie Bowe, Jan Merlin—Religious western for duallers, small towns—81m.—see Nov. 14 issue Page 4251—(Makelint).

**PHARAOH'S CURSE**—MD—Mark Dana, Ziva Rodann, Diane Brewster—Lower half entry—66m.—see Feb. 20 issue Page 4292—(Bel-Air).

**QUINCANNON, FRONTIER SCOUT**—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air).

**REBEL IN TOWN**—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air).

**RUN FOR THE SUN**—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made in Mexico)—(Russ-Field).

**RUNNING TARGET**—OD—Doris Dowling, Arthur Franz, Richard Reeves—For the lower half—83m.—see Nov. 28 issue Page 4259—(DeLuxe Color)—(Canyon).

**SHADOW OF FEAR**—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds).

**SHARKFIGHTERS, THE**—D—Victor Mature, Karen Steele, Philip Coolidge—Okay programmer holds interest—73m.—see Oct. 31 issue Page 4244—(CinemaScope; Technicolor)—(Samuel Goldwyn, Jr.).

**SINS OF THE BORGIA**—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 issue Page 4160—Leg.: C—(Technicolor)—(French-made)—(Dubbed in English)—(Aldart).

**STAR OF INDIA**—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe)—(Stross).

**TOMAHAWK TRAIL**—OD—Chuck Connors, John Smith, Susan Cummings—Lower half filler—60m.—see Dec. 26 issue Page 4270—(Bel-Air).

**TRAPEZE**—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

**12 ANGRY MEN**—D—Henry Fonda, Lee J. Cobb, Ed Begley—High rating drama—95m.—see March 6 issue—(Orion-Novo).

**UNIDENTIFIED FLYING OBJECTS**—DOC—Interesting and exploitable documentary—92m.—see May 16 issue Page 4160—(Black and white with some color sequences)—(Greene).

**VOODOO ISLAND**—MD—Boris Karloff, Beverly Tyler—Lower half horror entry—76m.—see Feb. 20 issue Page 4292—(Bel-Air).

**WILD PARTY, THE**—D—Anthony Quinn, Carol Ohmart, Arthur Franz—Off-beat entry for art, specialty and exploitation houses—81m.—see Dec. 12 issue Page 4263—Leg.: B—(Security).



## TO BE REVIEWED OR IN PRODUCTION

**BACHELOR PARTY, THE**—Don Murray, E. G. Marshall, Carolyn Jones—(Hecht-Lancaster).  
**BAILOUT AT 43,000**—John Payne, Karen Steele—(Pine-Thomas).  
**BARNEY ROSS STORY, THE**—Cameron Mitchell, Dianne Foster, Paul Richards—(Small).  
**BIG CAPER, THE**—Rory Calhoun, Mary Costa—(Pine-Thomas)—Leg.: B.  
**BUCKSKIN LADY, THE**—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittleman).  
**CARELESS YEARS, THE**—Natalie Trundy, Dean Stockwell, Catherine McLeod—(Bryna).  
**ENEMY FROM SPACE**—Brian Donlevy, Sidney James, John Longden—(Hinds).  
**FUZZY PINK NIGHTGOWN, THE**—Jane Russell, Keenan Wynn, Ralph Meeker—(Russ-Field).  
**GIRL IN THE BLACK STOCKINGS, THE**—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air)—Leg.: B.  
**GUN DUEL IN DURANGO**—George Montgomery, Ann Robinson—(Peerless).  
**HIDDEN FEAR**—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).  
**HIT AND RUN**—Cleo Moore, Hugo Haas—(Haas).  
**IRON SHERIFF, THE**—Sterling Hayden, Darryl Hickman, Peter Miller—(Grand).  
**JUNGLE HEAT**—Lex Barker, Mari Blanchard—(Made in Hawaii)—(Bel-Air).  
**LADY OF VENGEANCE**—Dennis O'Keefe—(Balaban)—(English-made).  
**LEGEND OF THE LOST**—John Wayne, Sophia Loren—(Technicolor)—(Bat-Jac).  
**MONKEY ON MY BACK**—Cameron Mitchell, Dianne Foster—(Small).  
**MONSTER THAT CHALLENGED THE WORLD, THE**—Tim Holt, Audrey Dalton, Hans Conreid—(Levy-Gardner-Laven).  
**MONTE CARLO STORY, THE**—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope)—(Made in Monaco)—(Titanus).  
**OUTLAW'S SUN**—Dane Clark, Ben Cooper, Lori Nelson—(Bel-Air).  
**PISTOLERO**—Jack Palance—(Phillip Waxman).  
**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).  
**QUIET AMERICAN, THE**—Audie Murphy, Michael Redgrave, Georgia Moll—(Figaro)—(Made in Viet-Nam).  
**REVOLT AT FORT LARAMIE**—John Dehner, Diana Brewster, Gregg Palmer—(CinemaScope)—(Technicolor)—(Bel-Air).  
**RIDE BACK, THE**—Anthony Quinn, Lita Milan—(Associates & Aldrich).  
**ST. JOAN**—Richard Widmark, Richard Todd, Jean Seberg—(Preminger)—(English-made).  
**SAVAGE PRINCESS**—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).  
**SPRING REUNION**—Dana Andrews, Betty Hutton—78m.—(Bryna).  
**STRANGER AT SOLDIER SPRINGS**—Joel McCrea, Mark Stevens, Joan Weldon—(Libra).  
**STREET OF SINNERS**—George Montgomery, Geraldine Brooks—(Security).  
**SWEET SMELL OF SUCCESS, THE**—Burt Lancaster, Tony Curtis, Susan Harrison—(Hecht-Hill-Lancaster).  
**TIGER BY THE TAIL**—Larry Parks, Constance Smith—(Canyon).  
**TO A SHOWDOWN**—John Derek, John Smith, Carolyn Craig—(Goldstein).  
**TROOPER HOOK**—Joel McCrea, Barbara Stanwyck—(Fielding).  
**VALERIE**—Anita Ekberg, Anthony Steele, Sterling Hayden—(Makelim).  
**VAMPIRE, THE**—John Beal, Coleen Gray, Lydia Reed—(Gramercy).  
**WAR DRUMS**—Lex Barker, Joan Tyler, Ben Johnson—(Color)—(Bel Air).

## Universal-International

(1954-55 releases from 501;  
 1955-56 releases from 5601;  
 1956-57 releases from 5701)

**AWAY ALL BOATS**—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue Page 4160—(Technicolor)—(VistaVision). (5626)  
**BACK FROM ETERNITY**—MD—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227. (703)—(RKO)  
**BATTLE HYMN**—BIOD—Rock Hudson, Dan Duryea, Martha Hyer—Well made entry should have wide appeal—108m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Technicolor). (5712)  
**BEHIND THE HIGH WALL**—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue Page 4176. (5629)  
**BEYOND A REASONABLE DOUBT**—MD—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227. (702)—(RKO)  
**BOLD AND THE BRAVE, THE**—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue Page 4130—(Superscope). (612)—(RKO)  
**BRAVE ONE, THE**—Michel Ray—Highly attractive entry of a boy and his unusual pet—100m.—see Oct. 3 issue Page 4231—(CinemaScope)—(Technicolor)—(Filmed in Mexico). (706)—(RKO)

**BUNDLE OF JOY**—CMU—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—see Dec. 12 issue Page 4262—(Technicolor). (710)—(RKO)  
**CONGO CROSSING**—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)  
**CREATURE WALKS AMONG US, THE**—MD—Jeff Morrow, Rex Reason, Leigh Snowden—Okay addition to the series—78m.—see March 21 issue Page 4123. (5617)  
**CURUCU, BEAST OF THE AMAZON**—MD—John Bromfield, Beverly Garland, Tom Payne—Exploitation programmer—76m.—see Nov. 14 issue Page 4251—(Eastman color)—(Filmed in Brazil)—Leg.: B. (5703)  
**DAY OF FURY, A**—W—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)  
**DEATH OF A SCOUNDREL**—D—George Sanders, Yvonne DeCarlo, Victor Jory—Interesting drama has names and exploitable story values—119m.—see Nov. 14 issue Page 4250. (707)—(RKO)  
**EDGE OF HELL**—D—Hugo Haas, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)  
**EVERYTHING BUT THE TRUTH**—C—Maureen O'Hara, John Forsythe, Tim Hovey—Pleasant family divertimento—83m.—see Nov. 14 issue Page 4251—(Eastman Color). (5704)  
**FIRST TRAVELING SALESLADY, THE**—C—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, light-hearted offering has good name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)—(RKO)  
**FOUR GIRLS IN TOWN**—CD—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—see Dec. 12 issue Page 4263—(Technicolor)—(CinemaScope)—Leg.: B. (5706)  
**FRANCIS IN THE HAUNTED HOUSE**—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue Page 4191 (5625)  
**GREAT DAY IN THE MORNING**—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(SuperScope). (613)—(RKO)  
**GREAT MAN, THE**—D—Jose Ferrer, Dean Jagger, Julie London—Highly interesting drama—92m.—see Nov. 28 issue Page 4259. (5708)  
**GUN FOR A COWARD**—OD—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoor fans—88m.—see Dec. 26 issue Page 4271—(CinemaScope)—(Eastman Color). (5711)  
**INCREDIBLE SHRINKING MAN, THE**—SFD—Grant Williams, Randy Stuart, April Kent—Highly impressive science fiction entry—81m.—see Feb. 6 issue Page 4287. (5715)  
**I'VE LIVED BEFORE**—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue Page 4191. (5632)  
**ISTANBUL**—MD—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5709)  
**KANSAS RAIDERS**—W—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)  
**KELLY AND ME**—D—Van Johnson, Piper Laurie, Martha Hyer—Okay program entry—86m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5714)  
**KILLERS, THE**—MD—Burt Lancaster, Ava Gardner, Edmond O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227. (5781)  
**LARCENY**—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue Page 4192. (5685)  
**LIGHT TOUCH, THE**—See Touch and Go  
**MAN IN THE VAULT**—MD—William Campbell, Karen Sharpe, Anita Ekberg—Far the duallers—73m.—see Dec. 26 issue Page 4267. (709)—(RKO)  
**MISTER CORY**—D—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—see Jan. 23 issue Page 4280—(CinemaScope)—(Eastman Color) Leg.: B. (5713)  
**MOLE PEOPLE, THE**—SFD—John Agar, Cynthia Patrick, Hugh Beaumont—Exploitation programmer—78m.—see Nov. 14 issue Page 4252. (5702)  
**NIGHT RUNNER, THE**—MD—Ray Danton, Colleen Miller, Merry Anders—Psychological drama for lower half—79m.—see Jan. 23 issue Page 4280. (5710)  
**OUTSIDE THE LAW**—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue Page 4136. (5621)  
**PILLARS OF THE SKY**—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)  
**PRICE OF FEAR, THE**—MD—Merle Oberon, Lex Barker—Average meller—79m.—see March 21 issue Page 4123. (5618)  
**RAW EDGE**—W—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)  
**RAWHIDE YEARS, THE**—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)  
**ROCK, PRETTY BABY**—DMU—Sal Mineo, John Saron, Luana Patten—Juveniles should be real "gone" on this one—89m.—see Nov. 28 issue Page 4259—Leg.: B. (5707)  
**SHAKEDOWN**—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)

**SHOWDOWN AT ABILENE**—W—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)  
**SIMON AND LAURA**—C—Peter Finch, Kay Kendall—For the art and specialty spots and same programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)  
**SLEEPING CITY, THE**—MD—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227. (5782)  
**STAR IN THE DUST**—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)  
**TAP ROOTS**—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)  
**TARANTULA**—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue Page 4063. (5605)  
**TATTERED DRESS, THE**—D—Jeff Chandler, Jeanne Crain, Jack Carson—Highly interesting entry—93m.—see March 6 issue—(CinemaScope). (5716)  
**TENSION AT TABLE ROCK**—OD—Richard Egan, Dorothy Malone, Cameron Mitchell—Tense outdoor drama should have wide appeal—93m.—see Oct. 3 issue Page 4231—(Technicolor). (704)—(RKO)  
**TOUCH AND GO (The Light Touch)**—CD—Jack Hawkins, Margaret Johnston—Superior import—85m.—see April 18 issue Page 4136—(English-made). (5681)  
**TOY TIGER**—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue Page 4151—(Print by Technicolor). (5624)  
**UNGUARDED MOMENT, THE**—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama 95m.—see Sept. 5 issue Page 4217—(Print by Technicolor). (5701)  
**WALK THE PROUD LAND**—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)  
**WHILE THE CITY SLEEPS**—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue Page 4158—Leg.: B. (615)—(RKO)  
**WRITTEN ON THE WIND**—D—Rock Hudson, Lauren Bacall, Robert Stack—Entry for adults has lots of selling angles—99m.—see Oct. 3 issue Page 4234—(Technicolor). (5705)  
**YOUNG STRANGER, THE**—D—James MacArthur, Kim Hunter, James Daly—Interesting, well-made entry—84m.—see Feb. 20 issue Page 4292. (711)—(RKO)

## TO BE REVIEWED OR IN PRODUCTION

**APPOINTMENT WITH A SHADOW**—Tony Curtis, Gilbert Roland, Marisa Pavan—(CinemaScope).  
**BADGE OF EVIL**—Charlton Heston, Orson Welles, Janet Leigh.  
**CARTOUCHE**—Richard Basehart, Patricia Roc, Akim Tamiroff—(Italian-made). (RKO)  
**CYCLOPS**—James Craig, Gloria Talbot, Lon Chaney. (712)—(RKO)  
**DAY THEY GAVE BABIES AWAY, THE**—Cameron Mitchell, Glynis Johns—(Eastman Color). (RKO)  
**DEADLY MANTIS, THE**—Craig Stevens, Alix Talton.  
**ESCAPEE IN JAPAN**—Teresa Wright, Cameron Mitchell—(Color)—(Made in Japan). (RKO)  
**GIRL MOST LIKELY, THE**—Jane Powell, Kaye Ballard, Tommy Noonan, Cliff Robertson. (RKO)  
**INTERLUDE**—June Allyson, Rossano Brazzi—(CinemaScope)—(Technicolor)—(Made in Germany).  
**I MARRIED A WOMAN**—George Gobel, Diana Dors, Jessie Royce Landis. (RKO)  
**JET PILOT**—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor)—(CinemaScope). (RKO)  
**JOE BUTTERFLY**—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn—(Technicolor)—(CinemaScope)—(Made in Japan).  
**JOE DAKOTA**—Jock Mahoney, Luana Patten—(Color).  
**LAND UNKNOWN, THE**—Jock Mahoney, Shawn Smith—(CinemaScope).  
**MA AND PA KETTLE AT OLD MACDONALD'S FARM**—Marjorie Main, Parker Fennelly, Gloria Talbott.  
**MAN AFRAID**—George Nader, Tim Hovey, Phyllis Thaxter—(CinemaScope).  
**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).  
**MY MAN GODFREY**—June Allyson, David Niven, Martha Hyer—(Technicolor)—(CinemaScope).  
**PAY THE DEVIL**—Jeff Chandler, Orson Welles, Colleen Miller—(CinemaScope).  
**PUBLIC PIGEON NO. 1**—Red Skelton, Vivian Blaine, Janet Blair—(Color)—79m. (708)—(RKO)  
**PYLON**—Rock Hudson, Robert Stack, Dorothy Malone—(CinemaScope).  
**QUANTEZ**—Fred MacMurray, Dorothy Malone—(Technicolor)—(CinemaScope).  
**RUN OF THE ARROW**—Rod Steiger, Sarita Montiel—(Eastman Color). (RKO)  
**SECRET DIARY OF JOSEPH STALIN, THE**—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone.  
**STAGE STRUCK**—Henry Fonda, Susan Strasberg, Joan Greenwood—(Color). (RKO)  
**TAMMY**—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).  
**THAT NIGHT**—John Beal, Augusta Dabney, Shepperd Strudwick. (716)—(RKO)



UNHOLY WIFE, THE—Diana Dors, Rod Steiger, Tom Tryon—(Color).  
 VIOLATORS, THE—(RKO).  
 X . . . THE UNKNOWN—Dean Jagger, Edward Chapman—(RKO).

## Warners

(1955-56 releases from 501;  
 1956-57 releases from 601)

AMAZON TRADER, THE—OD—John Sutton, Maria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)  
 ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue Page 4136—(Technicolor). (520)  
 AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving import will appeal most to women—101m.—see June 27 issue Page 4182—(German-made)—(Dubbed in English). (519)  
 BABY DOLL—CD—Karl Malden, Carroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—see Dec. 12 issue Page 4263—Leg.: C. (607)  
 BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)  
 BIG LAND, THE—OD—Alan Ladd, Virginia Mayo, Edmond O'Brien—Ladd hits the trail again in colorful outdoor show—93m.—see Feb. 6 issue Page 4287—(Warner Color). (610)  
 BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)  
 CRY IN THE NIGHT, A—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220 (602)  
 DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue Page 4169. (522)  
 DISTANT DRUMS—MD—Gary Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue—Page 4169. (523)  
 GIANT—D—Elizabeth Taylor, Rock Hudson, James Dean—This is a giant of a picture—198m.—see Oct. 17 issue Page 4239—(WarnerColor). (606)  
 GIRL HE LEFT BEHIND, THE—CD—Tab Hunter, Natalie Wood, Jessie Royce Landis—Highly amusing entry—103m.—see Nov. 14 issue Page 4252—Leg.: B. (605)  
 GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue Page 4152. (517)  
 MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)  
 PARIS DOES STRANGE THINGS—F—Ingrid Bergman, Mel Ferrer, Jean Marais—Bergman name will barely carry this import—86m.—see March 6 issue—(Technicolor)—(Made in France). (611)  
 SANTIAGO—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)  
 SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfitt—Science-fiction entry has angles—85m.—see June 27 issue Page 4182—(WarnerColor)—(CinemaScope). (525)  
 SEARCHERS, THE—OD—John Wayne, Jeffrey Hunter, Vera Miles—Okay, big-scale western—119m.—see March 21 issue Page 4124—(Technicolor)—(VistaVision). (518)  
 SERENADE—DMU—Mario Lanza, Joan Fontaine, Vincent Price—High class musical drama should click in all spots—122m.—see March 21 issue Page 4123—(WarnerColor). (516)  
 SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue Page 4192—(WarnerColor). (526)  
 SPIRIT OF ST. LOUIS, THE—HISD—James Stewart, Patricia Smith, Murray Hamilton—High rating aramatic entertainment—138m.—see March 6 issue—(CinemaScope)—(WarnerColor).  
 TOP SECRET AFFAIR—C—Susan Hayward, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—see Jan. 23 issue Page 4280—Leg.: B. (609)  
 TOWARD THE UNKNOWN—AD—William Holden, Lloyd Nolan, Virginia Leith—Well made and timely offering should register strongly at boxoffice—115m.—see Oct. 3 issue Page 4234—(WarnerColor). (604)  
 WRONG MAN, THE—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—see Jan. 9 issue. (608)

### TO BE REVIEWED OR IN PRODUCTION

BAND OF ANGELS—Clark Gable, Yvonne DeCarlo—(WarnerColor).  
 BLACK SCORPION—Richard Denning, Mara Corday—(Mexican-made).  
 BOMBERS B-52—Karl Malden, Natalie Wood—(WarnerColor)—(CinemaScope).  
 FACE IN THE CROWD, A—Andy Griffith, Patricia Neal.  
 HELEN MORGAN STORY, THE—Ann Blyth, Paul Newman, Richard Carlson—(CinemaScope).  
 LAFAYETTE ESCADRILLE—Tab Hunter, Etchika Choureau, J. Carroll Naish.  
 NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick, Nick Adams.  
 OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

PAJAMA GAME, THE—Doris Day, John Raitt, Carol Haney—(WarnerColor).  
 PRINCE AND THE SHOWGIRL, THE—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).  
 SAYONARA—Marlon Brando, Red Buttons, Patricia Owens (Technirama)—(Made in Japan).  
 SHOOT OUT AT MEDICINE BEND—Randolph Scott, James Craig, Dani Crayne.  
 STORY OF MANKIND, THE—Ronald Colman, Hedy Lamarr, Charles Coburn.  
 UNTAMED YOUTH—Mamie VanDoren, Lori Nelson, John Russell.

## Miscellaneous

(Distributors' addresses will be furnished on request)  
 BAGDAD AFTER MIDNIGHT—BUR—For exploitation, burlesque spots—60m.—see Oct. 31 issue Page 4245—(Sonney).  
 BIG FUN CARNIVAL, THE—NOV—Marian Stafford, Jared Reed, the Bunin Puppets—Novelty should please youngsters at special showings—90m.—see Jan. 23 issue Page 4281—(Artists Producers Associates).  
 CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue Page 4137—(M. C. Pictures).  
 CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue Page 4194 filmed in Puerto Rico)—(Tudor).  
 DANCE HALL RACKET—MD—Produced by George Weiss; directed by Phil Tucker—For the lower half of indiscriminating exploitation spots—62m.—see Oct. 3 issue Page 4235—(Weiss).  
 DAUGHTER OF HORROR (Dementia)—MD—Adrienne Barret—Exploitation entry is only suited for particular situations—60m.—see Feb. 20 issue Page 4294—(E.P.I.).  
 FLESH MERCHANT, THE—MD—Fast buck stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227—(Sonney).  
 FORBIDDEN CARGO—MD—Satisfactory programmer—83m.—see June 13 issue Page 4176—(Jacon).  
 FRONTIER WOMAN—W—Cindy Carson, Lance Fuller, Ann Kelly—Indian thriller okay for duallers—80m.—see Jan. 9 issue—(Eastman color)—(Vistarama)—(Top).  
 GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue Page 4161—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).  
 ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color)—(Filmed in Arabia)—(Brenner).  
 IS YOUR HONEYMOON REALLY NECESSARY—C—Diana Dors—Pleasing bedroom farce—70m.—see Oct. 31 issue Page 4244—(English-made)—(Brenner).  
 KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).  
 KID FOR TWO FARTHING, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue Page 4161—(Technicolor)—(Lopert).  
 LOVE ME MADLY—CNOV—Marilyn Waltz, Lynn Craig—“Fast buck” compilation—60m.—see Dec. 26 issue Page 4271—(Partly in color)—(McCarthy).  
 OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue Page 4051—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).  
 OEDIPUS REX—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama troupes, etc.—88m.—see Jan. 23 issue Page 4281—(Filmed in Canada)—(Eastman color)—(Motion Picture Distributors).  
 SPELL OF THE HYPNOTIST—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).  
 SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue Page 4137—(Pathe Color)—(Wide Vision)—(Woolner).  
 THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famaus).  
 THRILLARAMA—NOVTRAV—Albert Reynolds' wide screen novelty has technical problems, but can be played at many situations as a change of pace—90m.—(Eastman color; print by Technicolor)—(Thrillarama).  
 UNTAMED MISTRESS—NOV—Lower half exploitation subject—70m.—see Oct. 31 issue Page 4245—(Color)—(Ron Armond Ent.).  
 VIOLENT YEARS, THE—MD—Jean Moorehead, Barbara Weeks, Glen Corbett—Lower half fare for exploitation spots—61m.—see Oct. 17 issue Page 4239—(Phoenix).  
 WALK THE DARK STREET—MD—Chuck Connors, Don Ross, Regina Gleason—Routine lower half entry—74m.—see Oct. 31 issue Page 4245—(Dominant).  
 WETBACKS—MD—Lloyd Bridges, Nancy Gates, Barton MacLane—Bottom half entry—88m.—see Oct. 31 issue Page 4246—(Color)—(Gibraltar).

## English Films

(Distributors' addresses will be furnished on request)

BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue Page 4176—(National Telefilm).  
 FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue Page 4183—(English-made)—(Saturn).  
 WEE GEORDIE—CD—Bill Travers, Alastair Sim, Norah Gersen—Hghly amusing entry—93m.—see Jan. 23 issue Page 4280—(English-made)—(Times).

## Foreign-Made

(Distributors' addresses will be furnished on request)

ANGELS OF DARKNESS—D—Linda Darnell, Anthony Quinn, Valentina Cortesa—Exploitation item—84m.—see Jan. 23 issue Page 4281—(Italian-made)—(Dubbed in English)—(Excelsior).  
 BULLFIGHT—COMP—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue Page 4200—(Janus).  
 DOCTORS, THE—D—Raymond Pellegrin—Good entry for art spots—92m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Union; Kingsley-Int.)—Leg.: B.  
 DON GIOVANNI—OP—Otto Edelmann, Elisabeth Grummer, Cesare Siepi—Filmed grand opera for art spots—153m.—see Feb. 20 issue Page 4293—(Eastman color)—(Made in Austria)—(Sung in Italian)—(Festival).  
 EVIL FOREST, THE—D—For the art spots and possible special showings—76 1/2 m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—Studio Films).  
 FRENCH CAN CAN—MU—Jean Gabin—Interesting import—93m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Technicolor)—(United Motion Picture Organization).  
 FRUITS OF SUMMER—C—Edwige Feuillere—Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).  
 INSIDE A GIRLS' DORMITORY—CMD—Jean Marais, Francoise Arnoul—Amusing French who-done-it—100m.—see Nov. 14 issue Page 4252—(French-made)—(English titles)—(Ellis).  
 LA SORCIERE—D—Marina Vlady, Maurice Ronet, Cicole Courcel—Okay art house entry—97m.—see Jan. 23 issue Page 4281—(French-made; filmed in Sweden)—(English titles)—(Ellis).  
 LEGENDS OF ANIKA—D—Art house filler—85m.—see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).  
 MARCELINO—D—Pablito Calvo—Interesting, charming import—90m.—see Oct. 31 issue Page 4245—(Spanish-made; English titles)—(UMPO).  
 MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: B—(Ferranicolor)—(A French-Italian Production)—(English titles)—(Kingsley International).  
 OBERSTEIGHER DER (THE FOREMAN)—OPC—Walter Janssen, Josetin Kipper, Hans Holt—Cute entry for foreign language and art spots—98m.—see Dec. 26 issue Page 4271—(Austrian-made)—(English titles)—(Casino).  
 PANTALOONS—C—Fernandel, Erno Crisa, Carmen Sevilla—Amusing import with Fernandel—93m.—see Feb. 20 issue Page 4293—(Technicolor)—(French-made)—(English titles)—(U.M.P.O.)—Leg.: B.  
 PHANTOM HORSE, THE—Well-made import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).  
 PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philippe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).  
 RIFIFI—MD—Jean Servais—High rating import could go into some conventional spots as well as art houses—116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).  
 ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).  
 TEL AVIV TAXI—C—Israeli cast—Fair comedy—70m.—see Feb. 20 issue Page 4293—(Filmed in Israel)—(English dialogue)—(Principal).  
 TEMPEST IN THE FLESH—D—Francoise Arnoul, Raymond Pellegrin, Philippe LeMaire—Highly effective adult import for the art spots—92m.—see Feb. 20 issue Page 4294—(French-made)—(English titles)—(Pace-maker).  
 TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue Page 4136—(Scandinavian-made)—(Dubbed in English)—(Realart).  
 TWO LOVES HAD I—BIDMU—Gabriele Ferzatti, Marta Toren, Nadia Gray—Good entry for art spots—98m.—see Dec. 26 issue Page 4271—(Italian-made)—(English dialogue)—(Color by Technicolor)—(Jacon).  
 TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue Page 4136—(Italian-made)—(Dubbed in English)—(Color)—(Bell).  
 VITELLONI—D—Franco Fabrizi, Leonora Ruffo, Franco Interlenghi—Interesting import—103m.—see Dec. 12 issue Page 4263—(Italian-made)—(English titles)—(API Prod.).



# The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4254, and 4255 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
<b>Buena Vista</b>					
<b>TECHNICOLOR FEATURETTE</b>					
(.....)		Cow Dog .....	E	22m. 4246	
<b>PEOPLES AND PLACES</b>					
(CinemaScope; Technicolor)					
(.....)		Disneyland .....	E	42m. 4271	
<b>WALT DISNEY CARTOONS</b>					
(.....)		A Cowboy Needs A Horse E		8m. 4247	
<b>WALT DISNEY CLASSIC CARTOON REISSUES (18)</b>					
(Technicolor)					
74101 (Aug. 3)		The Hockey Champ .....	E	7m. 4208	
74102 (Aug. 24)		Pluto at the Zoo .....	G	8m. 4211	
74103 (Sept. 14)		Donald's Tire Trouble .....	E	7m. 4247	
74104 (Oct. 5)		The Purloined Pup .....	G	7m. 4247	
74105 (Oct. 26)		Bill Posters .....	G	8m. 4252	
74106 (Nov. 16)		Pluto's Playmate .....	E	8m. 4256	
74107 (Dec. 7)		Donald's Snow Fight .....	G	7m. 4283	
74108 (Dec. 28)		Society Dog Show .....	E	7m. 4283	
74108 (Jan. 18)		Donald's Gold Mine .....	G	7m. 4283	
74110 (Feb. 8)		T-Bone For Two .....	G	7m. 4283	
74111 (Mar. 1)		Dumbell Of The Yukon .....	G	7m. 4294	
74112 (Mar. 22)		Bone Trouble .....	E	9m. 4294	
74113 (.....)		Window Cleaners .....	G	8 1/2m. 4295	

## Columbia

<b>TWO REEL COMEDIES</b>					
<b>ALL-STAR (6)</b>					
8411 (Sept. 15)		One Spooky Night (Clyde) .....	F	16m. 4035	
8412 (Oct. 27)		He Took A Powder (Quillen-Vernon) .....	F	17m. 4056	
8413 (Nov. 24)		Hook A Crook (Besser) .....	F	16m. 4074	
8414 (Feb. 23)		Come On Seven (Quillen-Vernon) .....	F	16 1/2m. 4137	
8415 (Mar. 22)		Army Daze (Besser) .....	F	16 1/2m. 4137	
8416 (Apr. 26)		Andy Goes Wild (Clyde) .....	F	17m. 4259	

(1956-57)					
1475 (Jan. 22)		Pardon My Nightshirt (Clyde) .....	F	16m. 4283	
<b>ASSORTED FAVORITE REPRINTS (6)</b>					
1421 (Sept. 20)		Clunked In the Clink (Vague) .....	F	16m. 4246	
1422 (Oct. 18)		When the Wife's Away (Hugh Herbert) .....	F	17m. 4246	
1423 (Dec. 12)		She Took A Powder (Vague) .....	G	16m. 4294	
1424 (Jan. 3)		Nervous Shakedown (Herbert) .....	F	15 1/2m. 4294	
1425 (Feb. 7)		A Miss In a Mess (Vague) .....	F	15 1/2m.	

<b>COMEDY FAVORITE RE-RELEASES (6)</b>					
1431 (Oct. 11)		Scooper Dooper (Sterling Holloway) .....	F	18m. 4246	
1432 (Nov. 15)		Jiggers My Wife (Shemp Howard) .....	F	18m. 4294	
1433 (Dec. 20)		The Sheepish Wolf (VonZell) .....	F	17 1/2m. 4294	
1434 (Jan. 24)		Where The Pest Begins (Shemp Howard) .....	B	17m. 4294	

<b>CINEMASCOPE MUSICAL TRAVELARKS</b>					
(Technicolor)					
8441 (Feb. 16)		Wonders Of Manhattan .....	E	16m. 4073	
8442 (Apr. 20)		April In Portugal .....	E	20m. 4137	

(1956-57)					
1441 (Feb. 14)		Wonder of New Orleans .....	G	19m. 4275	
(.....)		Wonder of Washington .....			

<b>SERIALS</b>					
8120 (Sept. 22)		The Sea Hound (reissue) .....	G	15ep. 4036	
8140 (Jan. 6)		Pearls of the Wilderness .....	F	15ep. 4103	
8160 (Apr. 21)		The Monster And The Ape (reissue) .....	F	15ep. 4161	
8180 (Aug. 4)		Blazing The Overland Trail .....	F	15ep. 4208	

(1956-57)					
1120 (Nov. )		Hop Harrigan (Reissue) .....	G	15ep. 4272	
(.....)		Congo Bill (Reissue) .....	G	15ep.	

<b>THE THREE STOOGES (8)</b>					
1401 (Sept. 6)		Hot Stuff .....	F	16m. 4246	
1402 (Oct. 4)		Scheming Schemers .....	F	16m. 4259	
1403 (Nov. 8)		Commotion On The Ocean .....	F	16m. 4275	
1404 (Jan. 17)		Hoofs And Goofs .....	B	15 1/2m. 4281	
1405 (Feb. 28)		Muscle Up A Little Closer .....	F	17m. 4294	

<b>One Reel</b>					
<b>CANDID MICROPHONES (6)</b>					
(Reissue)					
1551 (Sept. 20)		Series 3, No. 3 .....	G	10 1/2m. 4256	
1552 (Dec. 6)		Series 3, No. 4 .....	F	11m. 4295	
1553 (Jan. 3)		Series 3, No. 5 .....	G	10m. 4295	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
<b>CAVALCADE OF BROADWAY (6)</b>					
(Reissue)					
1951 (Sept. 6)		Cafe Society .....	G	11m. 4256	
1952 (Nov. 8)		Blue Angel .....	G	10 1/2m. 4295	
1953 (Dec. 21)		Village Born .....	G	9m. 4295	
1954 (Feb. 21)		Leon and Eddie's .....	G	11m.	

<b>COLOR FAVORITES (15)</b>					
(Technicolor)					
(Reissue)					
1601 (Sept. 6)		Leave Us Chase It .....	F	6 1/2m. 4247	
1602 (Oct. 4)		Topsy Turkey .....	F	6 1/2m. 4247	
1603 (Nov. 1)		Silent Tweetment .....	F	6 1/2m. 4295	
1604 (Nov. 15)		Coo-Coo Bird Dog .....	F	6m. 4294	
1605 (Dec. 13)		Concerto in B-Flat Minor .....	G	7m. 4294	
1606 (Jan. 17)		Robin Hoodlum .....	G	7m. 4295	
1607 (Feb. 7)		Fowl Brawl .....	F	7m.	
1608 (Feb. 21)		Magic Fluke .....	G	7m.	

<b>CINEMASCOPE MAGOOS (10)</b>					
(Technicolor)					
1751 (Sept. 13)		Trail Blazer Magoo .....	E	6m. 4246	
1752 (Oct. 18)		Magoo's Problem Child .....	G	6 1/2m. 4246	
1753 (Dec. 27)		Meet Mother Magoo .....	E	6m. 4283	
1754 (Feb. 21)		Magoo Goes Overboard .....	G	6m. 4294	

<b>MR. MAGOO (4)</b>					
(Technicolor)					
3701 (Oct. 6)		Stage Dear Magoo .....	E	7m. 4057	

<b>CINEMASCOPE CARTOON SPECIALS</b>					
(Technicolor)					
8511 (Feb. 9)		Gerald McBoing-Boing On Planet Moo .....	E	7m. 4115	

<b>SCREEN SNAPSHOTS</b>					
8851 (Sept. 22)		Hollywood Bronc Busters .....	G	9m. 4043	
8852 (Oct. 20)		The Great Al Jolson .....	F	11m. 4057	
8853 (Nov. 17)		Hollywood Premiere .....	G	10m. 4084	
8854 (Dec. 15)		Ramblin' 'Round .....			
8855 (Jan. 19)		Hollywood Goes A-Fishin' .....	F	10 1/2m. 4115	
8856 (Feb. 23)		Hollywood Small Fry .....	F	10m. 4138	
8857 (Mar. 22)		Hollywood City of Stars .....	F	10m. 4138	
8858 (May 3)		Playtime In Hollywood .....	G	10 1/2m. 4224	
8859 (June 14)		Mr. Rhythm's Holiday .....	F	9 1/2m. 4183	
8860 (July 5)		Fabulous Hollywood .....	G	10 1/2m. 4195	

(1956-57)					
1851 (Dec. 15)		Hollywood Stars At A Party (Color) .....	F	9 1/2m. 4283	

<b>UPA ASSORTED CARTOONS (4)</b>					
(Technicolor)					
8501 (Sept. 8)		Christopher Crumpet's Playmate .....	E	7m. 4036	
8502 (Dec. 1)		The Rise Of Dutton Lang .....	E	6 1/2m. 4082	
8503 (May 31)		The Jaywalker .....	G	6 1/2m. 4194	

<b>WORLD OF SPORTS (10)</b>					
1801 (Oct. 25)		Asphalt Playground .....	G	10m. 4276	
1802 (Nov. 29)		Midget Musclemen .....	G	9m. 4283	
1803 (Dec. 27)		Tee Topnotchers .....	F	10m. 4295	
1804 (Jan. 31)		Sharpshootin' Sportsmen .....	F	9m. 4295	

## MGM

<b>THREE REEL CINEMASCOPE SPECIAL</b>					
(Eastman Color)					
A-801 (Oct. 5)		The Battle of Gettysburg .....	E	30m. 4252	
<b>CINEMASCOPE CARTOONS</b>					
(Technicolor)					
C-831 (Sept. 7)		Muscle Beach Tom .....	G	7m. 4203	
C-832 (Sept. 21)		Millionaire Droopy .....	E	7m. 4208	
C-833 (Oct. 12)		Downbeat Bear .....	G	7m. 4208	
C-834 (Nov. 16)		Blue Cat Blues .....	G	7m. 4299	
C-835 (Dec. 14)		Barbecue Brawl .....	G	7m.	
C-836 (Jan. 25)		Cat's Meow .....	F	7m.	
C-837 (Feb. 22)		Tops With Pops .....	F	7m.	
C-838 (Mar. 29)		Give And Tyke .....	G	7m.	

<b>GOLD MEDAL REPRINT CARTOONS</b>					
(Technicolor)					
W-861 (Sept. 28)		Polka Dot Puss (T-J) .....	F	8m. 4236	
W-862 (Oct. 5)		The Bear And the Bean (B-B) .....	G	7m. 4235	
W-863 (Oct. 26)		Heavenly Puss (T-J) .....	F	8m. 4235	
W-864 (Nov. 9)		Bad Luck Blackie (T-A) .....	G	7m. 4260	
W-865 (Nov. 30)		Cueball Cat (T-J) .....	G	7m. 4260	
W-866 (Dec. 7)		Senor Droopy (D) .....	G	8m. 4260	
W-867 (Dec. 28)		Little Rural Riding Hood (T-A) .....	G	6m. 4260	
W-868 (Jan. 4)		The Cat And The Mermouse (T-J) .....	G	7 1/2m.	
W-869 (Jan. 18)		The Cuckoo Clock (T-A) .....	G	7m.	
W-870 (Feb. 1)		Tennis Chumps (T-J) .....	E	7m.	
W-871 (Feb. 15)		The Bear And The Hare (B-B) .....	F	7m.	
W-872 (Mar. 8)		Saturday Evening Puss (T-J) .....	G	7m.	
W-873 (Mar. 22)		Garden Gophers (T-A) .....	F	7m.	

## Paramount

<b>CARTOON CHAMPION REISSUES</b>					
(Technicolor) (12)					
(1956-57)					
S16-1 (Sept. 21)		Mice Meeting You .....	G	7m. 4235	
S16-2 (Sept. 21)		Sock-A-Bye Kitty .....	G	7m. 4236	

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
S16-3 (Sept. 21)		Casper's Spree Under The Sea .....	E	8m. 4235	
S16-4 (Sept. 21)		One Quack Mind .....	F	7m. 4235	
S16-5 (Sept. 21)		Mice Paradise .....	G	7m. 4235	
S16-6 (Sept. 21)		Once Upon A Rhyme .....	G	8m. 4235	
S16-7 (Sept. 28)		Hold The Lion Please .....	G	7m. 4235	
S16-8 (Sept. 28)		Land Of Lost Watches .....	G	9m. 4235	
S16-9 (Sept. 28)		To Boo Or Not To Boo .....	F	7m. 4236	
S16-10 (Sept. 28)		As The Crow Lies .....	F	6m. 4235	
S16-11 (Sept. 28)		Slip Us Some Redskin .....	G	7m. 4236	
S-16-12 (Sept. 28)		Boo Scout .....	G	8m. 4235	

<b>CASPER CARTOONS (6)</b>					
(Technicolor)					
B16-1 (Nov. 2)		Fright From Wrong .....	G	6m. 4256	
B16-2 (Jan. 4)		Spooking About Africa .....	F	6m. 4295	
B16-3 (Mar. 1)		Hooky Spooky .....			

<b>HERMAN AND CATNIP CARTOONS</b>					
(Technicolor)					
H16-1 (Dec. 7)		Hide and Peak .....	F	6m. 4295	
H16-2 (Feb. 22)		Cat In The Act .....			

NOVELTOONS				
(Technicolor)				
P16-1 (Oct. 19)	Sir Irving And Jeames .....	G	7m. 4256	
P16-2 (Dec. 21)	Lion In The Roar.....	F	6m. 4295	
P16-3 (Jan. 25)	Pest Pupil .....	F	6m. 4295	



Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section	Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section	Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
One Reel CINEMASCOPE TERRYTOONS (Technicolor) 1955-56						WALTER LANTZ CARTUNES (6) (Reissue)						BUGS BUNNY SPECIALS (8) (Technicolor)					
5631	(Jan. )	Pork Avenue Pussycat.....	G	7m. 4138		2613	(Feb. 13)	After The Ball .....	G	6m. 4105		4305	(Jan. 19)	Swallow The Leader .....			
5632	(Feb. )	Uranum Blues .....	G	7m. 4155		2614	(Mar. 12)	Get Last .....	G	6m. 4115		4306	(Feb. 2)	Far Scent-Imental Reasons .....			
5633	(Mar. )	Good Deed Daly In Scouts To The Rescue .....	F	7m. 4163		2615	(Apr. 9)	The Ostrich Egg and I.....	G	6m. 4138		4307	(Mar. 9)	Mouse Wreckers .....			
5634	(Apr. )	Oceans Of Love.....	G	7m. 4221		2616	(May 7)	Chief Charlie Horse .....	G	6m. 4138		BUGS BUNNY SPECIALS (8) (Technicolor)					
5635	(May )	Lucky Dog .....	G	7m. 4194		2617	(June 4)	Ram And Wrath .....	G	6m. 4177		4723	(Sept. 15)	A Star Is Bored.....	G	7m. 4247	
5636	(June )	Clancy The Bull In Palice Dogged .....	G	7m. 4208		2618	(July 2)	Woodpecker From Mars .....	G	6m. 4177		4724	(Oct. 27)	Wideo Rabbit .....	G	7m. 4256	
5637	(July )	The Brave Little Brave.....	G	7m. 4276		2619	(July 30)	Hold That Rock .....	G	6m. 4203		47 5	(Dec. 15)	To Hare Is Human.....	F	7m.	
5638	(Aug. )	Good Deed Daly In Cloak And Stagger .....	F	7m. 4276		2620	(Aug. 27)	The Talking Dog .....	G	6m. 4203		4726	(Feb. 9)	Ali Baba Bunny .....	E	7m.	
1957						WALTER LANTZ CARTUNES (6) (Reissue)						JOE McDOAKES COMEDIES (6)					
5701	(Jan. )	John Daormat In Topsy TV .....				2631	(Feb. 20)	Dog Tax Daders .....	G	7m. 4171		3401	(Oct. 29)	So Yau Want To Be A Vice-President .....	F	10m. 4076	
5702	(Feb. )	Spaafy In Gag Buster.....				2632	(Mar. 26)	Playful Pelican .....	G	7m. 4171		3402	(Dec. 17)	So Yau Want Ta Be A Palicemon .....	G	10m. 4096	
5703	(Mar. )	Beefy In A Bum Steer.....				2633	(Apr. 23)	Wet Blanket Palicy .....	G	7m. 4171		3403	(Jan. 28)	So Yau Think The Grass Is Greener? .....	G	10m. 4126	
TERRYTOONS (Technicolor)						2634	(May 28)	Scrappy's Birthday .....	G	7m. 4171		3404	(Mar. 10)	So You Want Ta Be Pretty .....	G	10m. 4115	
1955-56						2635	(June 25)	Wild And Woady .....	G	7m. 4171		3405	(May 5)	So You Want To Ploy The Piono .....	F	10m. 4177	
5601	(Jan. )	The Clockmaker's Dog.....	G	7m. 4155		2636	(July 30)	Draoler's Delight .....	F	7m. 4171		3406	(July 14)	Sa Yaur Wife Wants To Work .....	F	10m. 4240	
5602	(Feb. )	Heckle And Jeckle In Miami Manlacs .....	F	7m. 4163		VARIETY VIEWS						MERRIE MELODIES (22) (Technical)					
5603	(Mar. )	Hep Mother Hubbard .....	F	7m. 4163		2691	(Jan. 23)	Alert Ta Danger .....	E	9m. 4179		3701	(Sept. 3)	Dlme To Retire .....	G	7m. 4068	
5604	(Apr. )	Terry Bears In Boffling Bunnles .....	F	7m. 4224		2692	(Feb. 20)	Braoklyn Goes to Paris .....	G	9m. 4138		3702	(Sept. 17)	Speedy Gonzoles .....	G	7m. 4082	
1957						2693	(May 21)	Girl Meets Buoy .....	G	9m. 4203		3703	(Oct. 15)	Two Scent's Warth .....	G	7m. 4082	
5731	(Jan. )	Heckle And Jeckle In Pirate's Gald .....				2694	(June 25)	West Paint Of The South .....	G	9m. 4211		3704	(Oct. 29)	Red Rlding Hoodwlnked .....	G	7m. 4126	
5732	(Feb. )	A Hare-Breadth Finish .....				2695	(July 23)	Everybody Dances .....	G	9m. 4247		3705	(Nov. 26)	Heir Canditioned .....	G	7m. 4095	
5733	(Mar. )	African Jungle Hunt .....				2696	(Aug. 20)	Screwball Sparts .....	F	9m. 4247		3706	(Dec. 10)	Guided Muscle .....	B	7m. 4068	
TERRYTONE TOPPER REISSUES (Technicolor)						2697	(Sept. 24)	Brooklyn Goes to San Francisco .....	G	9 1/2m. 4236		3707	(Dec. 17)	Pappy's Puppy .....	G	7m. 4105	
5605	(May )	The Wolf's Pardon .....	G	7m. 4224		2698	(Oct. 29)	Brooklyn Goes To Texas.....				3708	(Dec. 31)	One Froggy Evening .....	E	7m. 4105	
5606	(June )	Felix The Fox .....	G	7m. 4221		(1956-57)						3709	(Jan. 28)	Toa Hap Ta Handle .....	G	7m. 4115	
5607	(July )	The Lyin' Lian .....	G	7m. 4221		3611	(Dec. 17)	Woodpecker Meets Davy Crewcut .....	G	6m. 4283		3710	(Feb. 11)	Weasel Stop .....	F	7m. 4115	
5608	(Aug. )	Paint Pot Symphony .....	G	7m. 4224		3612	(Jan. 14)	Fowled Up Party .....	G	6m. 4283		3711	(Feb. 18)	The High And The Flighty .....	G	7m. 4115	
5609	(Sept. )	The Kitten Sitter .....	F	7m. 4221		3613	(Feb. 11)	Red Riding Hoodlum .....	G	6m. 4283		3712	(Mar. 10)	Rocket Squad .....	G	7m. 4119	
5610	(Oct. )	Flying Cups And Saucers .....	F	7m. 4221		3614	(Mar. 11)	The Plumber Of Seville .....	F	6m. 4283		3713	(Mar. 24)	Tweet And Sour .....	G	7m. 4126	
5611	(Nov. )	One Note Tany .....	G	7m. 4221		3615	(Apr. 8)	Bax Car Bandit .....	G	6m. 4283		3714	(Mar. 31)	Heaven Scent .....	F	7m. 4125	
5612	(Dec. )	Mystery In the Maanllght .....	F	7m. 4221		3616	(May 6)	Operation Cold Feet.....	G	6m. 4283		3715	(Apr. 14)	Mixed Master .....	F	7m. 4126	
MOVIETONE MELODY						Warners						3716	(May 5)	Gee Whlz.-z-z-z-z-z-z .....	F	7m. 4138	
7201	(Nov. )	Lawrence Welk and His Champagne Music (Reissue) .....	F	9m. 4295		SPECIAL FEATURETTES						3717	(May 19)	Tree Carnered Twenty .....	G	7m. 4138	
Universal-International						4911	(.....)	Chasing The Sun.....	G	36m. 4252		3718	(June 2)	The Unexpected Pest .....	F	7m. 4236	
Two Reel SPECIAL						Two Reel WARNERCOLOR SCOPE GEMS						3719	(June 23)	Tugboat Granny .....	G	7m. 4228	
2640	(Aug. 27)	A Time Out of War .....	G	22m. 4207		4101	(Oct. 6)	South Of The Himalayas .....	E	18m. 4264		3720	(July 7)	Stupor Duck .....	F	7m. 4228	
2651	(Nov. 28)	Ralph Marterie And His Orchestra .....	G	15m. 4073		4102	(Dec. 29)	The Legend of El Darada .....				3721	(Aug. 4)	Rocket-Bye Baby .....	G	7m. 4228	
2652	(Dec. 26)	Meladies By Martin .....	G	16m. 4095		SPECIALS (WarnerColor)						3722	(Aug. 25)	Rawl Raw! Roaster! .....	G	7m. 4247	
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries .....	G	15m. 4103		4001	(Sept. 8)	East Is East .....	G	18m. 4246		1956-57					
2654	(Feb. 27)	Tennessee Plowboy .....	F	13m. 4103		4002	(Dec. 2)	Howdy Partner .....	G	18m.		4701	(Sept. 1)	Slap Hoppy Mause .....	G	7m. 4227	
2655	(Mar. 19)	Around The World Revue .....	G	16m. 4137		4003	(Mar. 2)	Pearls Of The Pacific.....				4702	(Sept. 20)	Deduce, Yau Say! .....	G	7m. 4247	
2656	(Apr. 23)	The Mills Brathers On Parade .....	G	16m. 4177		COLOR SPECIALS (10)						4703	(Oct. 13)	Yankee Daad It .....	F	7m. 4256	
2657	(May 21)	Coal And Graovy .....	F	15m. 4177		3001	(Oct. 8)	MovieLand Magic (Reissue) .....	G	19m. 4068		4704	(Nov. 10)	There They Ga-Go-Go .....	F	7m. 4256	
2658	(June 25)	Rhythms With Rusty.....	F	15m. 4203		3002	(Nov. 5)	The Golden Tomorrow.....	G	17m. 4068		4705	(Nov. 24)	Two Crows From Tacos .....	G	7m. 4247	
2659	(July 23)	Mirth And Melady .....	F	15m. 4235		3003	(Dec. 3)	Behind The Big Tap (Reissue) .....	G	18m. 4063		4706	(Dec. 8)	The Haney Mausers .....	G	7m.	
2660	(Aug. 26)	Brlght And Breezy.....	G	16m. 4208		3004	(Jan. 7)	They Seek Adventure .....	G	19m. 4095		4707	(Jan. 5)	The Three Little Baps.....	E	7m.	
2661	(Sept. 24)	Mr. Black Magic .....	G	16m. 4235		3005	(Feb. 4)	Out Of The Desert .....	G	19m. 4114		4708	(Jan. 12)	Tweet Zaa .....	F	7m.	
(1956-57)						3006	(Mar. 3)	'Copters And Caws .....	G	18m. 4114		4709	(Jan. 26)	Scrambled Aches .....	F	7m.	
3651	(Nov. 25)	Riddles In Rhythm .....	G	15m. 4283		3007	(May 12)	A Boy And His Dog (Reissue) .....	G	20m. 4183		4710	(Feb. 23)	Ga Fly A Kite .....	G	7m.	
3652	(Dec. 17)	Skylarkin' Time .....	F	15m. 4283		3008	(June 30)	The Wanders Of Araby.....	G	17m. 4228		4711	(Mar. 16)	Tweety And The Beanstalk .....	E	7m.	
SPECIAL CINEMASCOPE FEATURETTES (Technicolor)						3009	(Aug. 25)	Miracle In The Caribbean .....	G	17m. 4228		THE SPORTS PARADE (10) (Technicolor)					
2600	(Dec. 21)	Nat King Cole Musicol Story .....	E	18m. 4063		3010	(July 28)	Trailin' West (Reissue) .....	F	19m. 4264		3501	(Oct. 15)	Picturesque Portugal ...	G	10m. 4076	
2601	(Oct. 24)	Mambo Madness .....	F	15m. 4075		CLASSICS OF THE SCREEN (6)						3502	(Jan. 14)	Fish Are Where Yau Flnd Them .....	G	10m. 4126	
2602	(July 23)	Where All Raods Lead— (Technicolor)—(Vistarama) .....	G	16 1/2m. 4203		3101	(Sept. 24)	Small Tawn Idal (Reissue) .....	E	20m. 4088		3503	(Feb. 18)	Green Gald .....	G	10m. 4115	
COLOR PARADES						3102	(Dec. 31)	It Happened Ta You .....	E	18m. 4095		3504	(Mar. 17)	Crashing The Water Barrler .....	E	10m. 4138	
2671	(Nov. 21)	Pacific Sports .....		8m.		3103	(Nov. 19)	Dog In The Orchard (Reissue) .....	E	20m. 4103		3505	(May 19)	Facing Yaur Danger .....			
2672	(Jan. 16)	Fighters Of The Lakes .....	F	9m. 4105		3104	(Mar. 24)	Picture Parade .....	F	20m. 4155		3506	(July 21)	The Sporting Irish .....	G	9m. 4228	
2673	(Feb. 20)	Blue Caast .....	G	9m. 4115		3105	(May 26)	Once Over Lightly (Reissue) .....	G	17m. 4264		WARNER SPECIALS (7)					
2674	(Apr. 8)	Queens Of Beauty .....	G	10m. 4138		3106	(Aug. 11)	Thraugh The Camera's Eye .....	G	20m. 4240		3601	(Oct. 1)	An Adventure To Remember .....	G	10m. 4082	
2675	(May 7)	Melbourne, Olympic City (CinemaScope) .....	G	9m. 4138		One Reel ANAMORPHIC SPECIALS (WarnerColor)						3602	(Nov. 12)	Shark Hunting .....	G	10m. 4076	
2676	(July 2)	Invitation Ta New York .....	E	9 1/2m. 4177		3220	(Sept. 1)	Heart Of An Empire .....	E	9m. 4114		3603	(Jan. 21)	Faster And Faster .....	E	10m. 4126	
2677	(Aug. 6)	On The Baardwalk— (CinemaScope) .....	F	9m. 4203		3221	(Dec. 10)	Springtime In Holland .....	E	9m. 4114		3604	(Mar. 17)	A Neckln' Porty (Reissue) .....	G	9m. 4126	
2678	(Oct. 22)	Hula Happy .....	F	9m. 4283		3222	(Sept. 1)	Skl Valley .....	G	9m. 4114		3605	(Apr. 28)	I Never Forget A Face.....	G	10m. 4247	
(1956-57)						3223	(Apr. 21)	Time Stood Still .....	G</								



current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the publishers. It is now more necessary to know the order in which distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

NOW IN GENERAL RELEASE											
A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.	
Yaqui Drums Red Cameron, Mary Castle	Rumble On The Docks James Darren	The Great American Pastime Tom Ewell, Anne Francis, Ann Miller	Three Violent People (VV-TC) Charlton Heston, Anne Baxter	(Now available through Universal)	A Woman's Devotion (Trucolor) Ralph Meeker, Janice Rule, Paul Henreid	The Girl Can't Help It (CS-DC) Tom Ewell, Jayne Mansfield	Crime Of Passion Barbara Stanwyck, Sterling Hayden (Herman Cohen)	Everything But The Truth (EC) Maureen O'Hara, John Forsythe, Tim Hovey	The Amazon Trader (WC) John Sutton, Marie Fernanda	La Strada (Trans-Lux) Anthony Quinn, Richard Basehart, Giulietta Masina (Italian-made)	
Friendly Persuasion (TC) Gary Cooper, Dorothy McGuire, Marjorie Main	The Seventh Calvary (TC) Randolph Scott	Mutiny On The Bounty (RE)	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	Beyond A Reasonable Doubt Dana Andrews, Joan Fontaine	The Man Is Armed Dane Clark, May Wynn	Oasis (CS) (Made in Europe) Michele Morgan, Cornell Borchers	Voodoo Island Boris Karloff, Beverly Tyler (Bel-Air)	Written On The Wind (TC) Rock Hudson, Lauren Bacall, Robert Stack	Toward The Unknown (WC) William Holden, Lloyd Nolan, Virginia Leith	Westward Ho, The Wagons (CS-TC) (Buena Vista) (Disney) Fess Parker	
Fighting Trouble The Bowery Boys	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	Edge Of The City John Cassavetes, Sidney Poitier, Kathleen McGuire	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Back From Eternity Anita Ekberg, Robert Ryan	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Women Of Pitcairn Island (RegalScope) James Craig, Lynn Bari	Pharaoh's Curse Mark Dana, Ziva Rodann (Bel-Air)	Four Girls (CS-TC) George Nader, Julie Adams	Giant (WC) Elizabeth Taylor, Rock Hudson, James Dean	Rock, Rock, Rock (DCA) Alan Freed, LoVern Baker, Frankie Lymon and Teenagers	
Calling Homicide Bill Elliott	Ride The High Iran Don Taylor Sally Forrest	Slander Van Johnson, Ann Blyth, Steve Cochran	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Tension At Table Rack (TC) Cameron Mitchell, Richard Egan, Dorothy Malone	Tears For Simon (Trucolor) David Farrar, Julie Arnall	Three Brave Men (CS) Ray Milland, Ernest Borgnine Diane Jergens	Men In War Robert Ryan, Aldo Ray (Security)	Rock Pretty Baby John Saxon, Sal Mineo, Luana Patten	The Girl He Left Behind Tab Hunter, Natalie Wood	Runaway Daughters (American-Int.) Marla English, John Litel	
The Cruel Tower John Ericson, Mari Blanchard	The Silent World (TC) Documentary	Green Dolphin Street (RE)	The Search For Bridey Murphy (VV) Teresa Wright, Louis Hayward	Death Of A Scoundrel George Sanders, Yvonne De Carlo	Above Us The Waves John Mills	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter Hope Lange	The Delinquents Tommy Laughlin, Peter Miller (Imperial)	Rock Pretty Baby John Saxon, Sal Mineo, Luana Patten	Baby Doll Karl Malden, Carroll Baker, Eli Wallach	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye	
High Terrace Dale Robertson, Luis Maxwell, Derek Bond	Don't Knock The Rack Bill Haley and his Comets	The Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Trovers	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	The Congress Dances (Trucolor-CS) (German-made)	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Hit And Run Cleo Moore, Hugo Haas (Haas)	The Great Man Jose Ferrer, Keanan Wynn, Julie London	Top Secret Affair Kirk Douglas, Susan Hayward	Cinderella (RE) (Buena Vista) (Disney)	
Blonde Sinner Diana Dors (English-made)	Nightfall Aldo Ray, Anne Bancroft	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Accused Of Murder (Trucolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)	Battle Hymn (CS-TC) Rock Hudson, Mortha Hyer, Dan Duryea	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien		
The Rase Bawl Story (Color) (RE)	Wicked As They Came Arlene Dahl, Herbert Marshall	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Accused Of Murder (Trucolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)	Battle Hymn (CS-TC) Rock Hudson, Mortha Hyer, Dan Duryea	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien		
Hot Shots, The Bowery Boys	Nightfall Aldo Ray, Anne Bancroft	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Accused Of Murder (Trucolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)	Battle Hymn (CS-TC) Rock Hudson, Mortha Hyer, Dan Duryea	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien		
Chain Of Evidence Bill Elliott, James Lydon, Claudia Borrett	Wicked As They Came Arlene Dahl, Herbert Marshall	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Accused Of Murder (Trucolor- Naturama) David Brian, Vera Ralston	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)	Battle Hymn (CS-TC) Rock Hudson, Mortha Hyer, Dan Duryea	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien		

PROMISED FOR EARLY RELEASE											
A.A.	COLUMBIA	M.G.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.	
Storm Out Of The West Dale Robertson, Lois Maxwell, Derek Bond	Utah Blaine Rory Calhoun, Susan Cummings	Hat Summer Night Leslie Nielsen, Coleen Miller	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made in Egypt) (Special Engagements)	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	The Quiet Gun Forrest Tucker, Mara Corday (RegalScope)	The Monte Carlo Story (TC-Technirama) Marlene Dietrich, Vittorio De Sica (Made in Morocco) (Titanus)	The Night Runner Ray Danton, Coleen Miller	Paris Dances Strange Things (TC) Ingrid Bergman, Mel Ferrer (Made in France)	Flesh and The Spur (Eastman Color) John Algor, Marla English (American-Int.)	
Nat Of This Earth Poul Birch, Beverly Garland	Full Of Life Judy Holliday, Richard Conte	Invitation To The Dance (TC) Gene Kelly	The Rainmaker (VV-TC) Burt Lancaster, Katharine Hepburn	The Young Stranger James MacArthur, Kim Hunter	Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer	Heaven Knows Mr. Allison (CS-DC) Deborah Kerr, Robert Mitchum	Fury At Shawdown John Derek, John Smith (Goldstein)	Gun Far A Caward (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter	Rebel Without A Cause (RE) James Dean	Naked Paradise (Pathe Color) Richard Denning, Beverly Garland (American-Int.)	
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	The Shadow On The Window Betty Garrett, Phil Corey, John Barrymore, Jr.	Lizzie Eleanor Parker, Richard Boone, Joan Blondell	Fear Strikes Out (VV) Anthony Perkins, Norma Moore	Cyclops James Craig, Gloria Talbot, Lon Choney	Hell's Grassroots (Naturama) Stephen McNally, Peggie Castle, Barton MacLane	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	The Bachelor Party Don Murray, E. G. Marshall (Norma)	Mister Cary (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford	East of Eden (RE) James Dean	The Undead Richard Garland, Pamela Duncan (American-Int.)	
Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	The Man Who Turned Ta Stone Victory Jory, Ann Darn	Ten Thousand Bedrooms (CS-MC) Dean Martin, Anna Marie Alberghetti, Eva Bartok	Omar Khayyam (VV-TC) Cornel Wilde, Debra Paget	The Day They Gave Babies Away (Eastman color) Cameron Mitchell, Glynis Johns	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	Two Grooms For A Bride Virginia Bruce, John Carroll	The Iron Sheriff Sterling Hayden, Constance Ford (Grond)	Kelly And Me (CS-TC) Van Johnson, Piper Laurie, Martha Hyer	The Spirit Of St. Louis (CS-WC) James Stewart	Voodoo Woman Marlo English, Tom Conway, Touch Connors (American-Int.)	
Hald That Hypnotist Bowery Boys	Guns Of Fort Peticat (TC) Audie Murphy, Kathryn Grant	Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	The Buster Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth,	Break In The Circle Forrest Tucker, Eva Bartok	Two Grooms For A Bride Virginia Bruce, John Carroll	The Tattered Dress Jeff Chandler, Jeanne Crain, Jack Carson	The Incredible Shrinking Man (CS) Grant Williams, Randy Stuart	The Night Runner Ray Danton, Coleen Miller	Paris Dances Strange Things (TC) Ingrid Bergman, Mel Ferrer (Made in France)		

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.



April 3-6 – Roosevelt Hotel

DOWN YONDER IN NEW ORLEANS!

21st

INTERNATIONAL

CONVENTION...



VARIETY TENT #45  
Convention Reservation Committee

(PLEASE PRINT OR TYPE)

920 Gravier St., New Orleans, La.

NAME \_\_\_\_\_ FIRM \_\_\_\_\_ ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ TENT NO. \_\_\_\_\_

(CHECK) ☐ INTN'L OFFICER ☐ CANVASMAN ☐ DELEGATE ☐ BARKER ☐ GUEST

Registration Fee Enclosed. (Barkers — \$45, Wives of Barkers — \$35).

Reserve rooms as follows: Single \_\_\_\_\_ Double \_\_\_\_\_ Suite \_\_\_\_\_

We will arrive DATE \_\_\_\_\_ TIME \_\_\_\_\_ BY PLANE \_\_\_\_\_ TRAIN \_\_\_\_\_ AUTO \_\_\_\_\_

(Signed) Barker \_\_\_\_\_

DO NOT WRITE IN THIS SPACE

DATE REC'D \_\_\_\_\_ RESERVATION CONFIRMED \_\_\_\_\_ REG. FEE PAID \_\_\_\_\_



Clip and Mail  
For Reservations  
Do It Now!



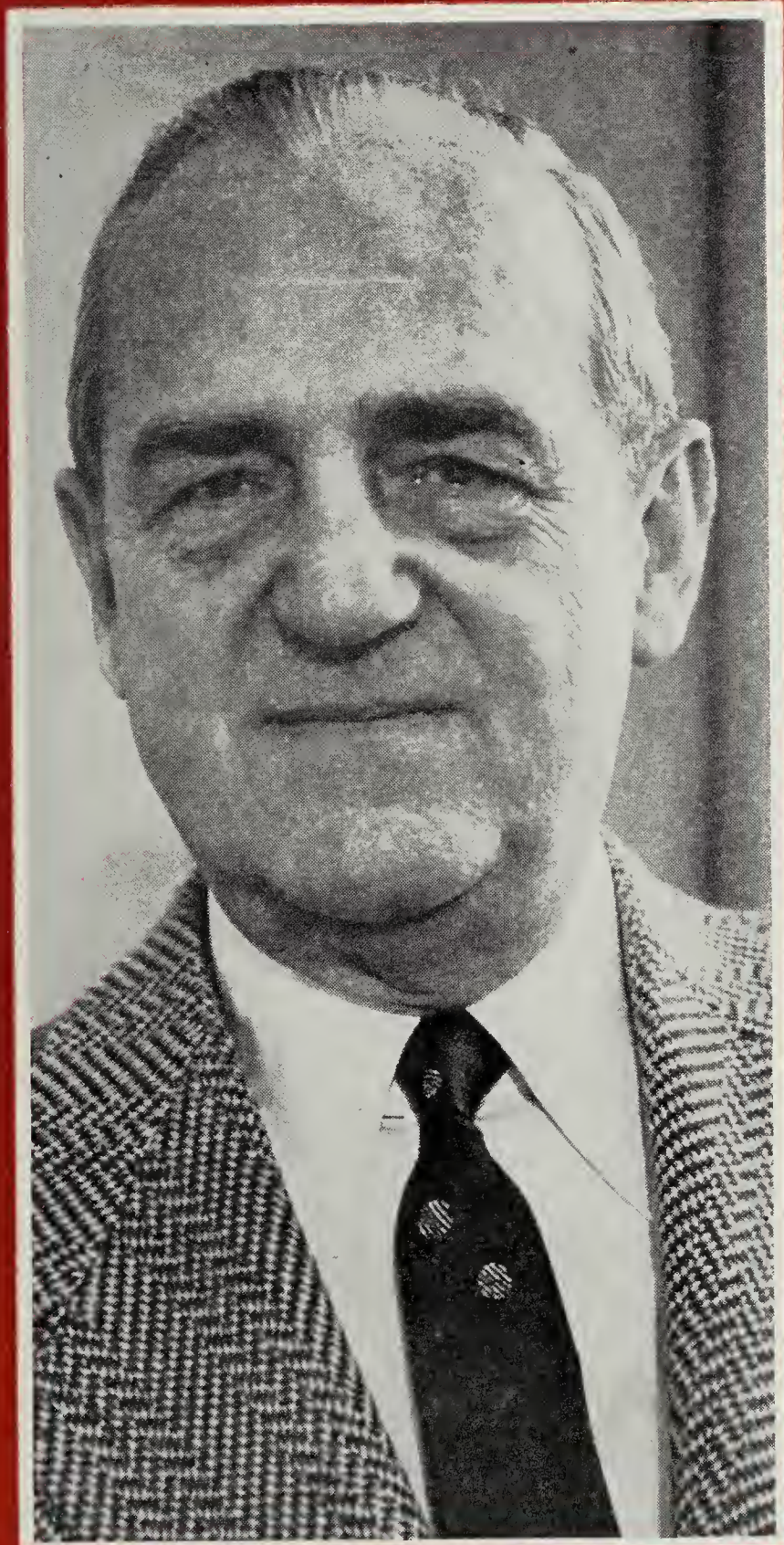
# MOTION PICTURE EXHIBITOR

MARCH 20, 1957

VOLUME 57

NUMBER 21

IN TWO SECTIONS • THIS IS SECTION ONE



## ***Anyone For Leeching?***

editorial

## **Business Building Plan Ratified**

(page 8)

## **Variety Eyes New Orleans**

(page 9)

**AND FEATURING: THE SERVICESECTION**

← Ned Depinet, president, Motion Picture Pioneers' recently called on industry veterans to aid in that group's drive for funds to support the Pioneers' Foundation. The late Jack Cohn founded the group.





# HITS!

They hit the nail right on the head. Just what the public wants for action, fun, romance!

(Press book ads packed with showmanship.)

Starts  
*Thurs.*

## THEATRE

TOGETHER AGAIN FOR LAUGHS!

...those two wonderful Johns of "The Quiet Man": director John Ford and favorite star John Wayne, with that red-headed honey, Maureen O'Hara, in a high-flying romantic comedy!

**JOHN WAYNE**  
**DAN DAILEY**  
**MAUREEN O'HARA**  
*in M-G-M's*

### 'The WINGS of EAGLES'

co-starring

**WARD BOND**  
*in Metrocolor*

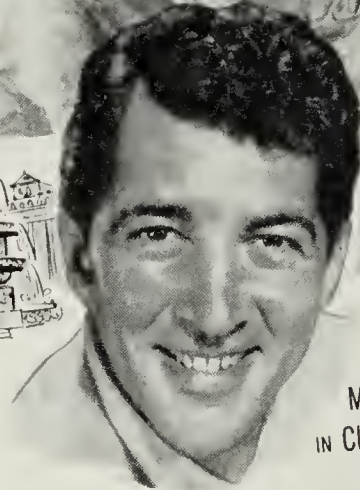
Screen Play by  
**FRANK FENTON and WILLIAM WISTER HAINES**  
Based on the Life and Writings of  
COMMANDER FRANK W. "SPIG" WEAD  
Directed by  
**JOHN FORD** · Produced by  
**CHARLES SCHNEE**



**HIT!** In its first engagements it did "Tea and Sympathy" business and topped "Fastest Gun Alive"!

## WHO WILL OCCUPY THE BRIDAL SUITE?

Anything can happen in romantic Rome, where they throw coins into the fountain! This is the story of the rich and handsome young hotel tycoon—he sings too—and the four gorgeous sisters, all in a merry marrying mood!



M-G-M PRESENTS  
IN CINEMASCOPE AND  
METROCOLOR

**DEAN MARTIN**

Terrific in his first solo starring role

## TEN THOUSAND BEDROOMS

co-starring

**ANNA MARIA ALBERGHETTI** · **EVA BARTOK** · **DEWEY MARTIN**  
**WALTER SLEZAK** · **PAUL HENREID** · **JULES MUNSHIN**  
with **MARCEL DALIO**

WRITTEN BY LASLO VADNAY AND ART COHN,  
WILLIAM LUDWIG AND LEONARD SPIGELGASS  
NEW SONGS — MUSIC BY NICHOLAS BRODSZKY · LYRICS BY SAMMY CAHN  
DIRECTED BY RICHARD THORPE · PRODUCED BY JOE PASTERNAK  
AN M-G-M PICTURE

**HIT!** Every Preview an audience delight! Headed for happy grosses!





## ANYONE FOR LEECHING?

THE WORDS MAY BE DIFFERENT, and the pictures or stars may vary, but the same sad refrain keeps popping up in our mailbag: "Why, oh why, did producers sell replayable pictures like this to TV?" And: "Why are these old pictures so much better equipped, in story, sets, stars, and direction, than most of our current super specials?"

A current example, dated March 7, goes like this: "Last night on Channel 10 they showed *"MIRACLE OF THE BELLS"* with Sinatra, MacMurray, and Valli, and despite the fact that we had seen it years ago when we played it here, and that we remembered every story twist and director's touch, my wife and I watched it right up until nearly one A.M., and enjoyed every minute. I think it was a pretty rotten trick to sell shows like that to TV. Here was Sinatra, who has been hot as a pistol for years, turning in the best performance of his whole career. Here was skilled direction by Irving Pichel, and made from a best-seller novel. And just to clinch it, I got out *MOTION PICTURE EXHIBITOR's* original review as carried in your issue of March 17, 1948, and noted that you called it 'one of the great films of all time', 'one of the industry's greatest achievements', and 'a potent film'.

"It just goes to show that good pictures are always good, and handled with dignity and showmanship such classics could have been reissued by theatres with substantial film grosses, every five years or so. But TV had to have it, regardless of its effect on theatre grosses, while theatres play more recent and less worthy features

*owned by the same distributors. Why? Why? Why?"*

To these questions there seem to be a number of answers. It now seems certain that without those old feature film supplies, TV would have been in trouble, and not movie business. It also seems that when such film supplies were sold, movie business got a bad deal dollar-wise and should have gotten much more than it did. There are many reports and rumors about the tremendous profits that were made by middlemen on the resale of these same film supplies, and about the under-the-table "commissions" that were paid. There is also the fact that the middlemen, in some cases, have turned right around and are successfully selling back to theatre channels many of the same pictures they bought for TV (Noteworthy: "CASABLANCA"; "CAPTAIN BLOOD"; "ADVENTURES OF ROBIN HOOD"; "SERGEANT YORK"; "TASK FORCE"; "FIGHTING 69th"; "GULLIVER'S TRAVELS"; "BELLS OF ST. MARY'S"; etc.)

Movie business certainly didn't get the best of it, by any means. While the dollar totals sounded impressive, and may have made a good temporary impression in the financial statements, they represented a sale of capital assets that must affect future income for those thousands of faceless stockholders about whom no one seems to worry. And they also represented lifeblood, foolishly handed over to a competitive free entertainment medium, that was drawn right out of the arteries of the nation's theatres—with the leeches that drew it selling too cheap.

## MORE IN THE WOODPILE THAN WOOD

THERE IS A CUTE REPORT going the rounds, that a recent "junket" of New York newspapermen and tradesters, ostensibly to inspect the operations of a public opinion analyst, wasn't for that purpose at all, but was a publicity stunt designed to focus Academy Award attention on a particular movie, and was paid for by the producer of that movie.

Right or wrong, some interesting coincidences are being cited:

1. It is claimed that the same publicity bureau that handles the producer's picture handled the details of the junket, made the train reservations, etc.

2. It is claimed that "the pitch" fed to the press both boosted the favored picture and criticized a contemporary picture, also in the running for Academy Award attention, but that did not subscribe to either the public opinion analyst, or to the publicity bureau.

3. It is pointed out that "analyzers" in the past have often submitted "proof" of what they started out to prove, even when such "proofs" included boxoffice grossing leadership for a "client's" picture that had not yet played a dozen theatres throughout the U. S. A.

Yup! there seems to be more in the woodpile than wood!

**Jay Emanuel**



The Evidence

THE BIGGEST BOXOFFICE PICTURE

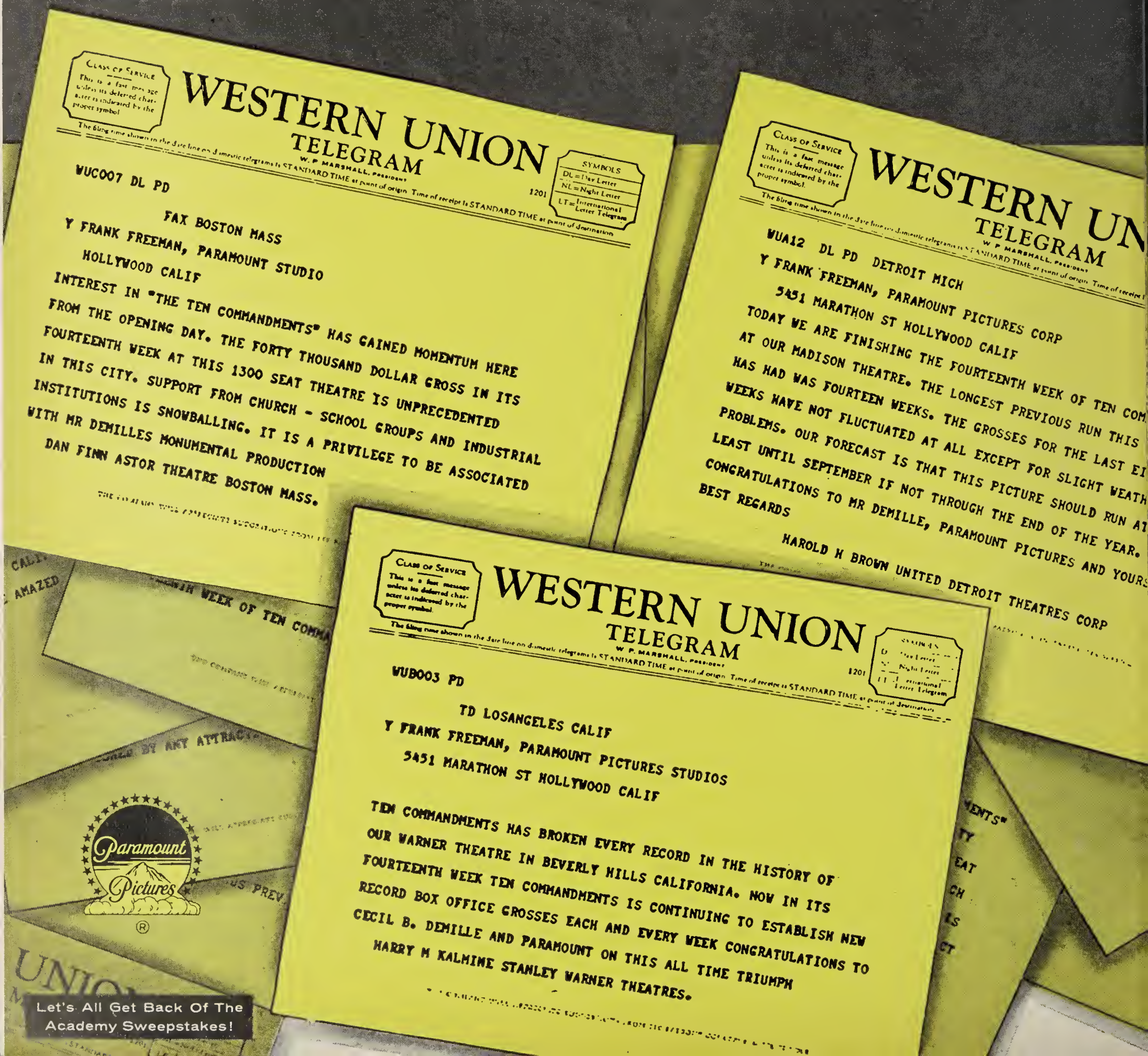
CECIL B. DEMILLE

PRODUCED BY

THE TEN COMMANDMENTS

VISTAVIS

EVERYWHERE RECORDS ARE TOPPLING AS IT





In-That

ALL HISTORY IS CERTAIN TO BE

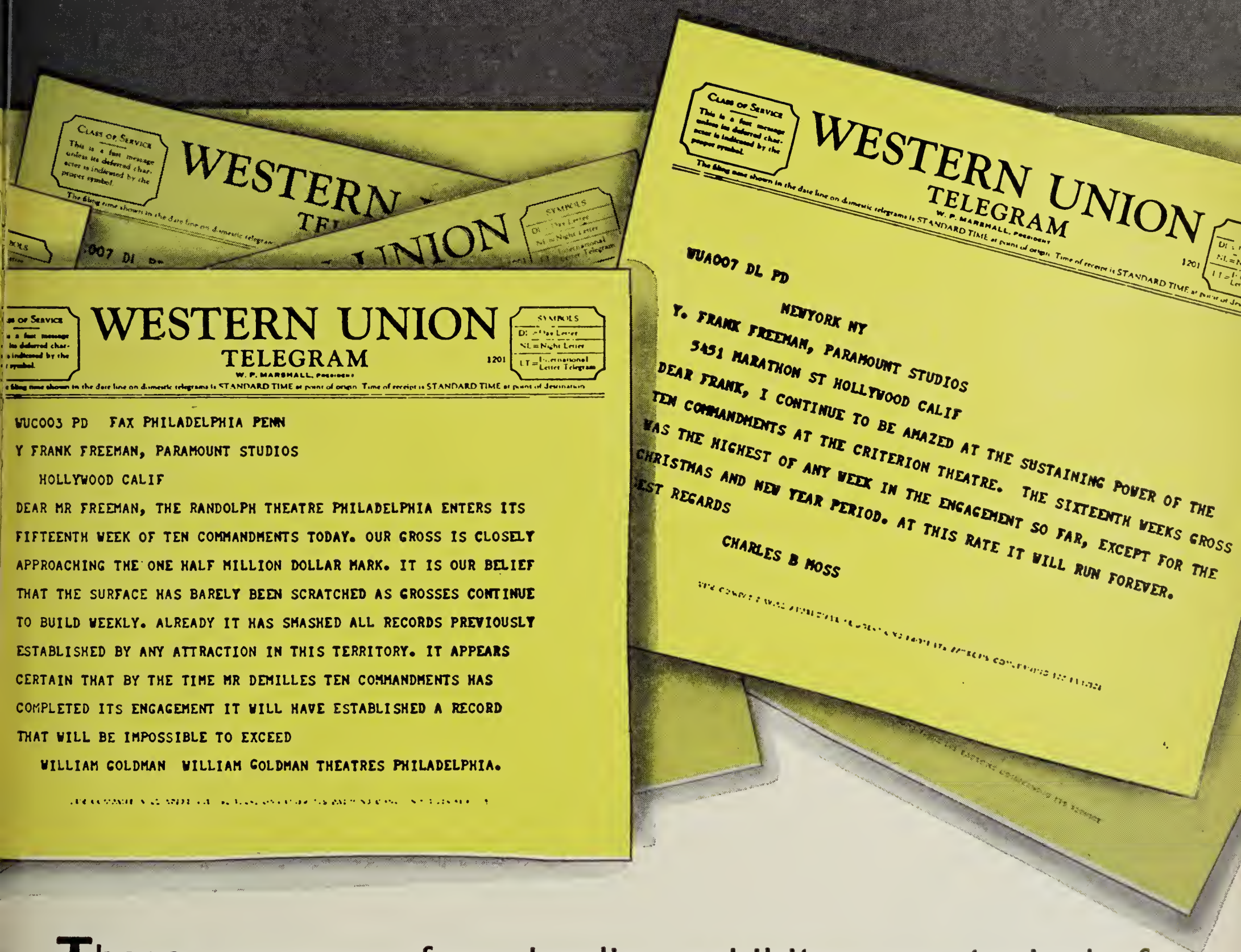
DE MILLE'S

OTION

COMMANDMENTS

TECHNICOLOR®

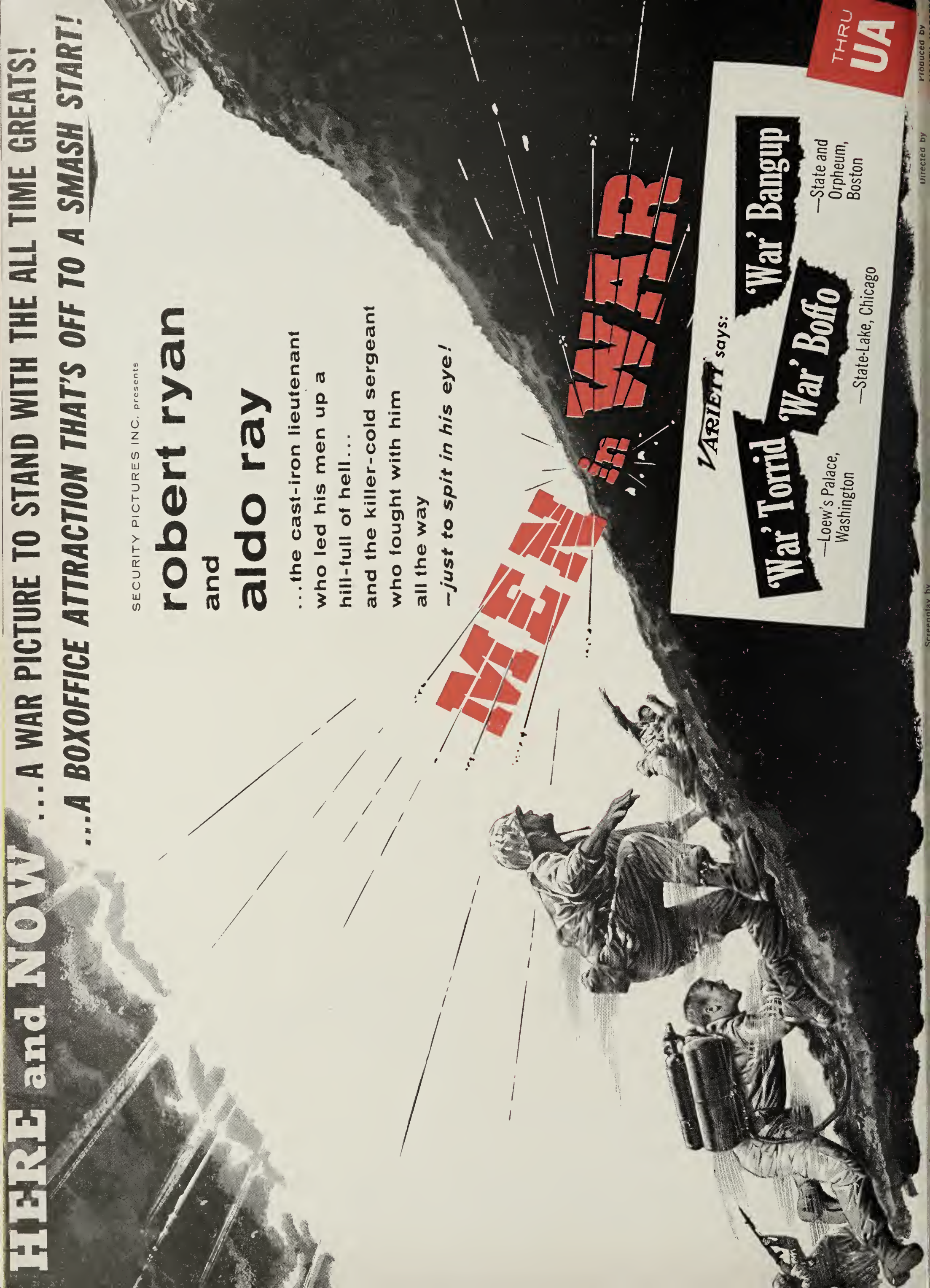
STERS GREATEST GROSSES...LONGEST RUNS...



These messages from leading exhibitors are typical of many received week after week—reporting all highs for attendance and acclaim shattered in city after city!



**HERE and NOW**



**WE IN WAR**

**...A WAR PICTURE TO STAND WITH THE ALL TIME GREATS!**  
**...A BOXOFFICE ATTRACTION THAT'S OFF TO A SMASH START!**

SECURITY PICTURES INC. presents

**robert ryan**  
**and**  
**aldo ray**

...the cast-iron lieutenant  
who led his men up a  
hill-full of hell...  
and the killer-cold sergeant  
who fought with him  
all the way

*—just to spit in his eye!*

**VARIETY** says:

**'War' Torrid**

—Loew's Palace,  
Washington

**'War' Boffo**

—State-Lake, Chicago

**'War' Bangup**

—State and  
Orpheum,  
Boston

THRU  
**UA**



# BROADWAY GROSSES

(As of this Monday)

## Roxy Happy, "Heaven Knows"

NEW YORK—Most of the excitement on Broadway last weekend centered around the Roxy, where 20th-Fox's "Heaven Knows, Mr. Allison" opened to big business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Three Brave Men" (20th-Fox). Paramount (\$47,654)\*—Opening week anticipated at only \$25,000.

"Heaven Knows, Mr. Allison" (20th-Fox). Roxy (\$81,388)—Opened to \$66,688 for Friday through Sunday, with \$100,000 in sight for the first week. Ice show on stage.

"The Spirit Of St. Louis" (Warners). Radio City Music Hall (\$146,192)—Little excitement here with \$70,000 reported for Thursday through Sunday, and \$100,000 seen on the fourth week. Usual stage show.

"Battle Hymn" (U-I). Capitol (\$39,813)—Only \$11,000 accounted for in the last five days of the fifth week.

"The Incredible Shrinking Man" (U-I). Globe (\$11,854)—Dropped to \$8,500 on the fourth week.

"The Tattered Dress" (U-I). Mayfair (\$15,087)—Hit average with \$16,000 claimed for the opening week.

"Full Of Life" (Columbia). Astor (\$24,538)—Fifth, and last, week down to \$14,000.

"The Lost Continent" (Lopert); "The Red Balloon" (Lopert). Victoria (\$21,930)—Opening session reported at \$23,000.

"Edge Of The City" (MGM). Loew's State (\$18,644)—Dropped to \$8,500 on the seventh, and last, week.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

## Mooney In New UA Post

NEW YORK—Frank J. Mooney, with RKO Radio for 28 years, has been named supervisor of circuit and key city dating for United Artists, it was announced last fortnight by UA sales manager James R. Velde. The post, a newly created one, will headquarter Mooney in the home office here.

Mooney entered the industry in 1928 as a clerk in the RKO sales department here. After handling assignments in the circuit, print, and playdate departments, he headed sales approval for the north and south territories. Subsequently, he served as assistant division manager and division manager.



Roger H. Lewis, left, United Artists national director of advertising, publicity and exploitation, is seen with Ralph W. Sterling, vice-president, Pratt Institute in Brooklyn, N. Y., as they jointly announced that UA is endowing an annual \$1,000 scholarship at Pratt in a program to stimulate the development of fresh ad art talent and new concepts of illustration and layout.

## Two AA Managers Named

NEW YORK—Allied Artists has appointed two new branch office managers, Morey R. Goldstein, vice-president and general sales manager announced last week.

W. G. Carmichael, former AA branch manager in Oklahoma City, has been appointed Charlotte branch manager, and Ben Jordan, formerly a salesman in AA's Atlanta office, moves up as branch manager in Oklahoma City.

## Continental Announces New Product Plans

NEW YORK—Continental Distributing Corporation has earmarked \$1 million for the acquisition of six new European motion pictures which will be released domestically this year, it was disclosed last week by Continental president Frank Kassler in the course of a press conference in the Hotel Warwick. The funds were available as the result of the Continental Plan, to which exhibitors subscribed for financial participation in the company.

The six films are part of the eight to 10 picture group which Continental plans for U. S. distribution this year, Kassler said, going on to state that the company now is actively taking part in co-production deals. Such arrangements with producers, he emphasized, preclude the chance of any pictures being released to television in competition with exhibitors, protected by Continental's seven year rights to such product. In conclusion, he announced that the establishment of a basic sales structure of 12 U. S. exchanges is being completed.

Titles of the six European films acquired under the Continental Plan are "The French Are A Funny Race," "The Passionate Stranger," "The Dope Raid," "Interlude Parisienne," "Brothers - in - Law," and "Un condamne a mort s'est echappe." Film rights to the play, "Me, Candido," have also been acquired.



## The NEW YORK Scene

By Mel Konecoff

ABOUT A JOE NAMED PASTERNAK: Producer, writer, talent discoverer Joe Pasternak was in last week after partially completing a cross country tour which has two weeks more to go. He spoke with exhibitors and press. From exhibitors he obtained the following observations:

1. They have great faith in the future of the industry.
2. They are looking forward to the future.
3. They thought TV had reached its peak, and although it's

free, they thought the public would rather pay to see better entertainment.

4. He found equipment in theatres was better, and attempts were being made to keep pictures in focus on screens.

5. Some had complaints about the business.

6. Many said they would like to be able to book their films further in advance than was possible at present.

Pasternak thought that emphasizing sex in films was not healthy for local exhibitors, with most audiences seeking family entertainment. He said a picture should have enough sex to show that it's here to stay, not to insult you. He advocated studio heads, producers, directors, etc. taking time out to find out what the country wants in the way of entertainment. They would find that escapist films and humorous fare head the list, and "the whole country isn't rockin' and rollin'."

Indicative of what can be done, he asserted, was what the Minneapolis Amusement Company has instituted with older folks, who haven't been in theatres in quite some time. There he found that discount cards were issued to the senior citizens, who were notified of films they would find enjoyable. It started with 400 and has now reached the 4,000 figure, with an eventual goal of 20,000 possible.

He himself will probably turn indie producer come April with a major company affiliation and a goal of nine pictures to be made over the next three years. He thought that the major companies would come back into their own but on a tighter basis, with the old long term contracts and high overhead modified. He also complained that there wasn't enough new talent being developed, and he would like to do his share in that respect with his future films. He has brought new "blood" into "10,000 Bedrooms," the film he is selling on the tour.

**THERE'S A FJORD IN YOUR FUTURE:** What is believed to be the first feature covering the deeds and misdeeds of the Vikings is presently in the works in Norway. It will cost in the neighborhood of three millions, will star Kirk Douglas and other prominent thespians, and will be released by United Artists.

(Continued on page 12)

## I N D E X

VOLUME 57, NUMBER 21 MARCH 20, 1957  
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(THE PINK REVIEWS SECTION)	



# Industry Ratifies Business Building Plan

## COMPO, TOA, MPAA Action Starts Long Range Effort; Stellings Says Theatres Will Pay Their Share Of Tab

NEW YORK—An all-industry effort to increase theatre attendance by merging various promotional projects of Theatre Owners of America, COMPO, and the Motion Picture Association of America was unanimously approved last week by the Joint Business-Building Committee at a meeting in the Sheraton Astor Hotel.

It was emphasized by spokesmen of all groups that the projects constitute "only the first chapter" of a campaign which is expected to grow and to continue for several years. Robert W. Coyne, Sam Pinanski, and Abe Montague, COMPO co-chairmen, were authorized to appoint a five-member committee to implement the entire program.

Presided over by Harry Mandel, COMPO press relations committee head, the Business-Building Committee specifically approved various projects, including the Academy Award Sweepstakes, already in operation; the Audience Awards, to be conducted in the fall; production of a short subject to show civic groups the importance of the local theatre; and the institution of an industry radio program.

Also approved by the meeting was the personality tour program; the national advertising campaign for theatres, to be predicated upon the results of a market survey, also given the official green light and now being conducted by the Opinion Research Corporation; the presentation of the industry's story to editors and publishers; and the reduction of advertising billings. In addition to the five-man operating committee headquartered in New York, permanent committees will be established in each exchange city.

In explaining his plans for financing the enterprise, TOA president Ernest G. Stellings brushed aside reports that his proposal to assess exhibitor film rentals at four tenths of one per cent would be illegal, assuring the group that he has pledges from TOA theatres to pay their share of \$1.4 million dollars, to be matched by production and distribution, which it is estimated the plan will cost. Stellings agreed, however, that independent producers releasing through majors might present a problem on the rental billings, but the meeting gave evidence of optimism that when the collection program is properly spelled out, the independents would interpose no objections.

Roger H. Lewis, MPAA advertising and publicity directors committee chairman, indicated that the program, as amended and approved at the meeting, would be presented first to the MPAA Business-Building Coordinating Committee, headed by 20th-Fox president Spyros P. Skouras, and later to the MPAA board of directors, to discuss the Stellings proposal. In the interim, Robert

## All Loew's Purchasing By Competitive Bidding

CULVER CITY, CAL.—Joseph R. Vogel, president, Loew's, Inc., announced that Louis Nizer of New York City had been retained as special counsel for the corporation to assist him in matters connected with the company's reorganization.

At the same time, Vogel said he had established a series of basic policies designed to increase the efficiency of the corporation. All purchasing, in every segment of the company, will be on the basis of competitive bidding, without regard to traditional ties. Notice has been given that the Peoples' Candy Company concession in Loew's Theatres, which expires at the end of this year, will not be renewed. The company plans to operate its own concessions wherever practical.

There will be a general review of company personnel so that in the future there will be no opportunity for complaint.

## Balaban Hosts UJA Affair

NEW YORK—Key figures in the motion picture and amusement world were to meet with Barney Balaban, president of Paramount, at a luncheon meeting to plan the industry's 1957 drive on behalf of the United Jewish Appeal. Balaban, a member of the steering committee of UJA's Motion Picture and Amusement Division last year, was to play host to the group at his office yesterday (March 19).

Monroe Goldwater, president, Greater New York UJA, was to report at the meeting on the facts behind "this tremendously important UJA campaign." A feature of the luncheon was to be the presentation of a special award to Leon Goldberg, vice-president of United Artists, chairman of last year's UJA campaign in the industry. Citations also were to be given to other leaders of the 1956 drive.

## Stern Adds Duties At RKO

NEW YORK—Alfred E. F. Stern, worldwide publicity manager for RKO, will handle the exploitation department in addition to his publicity duties, it was announced by RKO last week. Dave Cantor resigned recently as exploitation manager for RKO.

W. Coyne, COMPO special counsel, was directed to seek the endorsement of the Metropolitan Motion Picture Theatre Association and the Independent Theatre Owners Association.

Others attending the meeting included Joseph Alterman, Sid Blumenstock, Rodney Bush, Ernest Emerling, Philip Gerard, Harry Goldberg, Herman Levy, Charles E. McCarthy, Taylor Mills, D. John Phillips, Sam Rosen, Al Tamarin, Dan Terrell, and Charles Cohen.

## Institutional Ads Favored By Allied

WASHINGTON—An institutional advertising campaign was urged upon the industry last week by the Allied States Association in a special bulletin which criticized current distribution practices of concentrating promotional fire on single pictures. Pointing out that theatres are valuable outlets for suppliers such as Coca-Cola, Allied praised a recent advertisement of that company which presented an attractive family at a theatre refreshment stand under the legend, "It's Smart To Go To The Movies."

It is suggested not only that producers and distributors use similar advertising, but also that equipment and refreshment dealers and all those that have a stake in a theatre's economy follow the Coca-Cola lead. "Maybe if exhibitors properly express their appreciation," Allied said, "the suppliers can be induced to mention the theatres frequently in their ads and thus spread the benefits over the entire year."

The apparent conformity of current publicity emanating primarily from the film companies is the result, Allied suggests, of being tied to individual pictures. "While screen stories vary widely . . . the basic elements are mostly the same . . . The illustrations feature the same situations; the only difference is that the actors sometimes do their kissing standing up, sometimes sitting down and occasionally in less conventional postures," it was said.

## Columbia Shows "Heart"

NEW YORK—Abe Montague of Columbia Pictures has just informed International Chief Barker John Rowley that his company will handle the distribution of the star-studded 40-minute "Heart Of Show Business." This is the technicolor picture produced by Ralph Staub for Variety International. Burton Robbins of National Screen has promised full co-operation in the distribution of accessories. A release date of May 1 is tentatively set.

Variety Clubs the world over have been requested by Rowley to get behind the sale and exhibition of the picture in as many theatres as possible.

## UA Shifts Foreign Dept.

NEW YORK—Arnold M. Picker, vice-president of United Artists in charge of foreign distribution, last week announced three key appointments involving the company's operations in Latin America and the Far East.

Joel Hart, formerly manager in Cuba, has been promoted to the position of special representative in Mexico. Joe C. Goltz has been appointed manager in Cuba. Doven Chow has been named manager in Hong Kong, succeeding Richard Guardian, who is returning to New York for reassignment.



## Justice Dept. Warned Of Admission Fixing

HOLLYWOOD—Southern California Theatre Owners Association last week warned the anti-trust division of the Department of Justice not to be misled by testimony of "favored exhibitors, where such favored licensing of film is coincident with high admission prices," in its current probe of alleged minimum price fixing by distributors in licensing agreements. The warning was contained in a letter from SCTOA general counsel Oscar R. Cummins to Assistant Attorney General Victor R. Hansen.

The SCTOA advised further that once the claimed control of distributors is broken, exhibition will be able to return to the policy of moderate admissions that "made the motion picture theatre the weekly habit of millions of the American people." The letter then went on to charge that the injunction issue of the Federal District Court in New York against control of admission prices has been disregarded, and that so-called print shortages are invented by distributors when exhibitors fail to show willingness to follow a suggested price scale or to state intended admission.

The Justice Department was told also that some distributors are "brazen" in telling exhibitors the price scale that should be charged. "Sometimes the subtle procedure of a legal department is lost sight of by the time the sales department is engaged in an enthusiastic sales campaign," SCTOA said.

### Court Rules For Producer

LOS ANGELES—The failure of a film company to realize possible profits by re-issuing a film on the strength of a new star name, and its loss of those profits through sale of the picture to television, became of central issue in a Superior Court decision here last week which favored a producer over a picture company.

The jury decision ordered Chesapeake Industries and its late subsidiary, Eagle-Lion, to pay producer Bryan Foy \$20,000, after two years of litigation initiated by Chesapeake. Foy had obtained release from his Eagle-Lion contract in 1949 by pledging the profits of his first two features for Warners to cover any deficit incurred in his last two E-L productions, "Port Of New York" and "Trapped."

In a cross complaint in 1955, Foy contended that the plaintiff missed an opportunity to profit on a reissue of "Port," starring the rising Yul Brynner, by making the picture available to television.

### Columbia Net Dips

NEW YORK—Harry Cohn, president, Columbia Pictures, reported last week that the company had a net profit of \$1,329,000 for the 26-week period ended Dec. 29, 1956. This compares with a net profit of \$1,606,000 for the 27 weeks ended Dec. 31, 1955.

Profit before taxes in 1956 period was \$2,359,000 as compared with \$2,859,000 the year before. Common stock earnings were \$1.11 per share in the 1956 period as compared with \$1.36 in 1955.

# Varied, Exciting Program Awaits Variety Barkers In New Orleans

## Censor Board Reversed In "Naked Amazon" Case

ANNAPOLIS, MD.—The Maryland Court of Appeals ruled last fortnight that state film censors must restore scenes of naked Indians cut from the Times Film Corporation's "The Naked Amazon." Upholding a decision of Baltimore City Judge Joseph R. Byrnes, which reversed the Censor Board ruling, the Appeals Court held that the scenes deleted are not obscene or pornographic.

The higher tribunal asked that the Censor Board consider the scenes found objectionable in the context of the picture as a whole in order to decide whether overall value counterbalanced possible obscene or pornographic sequences. The Board's ban was predicated on "unsound legal ground," the Court added, citing the statute on obscenity.

## Survey Points Up Surge Of Drive-Ins

RIDLEY PARK, PA.—Sindlinger and Company, the business analysts, revealed last fortnight that the average weekly attendance at drive-ins in the U. S. reached 34,831,000 in the year from November, 1955 to October, 1956.

Prepared for the Association of Theatre Screen Advertising, the report broke this down to an average of 30,919,000 adults and 3,912,000 children weekly. Additional statistics indicate that the public spent only \$400,000 for motion picture entertainment in drive-ins in 1946, while last year \$273,416,000 was spent.

By 1955, the drive-ins had risen in importance as a source of motion picture revenue to the point where they were able to claim 21 per cent of the box-office dollar volume. The average number of drive-ins in operation during the period covered by the Sindlinger study was 4,384.

Theatre screen advertising was available in 98 per cent of these drive-ins, the report showed.

### Simonelli Heads Board

NEW YORK—Charles F. Simonelli, formerly chairman of the executive committee, has been elected chairman of the board of directors of Thompson-Starrett Co., Inc., succeeding Robert F. Sloan, who resigned because of ill health, but continues as a consultant, it was announced by John E. Kalinka, president of the international engineering and construction company.

Besides his Thompson-Starrett affiliation, Simonelli is an executive of Universal Pictures Co., Inc.; chairman of the managing board of The Bib Corporation, Lakeland, Fla., citrus canner; and a director of Doroshaw Corporation, a private investment company.

NEW ORLEANS—A varied and exciting program of activities has been announced by New Orleans Tent 45, host for the April 3-6 Variety International Convention. Irwin F. Poche is general chairman of the event which is expected to attract over 1,000 showmen from the United States, Canada, Mexico, England, and Ireland.

Interspersed with the numerous business meetings are an attractive array of social functions designed to appeal to the attending barkers and their wives. In charge of all ladies' activities is Mrs. Rodney D. Toups. Included in the distaff arrangements set by Mrs. Toups and her committee are several tours of historic sites in the famed Vieux Carre, teas, fashion shows, and luncheons.

Highlighting the entire convention, the 21st in Variety's colorful history, is the Humanitarian Award Banquet, to be held this year on April 6 starting at 7:30 p.m. Concluding the convention will be an "Au Revoir" Party, to be held in the Variety Club-Rooms at 920 Gravier Street on Sunday, April 7.

Arrangements for the annual parties sponsored at each Variety Convention by Pepsi-Cola and Coca-Cola have also been completed. A "jam session," featuring New Orleans' vaunted jazz, will be staged at the Club Rooms following the Humanitarian Award Banquet to which barkers and their wives are being invited.

Chairmen of the various committees participating in the 1957 convention have been named by Poche. Page Baker, ex-chief barker of the host New Orleans Tent, will serve as the convention's co-chairman. Other committee chairmen include Au Revoir Party—T. G. Solomon; Decorations-Flowers-Signs—William Holiday; Entertainment—Henry G. Plitt, chief barker; Finance—Dan Brandon; Greeting and Welcome—Gaston Dureau; Heart Award—Henry Glover; Hotel Reservations—William Briant; Humanitarian Award—Carl Mabry; Journal—Maurice F. Barr; Ladies' Activities—Mrs. Toups; Luncheons and Dinners—Joel Bluestone; Programming—Tom Hicks; Publicity and Press—Irving Paley; Registration—William Murphy; Seating and Service—Walter Taney; Sound and Recording—W. A. Hodges and Thomas W. Neely, Sr.; Special Events—L. C. Montgomery; Transportation—Leo Seicshnaydre; and V.I.P. and Artists—Don Stafford.

### Fischer Joins A.-P.A.

NEW YORK—A. W. Schwalberg, president, Artists-Producers Associates, Inc., announced the appointment of Abe H. Fischer as central divisional sales manager with headquarters in Chicago.

An industry veteran, Fischer has held important sales posts with MGM, Warners, and for the last three years as Chicago sales manager for RKO.

Fischer will work under general sales manager Seymour Schussel, and his territory will include Minneapolis, Milwaukee, Indianapolis, and Detroit, in addition to Chicago.



# U-I Schedules 19 In Six Months, Including Six Produced By RKO

NEW YORK—Universal will increase the number of its feature releases to 19 during the final six months of the 1956-57 selling year to give the company the



FELDMAN

largest number of top quality productions to be released in a six months period in its history, it was announced last week by Charles J. Feldman, vice-president and general sales manager.

This period will see the first integration of the unreleased RKO pictures into the Universal releasing schedule. In announcing the company's month to month releasing plans for the period from May through October, Feldman noted that it will enable exhibitors to plan their programs well ahead and provide Universal with an opportunity to work with exhibitors on long range promotional plans on these pictures in order to develop the maximum selling impact on the local level. There will be three new feature releases each month with four being released during September, Feldman noted. Six of the 19 pictures are hitherto unreleased RKO pictures.

Scheduled for May release are "The Young Stranger," starring James MacArthur, Kim Hunter, and James Daly; "Beast Of The Kremlin," starring Lex Barker, Zsa Zsa Gabor, and Jeffrey Stone; and "The Deadly Mantis," starring Craig Stevens, Alix Talton, and William Hopper.

June releases will be "Man Afraid" in CinemaScope, starring George Nader, Phyllis Thaxter, and Tim Hovey; "The Kettles On Old MacDonald's Farm," starring Marjorie Main and Parker Fennelly; and "Public Pigeon No. One" in Technicolor, starring "Red" Skelton and Vivian Blaine.

July releases will be the Howard Hughes Technicolor production "Jet Pilot," starring John Wayne and Janet Leigh; "Tammy," in Technicolor and CinemaScope, starring Debbie Reynolds, Leslie Nielsen, and Walter Brennan, and "Joe Butterfly" in Technicolor and CinemaScope, starring Audie Murphy, George Nader, and Keenan Wynn.

August releases will be "Night Passage," the company's first picture in the new Technirama process and starring James Stewart, Audie Murphy, and Dan Duryea; "Appointment With A Shadow," in CinemaScope starring Tony Curtis, Marisa Paven, and Gilbert Roland; and the science-fact picture "The Land Unknown" in CinemaScope, starring Jock Mahoney.

Four pictures will be released in September. They are "Interlude," the Technicolor and CinemaScope production filmed in Munich and starring June Allyson and Rossano Brazzi; "Joe Dakota," in Eastman Color, starring Jock Mahoney; "Run Of The Arrow," in Technicolor, starring Rod Steiger, Sarita Montiel, and Brian Keith, and "That Night," the Gala-



Richard D. Merion, manager, Harrison, West Chester, Pa., a recent \$100 SHOWMANSHIP SWEEPSTAKES winner, right, is seen in the lobby of the theatre with owner Stanton Friedman, as they look over their favorite trade paper.

had Production, starring John Beal and Augusta Dabney.

Scheduled for October release are "The Man Of A Thousand Faces," the CinemaScope production starring James Cagney, Dorothy Malone, and Jane Greer; "Quantz" in Eastman Color and CinemaScope, starring Fred MacMurray, Dorothy Malone, and Sydney Chaplin; and "The Unholy Wife" in Technicolor, starring Diana Dors and Rod Steiger.

## Stockholders Elect Board; Directors Name Officers

The stockholders of Universal at their annual meeting last week, presided over by Milton R. Rackmil, president, elected the following 10 members to the company's board, N. J. Blumberg, Alfred E. Daff, Preston Davie, Albert A. Garthwaite, John J. O'Connor, Milton R. Rackmil, Budd Rogers, Daniel M. Sheaffer, Harold I. Thorp, and Samuel H. Vallance.

The designation of Peat, Marwick, Mitchell and Company, as the independent public auditors of the company for the fiscal year ending Nov. 2 was approved by the stockholders. At the meeting, 91.4 per cent of the voting stock in the hands of the public was represented.

The board elected the following officers:

N. J. Blumberg, chairman of the board; Milton R. Rackmil, president; Alfred E. Daff, executive vice-president; Adolph Schimel, vice-president, general counsel and secretary; Charles J. Feldman, David A. Lipton, Edward Muhl, and John J. O'Connor, vice-presidents; Felix M. Sommer, treasurer and assistant secretary; R. M. Miles, controller and assistant treasurer; George Douglas and Charles H. Stineford, assistant treasurers, and Morris Davis and Anthony Pett, assistant secretaries.

Eugene F. Walsh, vice-president and treasurer since 1953, is retiring on April 1. He has been with the company since 1925, having held the post of controller until the time of his election as vice-president and treasurer in 1953.

U-I is considering leasing its backlog of films to television.

## Decca Net Income Hits Record High

NEW YORK—Record net income of \$4,543,902 for the year ended Dec. 31 was disclosed by Decca Records last week in an annual report. The figure represented a gain of 20 per cent over the \$3,794,585 reported for the company in 1955. In his letter to stockholders, president Milton R. Rackmil noted that the net, including income attributable to the undistributed earnings of Universal Pictures, was the highest in the firm's history.

The 1956 aggregate was equivalent to \$2.84 a share on the 1,602,501 shares of capital stock outstanding at the end of the year, compared with \$2.37 per share in the preceding year on the same number of shares. Earnings before taxes attributable to the record division, totaled \$4,424,056, compared with \$1,955,134 in 1955. Net sales were \$26,832,460 last year, compared with \$22,610,809 in 1955, an increase of about 18½ per cent.

Decca now holds 743,785 shares, or approximately 80 per cent, of outstanding Universal common stock. The film company's net earnings in the fiscal year ended Nov. 3, 1956, were \$3,993,000. After provisions for preferred dividends, this total equalled \$4.06 a share on 927,254 shares outstanding, compared with \$4,019,000, or \$3.71 per share on 1,020,089 shares, in 1955.

No merger with U-I is planned, it was pointed out.

## 4,997 Titles Submitted

NEW YORK—A record high of 4,997 titles of 244 major companies and individual producers were submitted during 1956 to the Motion Picture Association of America's Title Registration Bureau in its busiest year, it was reported last week.

Of the titles submitted, about 177 were returned because of identity with existing registrations. Only 16 titles were disapproved because they failed to conform with provisions of the Production Code. As in the past, about 18 per cent of the registered titles were protested by earlier registrants on the grounds of alleged conflict. Such protests were settled, principally, by negotiation, it was said, although 27 disputes were resolved through arbitration.

## Two Join Rank

NEW YORK—Irving Sochin, general sales manager, Rank Film Distributors of America, Inc., announced that he has engaged Calvin Leeder to assist him in setting up branch operations for the new organization.

Also, Steve Edwards, advertising and publicity manager, announced the appointment of Norman Poller to the publicity department.

## Harrison To Head MPAA Unit

NEW YORK—Alex Harrison, 20th-Fox general sales manager, will be the new head of the national distribution committee of the Motion Picture Association of America, it was reported last week. He will succeed Richard W. Altschuler, Republic vice-president of world wide sales, in the post, which provides for a one year term of office.



AN ANNOUNCEMENT FROM 20th CENTURY-FOX



DUAL  
*World  
Premiere*  
ENGAGEMENT  
NOW  
*Roxy*  
THEATRE  
New York  
*Chinese*  
THEATRE  
Los Angeles



Deborah Kerr Robert Mitchum  
"Heaven Knows,  
Mr. Allison"

CINEMASCOPE  
COLOR by DE LUXE



Produced by  
Buddy Adler  
Eugene Frenke

Directed by **John Huston**

Screenplay by John Lee Mahin and John Huston



# Nine New, Four Reissues From MGM On Tentative Five Month Schedule

NEW YORK—MGM will release nine pictures for the five months starting with April, according to a tentative schedule revealed by the company last week. In addition, there will be four Masterpiece Reprints.

Tentatively scheduled for April are "Designing Woman," in CinemaScope and Metrocolor, starring Gregory Peck, Lauren Bacall, and Dolores Gray, and "The Vintage," in CinemaScope and Metrocolor, starring Pier Angeli, Mel Ferrer, Michelle Morgan, and John Kerr.

Tentatively slated for May release are "Tarzan And The Lost Safari" in Technicolor and wide screen, starring Gordon Scott with Robert Beatty, Yolanda Donlan, and Betta St. John; "This Could Be The Night," in CinemaScope and starring Jean Simmons, Paul Douglas, and Anthony Franciosa; and "The Little Hut," in Eastman Color and wide screen, starring Ava Gardner, Stewart Granger, and David Niven.

Tentatively set up for June release is "The Seventh Sin," in CinemaScope and starring Eleanor Parker, Bill Travers, George Sanders, and Jean Pierre Aumont. Also "Something Of Value" in wide screen and starring Rock Hudson, Dana Wynter, and Wendy Hiller.

On the July tentative list are "Man On Fire," in wide screen starring Bing Crosby, Inger Stevens, and Mary Fickett, and "Silk Stockings," in CinemaScope and Metrocolor and starring Fred Astaire, Cyd Charisse, Janis Paige, and Peter Lorre.

The reprints to be made available are "Gaslight," starring Charles Boyer, Ingrid Bergman, and Joseph Cotten, and "The Postman Always Rings Twice," starring Lana Turner and John Garfield, in April. "The Bride Goes Wild," starring Van Johnson and June Allyson will be made available again in June, as will "Our Vines Have Tender Grapes," starring Edward G. Robinson and Margaret O'Brien.

## Murphy Heads MPIC

HOLLYWOOD—George Murphy, MGM studios public relations director, recently was elected president of the Motion Picture Industry Council, succeeding Ronald Reagan, who retired after more than a year of service because of the pressure of other activities. Murphy formerly headed the Screen Actors Guild, was vice-president of the Academy of Motion Picture Sciences, and for 12 years headed the Hollywood Coordinating Committee.

Other officers elected by the MPIC include Leon Ames, vice-president; Jesse L. Lasky, Jr., secretary; and Merrill Pye, treasurer.

## Two NFS Depots Add Warners

NEW YORK—National Film Service, Inc., has taken over physical handling for Warners in Des Moines and Omaha. James P. Clark, president of NFS, said the two additional depots brings to four the number of NFS exchanges handling Warners work.

## Writer Forms Company; To Release Through MGM

NEW YORK—Ernest Lehman is closing arrangements with MGM whereby the scripter of "Somebody Up There Likes Me" and "The King And I" has set up his own independent production company on the Culver City lot.

First film under the newly formed Provincetown Productions, Inc., banner which will be financed and distributed by Loew's will be a dramatization of Lehman's own story, "A Man Against Himself," which he will script.

Formation of Provincetown Productions marks first time an individual writer has set up his own production unit releasing through a major.

## SWG Honors Writers Of Best Films Of '56

HOLLYWOOD—The best American comedy, drama, and musical film writing in 1956 was credited last fortnight to five writers who were cited by the Screen Writers Guild at its ninth annual Awards Dinner in the Moulin Rouge. The affair was chairmanned by Warren Duff.

In the Best Written American Comedy category, James Poe, John Farrow, and S. J. Perelman won for Michael Todd's "Around The World In 80 Days," released through United Artists. For the screen play of the Best Written American Drama, Michael Wilson received the award for Allied Artists' "Friendly Persuasion," while Ernest Lehman was named author of the Best Written American Musical for 20th-Fox's "The King And I."

The Laurel Award, voted annually to the screen writer who has made outstanding contributions through the years, went to Billy Wilder and Charles Brackett, who for a long period wrote as team, although now pursuing independent careers as successful behind the camera figures.

## The New York Scene (Continued from page 7)

Thus announced Richard Fleischer, who is directing the feature to be filmed in color and in the new Technirama process which will permit it to be released in any version preferred, wide-screen, CinemaScope, VistaVision, etc. June 15 is the actual date when principal filming in the hitherto unphotographed fjords of Norway gets under way. The crew for the most part will be European, and currency will be coming from a number of countries in the area. Interiors may have to be filmed in Paris or Munich.

Two authentic replicas of Viking vessels have been built. After use in the film, it is possible that one will cross the Atlantic under its own power (sails) to New York, after which it will either sail up and down the country or be trucked as an exhibit as the film is being released. He hoped to make the film as authentic as possible to overcome natural European resentment to historical films made there. Fleischer reported tremendous interest from all sides in the project.

Oh yes, the name of the film is simply enough "The Viking." Fleischer's past credits include "20,000 Leagues Under The Sea," "The Girl In The Red Velvet Swing," "Bandido," and "The Happy Time."

DOG DEPARTMENT: The Latin Quarter went to the dogs last week when Columbia had a bagel, lox, and cream cheese eating contest in the famous night club for hounds of all sizes and description. It seems Columbia was looking for a dog who can eat the above-named delicacies in "Pal Joey." The mutt that was named as champ would meet the west coast winner in a similar contest, with the outcome to be decided on a Steve Allen telecast.

Some of the canines wouldn't go near the stuff, while others gobbled like they hadn't eaten in days. We went up there hoping to indulge ourselves but found that the food was intended for our four legged friends only, and we had to content ourselves with scotch and soda. Disgusting. We couldn't even land the hydrant concession.

There were a couple of cuties from the club's chorus line with a minimum of clothes on to help things along as Columbia press agent Sheldon Roskin acted as dogmaster. Next week he works bar mitzvahs. After hours of dog-eat-bagel, a winner was selected—a boxer from Brooklyn.

Everybody concerned should take a bow—wow-wow. Down, I say, down. Some days are just dog days.

THE METROPOLITAN SCENE: Allied Artists hosted a cocktail party for Tony Martin. It seems he is co-starring with Vera Ellen in Marcel Hellman's "Jeannie," which the company will release in May. . . . 20th-Fox and the Roxy hosted an early morning showing for priests and nuns last week of "Heaven Knows, Mr. Allison." . . . Columbia V.P. Paul Lazarus sending out a note to note the discovery of Ben Gazzara, guaranteed to become a hot property in the near future. . . . Replica of "The Spirit Of St. Louis" in Times Square used for a Red Cross Blood Bank. . . . Mike Todd appears on the April 2 "Sgt. Bilko" show. . . . Walt Disney's new live-action film, "Johnny Tremain," gets a good advance build-up when King Features syndicates it in color comic form over 13 weeks in Sunday editions reaching over 40 millions. . . . Al Schwalberg resuming his merchandising bulletins to exhibitors as in the days when he was with Paramount. They'll go out once or twice a month as the material becomes available. . . . U-I getting out some good mailing pieces on "Battle Hymn," "The Incredible Shrinking Man," and "Deadly Mantis."



**KIDS TURNED ROCK-N-ROLL WILD--AND THE 'HOUSE OF CORRECTION' THAT MAKES 'EM WILDER!**

Life inside  
a shocking  
juvenile  
punishment'  
Farm!  
Boys on  
one side--  
girls on  
the other--  
and only  
a thin law  
between!



**THEY CALYPSO! THEY 'ROCK'!** No guards in the Recreation Hall--but these dogs aren't pets!



Penny--only a kid but one guard didn't think so!



Kids delivered F.O.B.--and this was the payola!

*The screen turns a searing spotlight on the dark shame of a dumping ground for teen-age 'cons'!*

# "**UNTAMED YOUTH**"

Starring the girl built like a platinum powerhouse!

**MAMIE VAN DOREN**

**LORI NELSON**

CO-STARRING

**JOHN RUSSELL**

**DON BURNETT**

WITH **EDDIE COCHRAN**  
**LURENE TUTTLE**

PRESENTED BY **WARNER BROS.**

SCREEN PLAY BY

**JOHN C. HIGGINS**

PRODUCED BY

**AUBREY SCHENCK**

DIRECTED BY

**HOWARD W. KOCH**

and music by  
**LES BAXTER!**

*GO-GO-GO-GO-GO  
MR. SHOWMAN!!!*

**THIS IS THE ONE THAT'LL  
OUT-ROCK AND OUT-SOCK  
'EM ALL! STARTING MAR. 27th!**





# NAC Joins TESMA And TOA In Final Signing Of 1957 Trade Show Pact

NEW YORK—Signing of a three-way contract which, in effect, will cover details of staging the motion picture industry's second international trade show at the Hotel Americana, Miami Beach, Nov. 20-23 of this year, took place in the New York office of Theatre Equipment and Supply Manufacturers Association.

The contract was the result of many weeks of negotiations among TESMA, the National Association of Concessionaires and the Theatre Owners of America, who now become partners in staging what they hope to be a trade show which will surpass in size and scope the one staged in 1956 at the New York Coliseum.

Mitchell Wolfson, WOMETCO Theatres partner, and TOA convention chairman, has stated that the results of a preliminary survey among TOA members and other theatremen, indicate that registrations for 1957 in Miami will surpass in numbers any that have been recorded by TOA to date. Business sessions and entertainment, Wolfson said, are being planned to make the TOA sessions of more interest than any in the history of his organization.

Lee Koken, NAC president, concurred with board chairman Bert Nathan in saying that educational clinics to be staged by NAC at the Americana would bring out the latest experiences of all types of concessions operations in theatres, and other segments of the concessions field. Question and answer forms will be a feature of each morning NAC session, it was said.

TESMA this year will meet in business and social sessions with the Theatre Equipment Dealers Association a few days preceding the opening of the trade show to permit TESMA and TEDA members to attain closer relationship than had been possible in recent years, TESMA president Lee Jones said.

## Take A Bow, Beau!

Paramount's "Beau James," the story of former Mayor of New York Jimmy Walker, comes off as mighty interesting entertainment, done in good taste. It should prove an excellent boxoffice hit.

Bob Hope is at his very best, and Paul Douglas and Vera Miles lend top support, as does a great supporting cast.

The Technicolor and VistaVision are other assets.

This one can't miss.

—JAY EMANUEL.

## Sunday Movies Proposed

MEMPHIS, TENN.—The House of the Tennessee State Legislature has passed a bill to remove all restrictions from Sunday movies in the state, and the measure has gone to the Senate for a vote.

The state now permits Sunday showings on a local option basis with some cities requiring a vote of the people and others a city ordinance passed by the council. Memphis, for instance, under its ordinance, collects an estimated \$40,000 a year in "assessments" against theatres which operate with the money turned over to the Welfare Commission for "charitable purposes."

## Campaign Manual Available

NEW YORK—A comprehensive collection of tried and tested business building ideas for theatres showing Cecil B. DeMille's "The Ten Commandments" is being distributed to exhibitors by Paramount.

In the form of a specially bound 50-page volume, the information covers a broad range of sales and promotion techniques, as well as other information.

## deRochemont Acquires "Schweitzer" Biofilm

NEW YORK—Jerome Hill, producer-director of "Albert Schweitzer," and Borden Mace, president, Louis de Rochemont Associates, announced last week that the de Rochemont organization has acquired worldwide distribution rights to the feature-length Eastmancolor Schweitzer film biography.

Mace declared, "Not since 'Martin Luther' (produced and distributed by de Rochemont) has a theatrical film appeared with such tremendous potential for church and community support and record-breaking audience attention." Appeal of "Albert Schweitzer" is even broader and less controversial than the Lutheran picture, Mace pointed out, since it has received both the endorsement of the National Council of Churches of Christ (Protestant) and the top A-1 rating of the Catholic Legion of Decency.

Although final plans for European distribution will be held in abeyance until the picture has followed the late spring and early summer continental festivals route, domestic distribution of "Albert Schweitzer," now in its third month at the Guild Theatre here, is already under way.

First de Rochemont-arranged engagement will be day and date Twin City engagements at the Minneapolis and St. Paul World Theatres, beginning March 25. Mace revealed that a Minnesota educational foundation has offered to purchase tickets for every high school student in both cities.

Following the effective pattern set for "Albert Schweitzer" at the Guild and the Exeter, as well as his experience with "Martin Luther," Mace is advising exhibitors to concentrate heavily on organizing church and school promotions.

Hill expects to enter the film in film festivals abroad such as Cannes, Berlin, Edinburgh, and in Italy. He and Mrs. Anderson, the photographer, expect to make in-person appearances at the first few engagements.

Mace promised exhibitors that the feature would not be available to TV for at least 18 months which he considered time enough for the theatrical run. Sixteen millimeter prints will be available following the run in theatres. "Schweitzer" is expected to open in a number of theatres in the New York area in time for the Easter holiday.

Three millions were grossed on "Martin Luther" and Mace hoped for a similar figure on "Schweitzer," following the same pattern, using similar tieups and manpower, etc. He announced that Barney Pitkin, former branch manager for RKO in New Haven, has been appointed general sales manager and will supervise the distribution of "Schweitzer."

## AA, Lux Set Italo Pact

NEW YORK—Allied Artists International Corporation has closed an exclusive long-term agreement with Lux Film of Rome for the distribution of Allied Artists product in Italy, it was jointly announced by Dr. Renato Gualino, managing director of Lux, in Rome, and Norton V. Ritchey, president of Allied Artists International, in New York.



Lee Jones, TESMA president, is seen signing 1957 trade show contract. Looking on, left to right, George Roscoe, Theatre Owners of America field representative; Lee Koken, president, National Association of Concessionaires, who signed for his organization; Bert Nathan, NAC board chairman; Joseph Alterman, TOA assistant secretary, who represented Ernest Stellings, TOA president; and Merlin Lewis, TESMA executive secretary, who was named Trade Show Administrator for the combined group.





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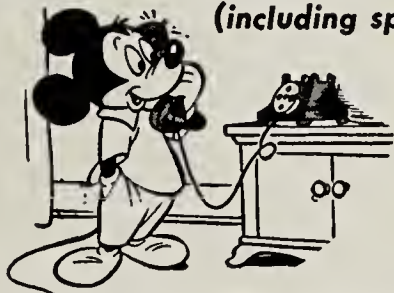
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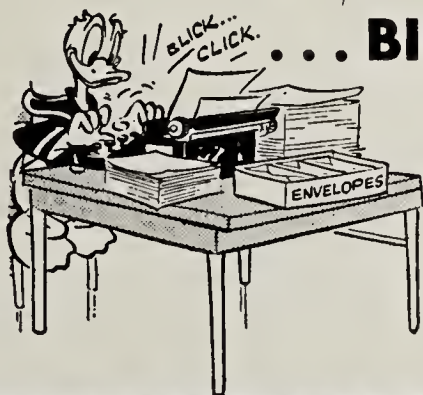
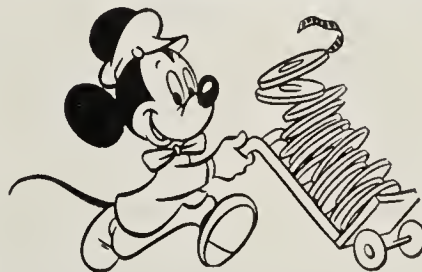
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# The International Scene . . . . .

## Canada

### RKO Shutdown Affects 70 Veteran Employees

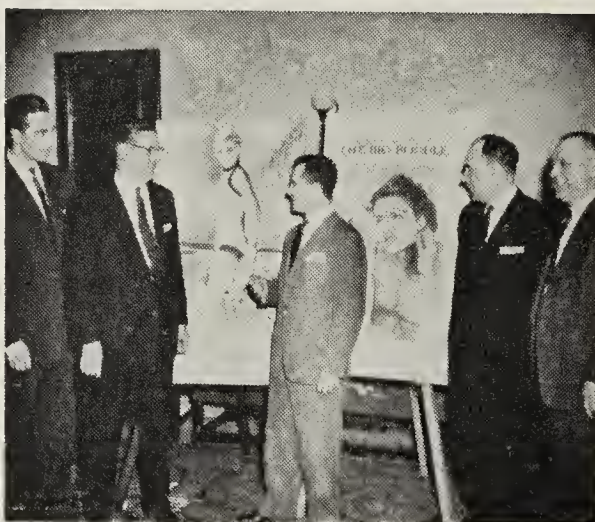
TORONTO—Seventy employees, some with 30 years' record with RKO, will be affected when Empire Universal Films, Ltd., takes over March 16. The employees, said company officials, were given two weeks' notice, but most are being placed in other jobs.

Many of the branch office employees in Toronto have taken positions with Empire-Universal. No decision as to his future plans has been made by Jack Labow, RKO general manager, although he has been offered a number of other posts.

#### Canadian Comment

Considerable interest is being created by The Telegram, Toronto, which was planning a Sunday edition, March 17. Charges are being made that the newspaper may be breaking the Lord's Day Act in publishing the paper Sundays. However, a front-page letter by John Bassett, publisher, cites the fact that "the Canadian Broadcasting Corporation, wholly-owned by the government, broadcasts and televises news, as well as other programs, throughout the whole of Sunday." What this means to the theatres remains to be seen. It is known they are interested in obtaining legislation for operation Sundays. Only the Province of Quebec permits Sunday operation. And theatres can open only after church closes at noon. The Sunday edition of The Telegram however, will provide motion picture companies and theatres with a field day insofar as space is concerned. A special amusement section under the editorship of Ken Johnson is planned. He is spending most of his time in the Sunday department, with the amusement section of the daily paper left to Helen MacNamara.

Kenneth Winckles, M.B.E., of London, England, has been appointed to the board of the Odeon Theatres (Canada) Ltd. and Odeon Ltd., it was announced in Toronto by Leonard W. Brockington, C.M.G., Q.C., president, J. Arthur Rank Organization of Canada, Ltd. Winckles is assistant managing director of the Rank Organization. He is also a director of a number of other companies within the Rank group which operate in the motion picture business and other affiliated industries throughout the world. The name of the Rank Organization engaged in motion picture film distribution in Canada, J. Arthur Rank Film Distributors (Canada) Ltd., has been changed according to announcement from the company's head



Lewis F. Blumberg, right, producer, United Artists, "The Big Boodle," recently visited Toronto, where he is seen with, left to right, Ron Leonard, director of advertising and publicity, Odeon Theatres; Harvey Hunt, head buyer and booker for Odeon; George Heiber, UA Toronto branch manager; and Harold Pfaff, general manager, Independent Theatre Services.

office. In the future, the company will be known as Rank Film Distributors of Canada, Ltd. Purposes of the change is to consolidate the Canadian company into the title form used by companies within the Rank organization and carrying on the same type of business in all parts of the world.

The two senior executive and administrative positions have been created by the National Film Board. Pierre Juneau, secretary to the board and French advisor, has been appointed executive director of the board, second only to the Government Film Commissioner, Dr. A. W. Trueman. Juneau will represent the commissioner in Montreal and elsewhere in all phases of the board's operations in Canada and abroad. Donald Mulholland, director of production, was appointed to the post of director of planning and operations. He will take the lead in

### Amer-Can Pictures Formed In Northwest

VANCOUVER, B. C.—A new motion picture company, Amer-Can Ltd., has been incorporated in British Columbia for the production of 35mm. features and short subjects as well as 16mm. programming for TV. The people behind this company have had over 20 years experience in motion picture theatres and production.

The first studio is now being built in Blaine, Wash., with everything ready to start production in the spring of 1957. Filming of all pictures will be done in British Columbia and Washington.

Amer-Can Ltd. is governed by a board of which George R. Borden, Jr., Washington exhibitor, director of photography, and a member of the IATSE, was elected president. William E. Ellis, of Trimble and Ellis, barristers and solocitors, Vancouver, B. C., is the corporation lawyer and is also on the board.

coordinating activities of the various branches of the board. Grant McLean is to be appointed director of production to succeed Mulholland.

The prize awards committee of Famous Players Canadian Corporation recognized the efforts of 20 managers of the circuit by passing out \$430 in cash. The awards, announced in a review of the efforts of the various showmen, written by Dan Krendel, were topped by Bill Burke, Capitol, Brantford, Ont., who picked up \$50 for his selling job on "The Girl Can't Help It" and promotion of over \$600 worth of morning rentals during Christmas week. The runner-up money of \$40 was split down the middle for Gordon Carson and Frank Sabatini for their organizational work in connection with the F. P. Movie deal in the Lakehead. Awards of \$25 each went to Freeman Skinner, Paramount, Halifax; Ted Doney, Royal, Guelph; Ralph Micheltree, Capitol, Calgary; Ed Lamoureux, Palace, Windsor; Jim McDonough, district manager, Halifax district; Len Bishop, Hollywood, Toronto; Lloyd Taylor, Palace, Guelph; Les Mitchell, Capitol, Welland; and Walter Bennett, Capitol, Vernon, B.C. Winners of \$20 were Russ McKibbin, Imperial, Toronto, while Jack Mahon and Les Paine, Strand, Prince Albert, split the award. The \$15 winners were Frank Garriere, Palace, Timmins; Bill Trudell, Capitol, London; Gordon Carson, Fort, Fort William; Don Edwards, Tivoli, Hamilton, and Harry Wilson, Capitol, Chatham.

**CINE CHATTER:** The Stratford Film Festival, being arranged by John Hayes under the direction of Leonid Kipins, will be held in the 704-seat Vogue from July 31 to Sept. 6. . . . Tom Forhan, who retired 31 years ago after 40 years in theatre business, died in Welland, Ont., recently at the age of 73. Before his retirement he managed the Capitol, Welland, a Famous Players unit for 20 years, and soon after that was transferred to the Tivoli. . . . Ken Garbig resigned as manager of 20th Century Theatres' house in Lindsay, Ont., the Century, and was succeeded by Allen Ferguson. . . . Fraser Kent, Windsor Daily Star, will represent the Canadian Film Institute at the Cannes International Film Festival. . . . Charles O. Cashman, representative of Photo Engravers to the Toronto movie trade for 28 years, was presented with a silver tray by the president of that company, H. B. Keenlyside, at the 25-Year Club dinner. Cashman, who retired recently and is deputy reeve of York Township, was succeeded as representative by his son, Ken. . . . Two projectionists, both members of the Famous Players Quarter Century Club, have retired. Jim Bailey, Royal, Guelph, with Famous Players for over 30 years, will spend the next years basking in the sun and visiting his children. Louis Amadio, 43 years as a projectionist, 28 of them with FP at the Capitol, Prince Rupert, B.C., is the second man to bid goodbye to the business. . . . Wedding bells rang for Mary Flynn, secretary to Harrison Patte, booker at Famous Players, and Bill Ward. Also down the aisle went Pat McIntyre, publicity department of Famous Players, and Marian Aspray, of the switchboard staff at Famous Players.

—HARRY ALLEN, JR.

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## Kessler Appointed To Rifkin Position

BOSTON—Paul Kessler, former manager, Meadow Glen Drive-In, Medford, Mass., for the Rifkin circuit, has been promoted to general manager of the circuit's nine drive-ins, a new post recently established by Julian Rifkin, vice-president.

Kessler has been with the Rifkins for more than 20 years, starting as manager, Suffolk, Holyoke, Mass. His duties will include the supervision of all the owners, including the latest, the Shipyard Drive-In, now under construction at Providence, R. I.

Other changes in the circuit include Rene Joyal, promoted from manager, Sky View, Brockton, Mass., to the Meadow Glen; Harold Glecken, from the Cod, Falmouth, Mass., to the Sky View; Wallace Ellis, former assistant, at Sky View, to manager, Cod; Sam Badamo, from the Pike, Johnston, R. I., to the new Shipyard; and Langdon Wilby, former assistant, Pike, to manager there.

## Albany

The Colosseum of Motion Picture Salesmen feted former RKO salesman James Moore at dinner in Panetta's Restaurant, Menands, N. Y. . . . Augustus C. Gardner, 85, who opened the Central Avenue Pearl with his late brother, John, in 1909, died. He was the uncle of John W. Gardner, drive-in exhibitor. . . . The Court of Appeals reserved a decision on the licensing of "Garden Of Eden" until April.

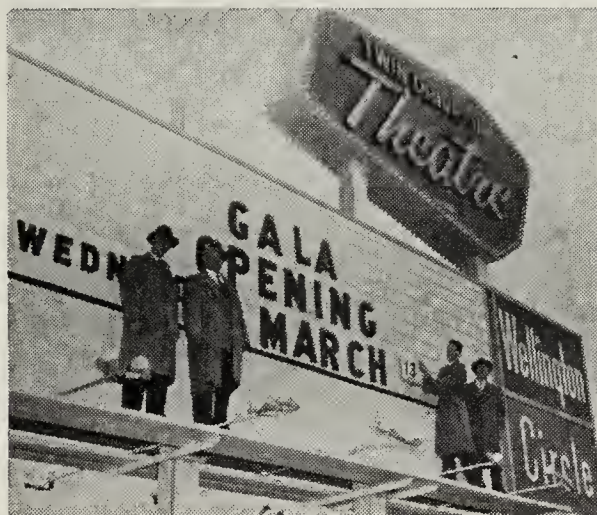
## Atlanta

Dave Prince, former southern district manager, RKO, now is with the J. Arthur Rank Organization, which will shortly open an office here. . . . Mrs. Nancy Jackson, National Theatre Supply, was recovering from surgery in an Atlanta hospital. . . . John Carter, theatre owner, returned to his office following a recent illness. . . . The Sheryl Drive-In, Commerce, Ga., has been taken over by Jimmie Jarrell. . . . R. D. Word closed his Sylvia, Sylvia, Ala. . . . Agnes Bailey, former secretary, RKO, now is with 20th-Fox. . . . Oscar Lam, president, Lam Amusement Company, opened his new North 53 Drive-In, Rome, Ga. . . . Clayton Wiggins has reopened the Pastime, Murfreesboro, Tenn.

## Boston

Lloyd Clark and Winthrop Knox, Jr., owners, Medford, Mass., Twin Drive-In, appointed Harry Browning general manager. Browning has relinquished the New England distribution for James K. Friedrich's "Day Of Triumph," which he had lined up for this area. . . . Plans were completed for New England participation in the Academy Awards Sweepstakes, with more than 250 theatres joining in the promotion. The committee of Paul Levi, ATC; Jack Saef, New England Theatres, Inc.; and Karl Fasick, Loew's Boston Theatres, acquired a grand prize of a new Swedish car import, valued at \$2100, to be given to the winner. Boston newspapers are lending full support.

## NEWS OF THE TERRITORIES . . .



Grant Williams, starring in U-I's "The Incredible Shrinking Man," recently put up the number 13 on the marquee of the Medford Twin Drive-In with no apparent feeling of superstition. March 13 marked the date of the gala reopening of New England's only twin drive-in. Left to right are Winthrop Knox, Jr., co-owner; John B. Kennedy, Medford city manager; Williams; and Harry Browning, general manager of the theatre.

. . . Joseph G. Cohen is now handling buying and booking for the Lowell Drive-In, Lowell, Mass., for owners Norman and Bruce Glassman. . . . Bill Savitt, manager, Arcadia, Portsmouth, N. H., for Stanley Rothenberg, suffered a heart attack and was a patient in the Baker Memorial Hospital here. . . . Louis Goldstein is manager, Milton Art, for owner Ray Feeley.

PROVIDENCE, R. I., NEWS—Edward C. Stokes has been named manager, Avon Cinema, replacing Nelson Wright, who resigned to enter the automobile business. . . . William Trambukis, Loew's State manager, has been appointed to the Mayor's Park Plan Committee, a special commission set up to seek a solution to traffic and parking problems. . . . Al Siner, Strand manager, is making extensive plans for the screening of "The Ten Commandments," which will bow April 19, Good Friday.

## Charlotte

Buster Snibbins is the new owner, Circle Drive-In, Florence, S. C. . . . Rudy Howell, Howell Theatres, announced



Seen at a recent regional meeting of New England Theatres, Inc., executives at Boston were, seated, left to right, Robert M. Sternburg, vice-president; Martin J. Mullin, president; Edward L. Hyman, vice-president, ABC-PT; and, standing, left to right, William Romanoff, booker; Gerard Govan, film buyer; Chester L. Stoddard and Hy Fine, district managers.

## Legal Action Seen In Drive-In Hassle

SEEKONK, MASS.—John J. Harrington, representing Nathan Yamin's Independent Amusement Company, recently advised the Board of Selectmen that this town may face legal action through a writ of certiorari if his client's request for the renewal of his license to operate the Bay State Drive-In here is refused.

Attorney Harrington said that the Selectmen have made it a condition of renewal that Independent Amusement's litigation against the proposed Family Drive-In project, headed by Hyman E. Lepes and Norman Zalkind, Fall River, Mass., is withdrawn. The action is now pending decision in the Supreme Court. Last fall, the Massachusetts Superior Court denied a writ filed by the Independent group which would restrain the local building inspector from issuing a permit to the Family Drive-In because of alleged violations of a zoning ordinance.

The Superior Court ruled that Independent Amusement was not an interested party within the meaning of the law, but that it is a competitor. The appeal to the Supreme Court followed.

plans to close the Richards, Ahaske, N. C., because of poor business. . . . Bill Thrush leased the Sunset Drive-In, Shelby, N. C. . . . The 45th annual convention of Theatre Owners of North and South Carolina will be held at the Grove Park Inn, Asheville, N. C., Oct. 13-15. . . . W. H. Hendrix, Jr., Reidsville, N. C., exhibitor, was honored by that town for outstanding service in the Red Feather Drive. . . . A. L. Stout, formerly with Allied Artists, is handling group sales for Paramount's "The Ten Commandments." . . . Bob Kidd was to open his own buying and booking agency at 116½ South Church Street.

## Chicago

Duncan Kennedy, vice-president and general manager, Great States Theatres, became the father of a girl. . . . Ira Jackson, Lamar custodian, died of a heart attack. . . . Ted Stevens was named Forest manager. . . . John T. Kendall, 66, of Farmer City, Ill., who had been in theatre business since 1914, died from a heart attack. . . . Melba McCauley, formerly with RKO, joined Teitel Film. . . . Robert Schofield took over management of the recently refurbished Armitage. . . . I. H. Keller, Harry Nepo circuit, died. . . . Maurice Gnesis, 60, of the Goodwin, died

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## Curfew Bill Viewed Dimly By Exhibitors

COLUMBUS, O.—Theatre managers would be compelled to cross-question every young person who entered a theatre or drive-in for a performance which lasted beyond midnight, if a curfew bill introduced in the Ohio Legislature is approved. The bill would forbid unaccompanied persons under 18 to be in indoor houses or drive-ins after midnight.

A fine of not less than \$10 or more than \$50 is provided for violations. Underage patrons accompanied by mother, father, or legal guardian would be permitted to stay after midnight. If the underage patrons are married, they would be exempt.

"Inspection of marriage certificates might also be a requisite for theatre managers," said Robert Wile, secretary, Independent Theatre Owners of Ohio. "And if a young pair entered a theatre at 8 p.m. and liked the picture well enough to stay for a second showing and was found, the manager could be compelled to pay a fine. Silly? Of course it is, but it is not easy to beat proposals of this kind with a lot of 'do-gooders' in back of them."

after three months' illness. . . . Jimmy Henshal, former musical director, State Lake, was hospitalized.

### Cincinnati

Councilman Donald Clancey filed a motion asking the city manager to report

### Buena Vista Appoints Chinell To Buffalo Post

BUFFALO—Leo F. Samuels, president, Buena Vista Film Distribution company, recently announced the appointment of Jack Chinell as sales representative for the area.

Chinell was formerly a branch manager for RKO in Buffalo. He will make his headquarters here under the direction of James V. O'Gara, eastern division sales manager. His activities will be supervised by Herb Schaefer, northeastern district manager.

the purchase price of all property acquired by the city for Council review. Clancey's motion followed revelation that the city had paid Mrs. Sylvia Fine \$135,000 for the site of the neighborhood Main, which her late husband had purchased in 1951 for a reported \$42,500. . . . Film Row personnel were guests at an annual dinner of the Krimm Circuit in the Dayton, O., Variety Club quarters. Fred Krimm, circuit president, was master of ceremonies for the entertainment program. . . . The Ladies Auxiliary, Tent 3, Variety Club, will hold a special screening and cocktail party on April 30, replacing the dessert bridge, which has been an annual event for a number of years. . . . Robert LaSance, former 20th-Fox booker, now is TOC booker, replacing John Pennington, resigned. . . . Della Graf, formerly with RKO, now is a U-I clerk.

## Confidence In Future Keynotes Convention

SPRINGFIELD, ILL.—Following the Theatre Owners of America board and executive committee meeting in Chicago last fortnight, TOA executives came to the Leland Hotel here for a joint meeting of United Theatre Owners of Illinois and Missouri-Illinois Theatre Owners. In keynoting the gathering of the affiliates, TOA president Ernest G. Stellings reaffirmed his confidence in the industry's future, contending that current problems can be eliminated with intelligent handling.

Charles F. Carpentier, Secretary of State for Illinois and an East Moline, Ill., exhibitor, also addressed the group. Welcoming the theatre men and presiding was Ralph Lawler, president, UTOI. Head table guests included Al Pickus, TOA vice-president; L. J. Williams, MITO president; Al Sindlinger, industry analyst; George Kerasotes, TOA executive chairman and UTOI board chairman; Herman Levy, TOA general counsel; George Roscoe, TOA representative; and Myra Stroud, MITO managing secretary.

In the course of the meeting, Stelling's affirmation of the industry's potential was echoed by other speakers. Subjects under discussion ranged from statistics assembled by Sindlinger to the product shortage and the forthcoming arbitration talks in New York. Kerasotes served as moderator of a subsequent panel discussion.

COLUMBUS, O., NEWS—Mayor Sherman Johnson, Zanesville, O., and mayors of several other southeastern Ohio towns have agreed to await the result of a scheduled May 7 vote in Columbus before taking steps to adopt Daylight Saving Time. If Columbus voters approve a charter amendment adopting fast time, other central and southern Ohio communities are expected to follow suit. . . . The Underground Parking Commission, in charge of plans for the parking garage planned for the State House area, may have to ask the Ohio Legislature for an appropriation for financing of preliminary plans, following action of the Ohio Supreme Court which ruled that the commission could not use highway improvement funds for that purpose. . . . Jock "Brock" Jones has been appointed movie editor, Columbus Star, succeeding Joe R. Mills, who has been appointed radio and television editor of the Ohio State Journal.

### Cleveland

The Academy Award Sweepstakes never got off the ground because not one of the three local newspapers would cooperate in a promotional contest. . . . Film haulers of Ohio met in Columbus at the Deshler Hilton Hotel at the invitation of Horace Adams, president, Independent Theatre Owners of Ohio, to discuss delivery problems. The only exhibitors present were several members of the ITO board, including Paul Vogel, Wellsville; Ed Ramsey, Plymouth; and Marvin Frankel, Elyria. . . . Harry Steinberg, who has been in charge of the States Film local operation since it opened four years ago, resigned. Another veteran lost to the industry is Edward Pyne, manager,

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## Coaxial TV Movies Planned By Interstate

DALLAS—Permission to pipe first run movies into Dallas home television screens via coaxial cable has been requested by an Interstate Circuit subsidiary. A letter from Interstate Home Corporation seeks permission from the city to erect wires and cables for transmission of pictures from a central studio. "We are working on the mechanical features of the thing," explained Van A. Hollomon, Interstate attorney who submitted the letter to City Manager Elgin Crull. "It's being tried in a number of places—our position is that if someone is going to pipe movies into the homes of Dallas, we want to do it. After all—movies are our business."

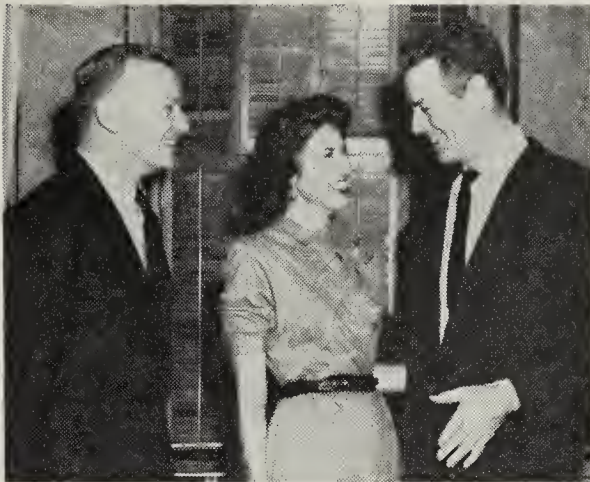
Similar requests for what Hollomon called a "non-exclusive franchise" have been made to about 20 Texas cities, including all the large ones, except Austin, he said. The pictures would be transmitted over cables rather than by air, and Dallas patrons would pay monthly charges for the service.

If Dallas grants the permit to construct needed facilities, his company "anticipates working out a deal" with Dallas utility companies for use of their poles," Hollomon said, adding that the service probably would be offered in one geographical part of Dallas at a time, "a gradual process, perhaps a street at a time for those who want it."

Park. . . . Fred Holzworth, manager, Beach Cliff, is coming along fine at Lake-wood Hospital and is now seeing his friends there. . . . Albert E. Ptak, 70, a pioneer exhibitor and vice-president, Cleveland Motion Picture Exhibitors Association, died suddenly. Ptak had been retired since he sold his Lyceum and his interest in the Lorain Drive-In. . . . Urban Anderson, manager, Colony, Toledo, O., has been appointed a member, public relations committee, Toledo Chamber of Commerce.

### Dallas

A grand prize of \$500 and three other valuable awards will be presented the winners of the Dallas News-Interstate, Isley, Rowley United, and Trans-Texas Circuit Academy Awards Sweepstakes. . . . William W. Lewis was named to succeed Harry Sachs as general manager, Adelman Theatre Circuit. Sachs recently was named general manager, Lone Star and Bordentown Theatres. Lewis formerly served as managing director, Melba. . . . A latter day Annie Oakley was being



In Denver recently on behalf of UA's "Men in War," stars Robert Ryan, right, and Aldo Ray got some pointers on the exhibition end of the business from Toni Medley, buyer and booker, Blackhills Amusement Company.

sought in the Columbia and Interstate Circuit Petticoat Brigade contest planned in conjunction with the showing of "Guns Of Fort Petticoat" in the Majestic. Grand prize for the lady sharpshooter will be a free trip to Hollywood and the promise

of a role in the next Harry Joe Brown-Columbia production.

### Denver

Daylight Saving Time appeared to be on the losing side in the House of Representatives, where it was sent after passage by the Senate. Hearings were being held last week on the bill, which is opposed by theatres. . . . George Mayo, former RKO booker, has joined Denver Film Center as salesman. . . . John Roberts has closed the Emerson, Brush, Colo., and will not open the drive-in at Brush this year. . . . The Evans was closed for a day as the result of a bomb blast at the entrance. The Evans is having labor trouble, and is being picketed by the operators' union. . . . The Black Hills Amusement Company is dismantling the Stockade Drive-In, Chadron, Neb.

### Detroit

The 38th annual convention of Allied Theatres of Michigan will be held in the Whittier Hotel, May 7-9. Allied States

## Film Exchange and Dealer Listing for the PORTLAND FILM TERRITORY

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### Film Distributors

**ALLIED ARTISTS, 928 N.W. 19th Ave.—Capitol 3-1131**

Sales: R. C. Carlson. Field Exp.: James Shiller. Emerg. Phone: None.

**BUENA VISTA (Disney), 1812 N.W. Kearney St.—Capitol 7-7590**

Sales: Al Williams. Emerg. Phone: BElmont 6-8526.

**COLUMBIA, 1927 N.W. Kearney St.—Capitol 3-3101**

Br. Mgr.: James Beale. Office Mgr.: Kenneth Snyder. Sales: C. N. Birchard, Morris Sherman. Cashier: Edith McDonald. Field Exp.: Sammy Siegel. Emerg. Phone: Snyder, ME 9-4472.

**METRO-GOLDWYN-MAYER, 1963 N.W. Kearney St.—Capitol 7-2521**

Br. Mgr.: Lou Amacher. Office Mgr.: A. S. McCarl. Bookers: Frank Staeger, Maxine Bader. Cashier: Larry Moran. Field Exp.: Alan Wieder. Emerg. Phone: McCarl, CH 4-1801; Staeger, AL 4-3493.

**NORTHWEST RELEASING, 1806 N.W. Kearney St.—Capitol 7-5471**

Br. Mgr.: Zollie Volchok. Office Mgr.: Hildegard Peterson. Emerg. Phone: Peterson, CApitol 3-5448.

**PARAMOUNT, 909 N.W. 19th Ave.—Capitol 7-3477**

Br. Mgr.: Wayne Thiriot. Sales: Frank Doty, James French. Booker: Wayne Schwartzkoff. Cashier: Lucille Bishop. Field Exp.: Walter Hoffman. Emerg. Phone: Thiriot, CA-2-2050; Schwartzkoff, AT 8-2960.

**20TH CENTURY-FOX, 1932 N.W. Lovejoy St.—Capitol 3-6129**

Br. Mgr.: C. F. Powers. Office Mgr. and Booker: Carl Handsaker. Sales: Bill Spencer. Booker: Ken Septka. Cashier: Kalei Lang. Field Exp.: Eddie Yarbrough. Emerg. Phone: Handsaker, AT 1-7116; Spencer, NE 6-1262.

**UNITED ARTISTS, 1618 N.W. Kearney St.—Capitol 8-9405**

Sales: Morris Segel, Jack O'Bryan. Emerg. Phone: Segel, CA 2-3965.

**UNIVERSAL-INTERNATIONAL, 1953 N.W. Kearney St.—Capitol 7-1231**

Br. Mgr.: R. D. "Dick" Colbert. Office Mgr. and Booker: Ed Bramwell. Sales: Archie Holt, Dale Wilkins. Booker: Harry Sargent. Cashier: Martha York. Field Exp.: Jack Matlack. Emerg. Phone: Bramwell, CH 4-9783.

**WARNER BROS., 935 N.W. 19th Ave.—Capitol 7-5624**

Br. Mgr.: Albert Oxtoby. Office Mgr. and Booker: Chas. W. Hudson. Sales: M. F. Keller. Booker: Kenneth Hathaway. Cashier: Edna Moore. Field Exp.: Willard Coughlan. Emerg. Phone: Hudson, CH 4-3092.

### Supply Dealers

**INTERSTATE THEATRE EQUIP. CO., 1923 N.W. Kearney St.—Capitol 3-7800**

Emerg. Phone: NE 6-1613

**MODERN THEATRE SUPPLY, INC., 1935 N.W. Kearney St.—Capitol 2-6437**

Emerg. Phone: NE 6-1613.

**B. F. SHEARER CO., 1947 N.W. Kearney—Capitol 8-7543**

Emerg. Phone: PR 4-8597.

### Screen Trailers

**NATIONAL SCREEN SERVICE, 1923 N.W. Kearney St.—Capitol 3-3741**

Sales: Herb Cass. Emerg. Phone: CH 4-9865.

### Signs, Advertising and Printing

**ALEXANDER FILM CO., 4233 S.E. Washington St.—BE 5-2006**

Dist. Mgr.: Art Smith. Sales: Ray Vetterlien, Ray Alexander. Emerg. Phone: Smith, BE 5-2006.

**NATIONAL SCREEN SERVICE, 1923 N.W. Kearney St.—Capitol 3-3741**

**PACIFIC POSTER CO., 1935 N.W. Kearney St.—Capitol 2-6428**

Br. Mgr.: Howard Bell. Emerg. Phone: BE 5-4087.

### Film Delivery Service

**PORTLAND NATIONAL FILM SERVICE, 1812 N.W. Kearney St.—Capitol 7-7590**

Mgr.: Al Williams. Emerg. Phone: BE 6-8526.

### Service Companies

**ALTEC SERVICE CO., 1935 N.W. Kearney St.—Capitol 8-5972**

Emerg. Phone: ME 9-1675

**CINE SOUND SERVICE, P. O. Box 1785—Capitol 3-9153**

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**NEXT!**

**New Haven Territory**

Issue of March 27

**Des Moines Territory**

Issue of April 3

Save them!



## U-I Names Byrd As Houston Manager

HOUSTON—The promotion of George Byrd from Universal salesman in Oklahoma City to become branch manager of the new exchange to be opened here this week was announced last fortnight by Charles J. Feldman, vice-president and general sales manager.



BYRD

At the same time, Feldman announced additional promotions to fill the top positions in the new exchange, which is Universal's 33rd domestic branch office. The

salesmen will be Mark M. Holstein and Phil Sherman, from Dallas; the office manager and head booker will be Richard May, Oklahoma City; Robert Lee, Dallas, will be a booker; Mrs. Janie Lee, Dallas, will be cashier; and Miss Glynn Farquhar, also from Dallas, will be secretary to the branch manager.

Feldman, southern division manager Henry H. Martin, and other Universal executives were to be in Houston for the opening of the exchange, which will be located at 2718 Danville Street.

Byrd joined Universal in Oklahoma City in 1940 and had been a salesman in Oklahoma City since June, 1948. His promotion is in line with the company's policy of promotion from within the ranks.

## "Mated" Lewd Or Erotic? Court Asked To Decide

HOUSTON—The question of whether "Mated," seized Jan. 9 at the Avalon Art, is lewd or only erotic will be argued in a motion in Judge William A. Miller's county court-at-law. Attorney Percy Foreman asked in a motion that the police surrender the reels to Harry H. McHaffie, manager, Avalon Art, or to the Sheriff's Department, pending trial of the case.

The motion said the reels, seized without a warrant, were being leased at weekly rental rates and that McHaffie has been damaged in "excess of several thousand dollars." McHaffie and Floyd Brown, assistant manager, were charged with a misdemeanor offense of showing lewd and lascivious motion pictures. Foreman said, "We claim the films are exciting, erotic, and sexually stimulating, not lewd or lascivious."

Fulton, returned home following a stay in Memorial Hospital, where he underwent surgery. In his absence Donald Jackson, assistant manager, took over.

## Jacksonville

Herman B. Meiselman's new Town and Country, in nearby Arlington, will open on March 21 with the first run of Columbia's "Full Of Life," announced manager Jim Frazier. . . . Leonard Allen, Paramount publicist, Atlanta, was the main speaker at the March luncheon of the Motion Picture Council in the Hotel Seminole. . . . Spence Steinhurst, former RKO exploiter, was reported the main publicist for "Naked In The Sun," the first feature produced by Empire Studios, Orlando, Fla., since its "Yellowneck" two years ago. . . . Jim Carey staged something new at Loew's Twin Normandy Drive-In by running separate second-run, double-feature programs at the east and west theatres.

MIAMI, FLA., NEWS—Elmer Hecht, past president, Motion Picture Exhibitors of Florida, was in Tampa for a board meeting of the organization. In connection with the meeting, Empire Studios, Orlando, Fla., held a screening of "Naked In The Sun" in the Spring. . . . Mitchell Wolfson, coowner, Wometco Theatres, was awarded life membership in the Miami Junior Chamber of Commerce.

Association of Motion Picture Exhibitors will hold its spring board meeting at the hotel, concurrent with the state convention. . . . DCA has opened its 11th branch here under Art Levy, veteran salesman formerly with UA and Columbia, it was announced by Irving Wormser and Arthur Sachson, DCA sales executives. . . . Dan E. Lee, 75, brother of 20th-Fox branch manager Joseph J. Lee, died in New York, where he had been associated with Skouras Theatres and Stanley Warner.

## Houston

The Bellaire took advantage of the local appearance of Roy Rogers and Dale Evans at the Houston Fat Stock Show and Rodeo to book in a film starring the western personalities. . . . Mrs. Agatha Nolen Miller, Ritz owner for the past 10 years, died after a long illness. She was the wife of Eddie Miller, owner, Azteca, and head of the local chapter of the IATSE. She was the stepmother of Nan Gray, actress. . . . Oliver Klauss, manager,

# The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

### KEY TO "THE LITTLE MEN" RATINGS: (MARCH 20)

Registering grosses in the highest brackets.

Just fair, nothing out of the ordinary, average

Good, although not breaking down the walls.

Disappointing, below what was expected.

TOP SECRET AFFAIR  
(Warners)



THE BIG LAND  
(Warners)



THREE VIOLENT PEOPLE  
(Paramount)



OH, MEN! OH, WOMEN!  
(20th-Fox)



THE IRON PETTICOAT  
(MGM)



BATTLE HYMN  
(U-I)



EDGE OF THE CITY  
(MGM)



FULL OF LIFE  
(Columbia)



THE TEAHOUSE OF THE  
AUGUST MOON (MGM)



MEN IN WAR  
(UA)



ANASTASIA  
(20th-Fox)



THE TRUE STORY OF JESSE  
JAMES (20th-Fox)



Marvin N. Reed, manager, Loew's Riviera, Coral Gables, Fla., recently had these lovely hostesses, selected in local high school sweetheart contest, on hand to celebrate the first anniversary of the theatre. That's Reed in the center.

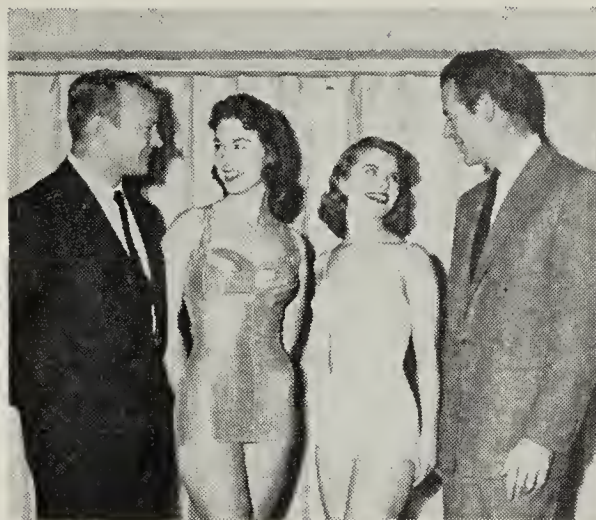


## Schine Circuit Offers \$500 Sweeps Award

NEW YORK—The Schine Circuit is offering patrons entering the Academy Award Sweepstakes a \$500 cash prize to the contestant who selects the top winner in all categories, and whose essay is judged the best.

The winner of the circuit's grand prize is to be selected from the local winners sent to the home office from all Schine theatres. The winners in all situations will receive local prizes promoted by the managers. The top winner in each town will then compete for the circuit's grand prize, the selection to be made by a committee of judges appointed by the home office.

The full cooperation of radio and newspapers has been solicited by every manager to publicize the campaign and the circuit's cash award.



Sharlayne Ferraro, second from right, 21-year-old model of Portland, Ore., was recently crowned winner in UA's "Miss Exquisite Farm" contest held in connection with "The Pride And The Passion." Robert Ryan, right, and Alda Ray, stars, UA's "Men In War," are seen with her and runner-up Jenna Mae Justiss, Jena, La., at grand judging held at Manger Vanderbilt Hotel, New York, climaxing eliminations at 2,300 theatres throughout the country.

## New York

The Motion Picture Council of Brooklyn extended an invitation to Eugene Pleshette, managing director, Brooklyn Paramount, to give a series of talks on the film industry. . . . Dan E. Lee, 75, veteran industryite associated before his retirement with Skouras Theatres and Stanley Warner, died. Survivors include his brother, Joseph, 20th-Fox Detroit branch manager.

Michael Todd, producer, "Around The World In 80 Days," was honored by New York's Cinema Lodge, B'nai B'rith for his contributions to humanitarian causes and his furtherance of the interfaith movement at a special "Honor Night" at the Hotel Sheraton-Astor. . . . Fabian Theatres will hold their first national convention in five years here on April 9-10. . . . The Roxy and 20th-Fox were hosts to 2,000 Catholic teaching nuns, brothers and clergymen at a special preview of "Heaven Knows, Mr. Allison." . . . The Roxy, incidentally, celebrated its 30th birthday. . . . The first release of the new Rank Film Distributors of America, "Reach For The Sky" has been set to follow U-I's "The Great Man" at the Sutton. . . . Paramount's "Funny Face" will have a gala world premiere at Radio City Music Hall on March 28 for the benefit of the Hospitalized Veterans Serv-



Rack Hudson, star, U-I's "Battle Hymn," recently visited Pittsburgh, where he is seen with, left to right, Alex Manas, owner, Manas; Bill Martin, manager, Manas, Tarrentum, Pa.; and John Caussale, manager, Manas, Indiana, Pa.

## AA Names Silverman Pittsburgh Branch Head

PITTSBURGH—David C. Silverman has been appointed local branch manager, Allied Artists, Morey R. Goldstein, vice-president and general sales manager of the company, announced last fortnight in New York.

A veteran of 30 years in the industry, Silverman was formerly associated with RKO, serving as booker, salesman, office manager, and, since 1948, as branch manager here. He succeeds Abe Weiner, who joined the J. Arthur Rank Organization.

ice of the Musicians' Emergency Fund. The opening will be followed by a "Pink Gala" champagne supper dance in the Sert Room of the Waldorf-Astoria Hotel. Tickets for the combination premiere and supper party are being sold at \$20 each.

## Philadelphia

Following receipt of protests from Catholics, Stanley Warner Management Corporation was reported cancelling bookings of Warners' "Baby Doll" at four theatres, the Ardmore, Waverly, 69th Street, and Benn. The company denied this, saying the bookings were merely moved back. . . . The Dell filed an anti-trust suit against Paramount, Columbia, U-I, UA, RKO, Warners, and 20th-Fox in U. S. District Court. . . . Tri-States Buying and Booking Service announced it is now handling the Victoria, Mahanoy City, Pa., for new owner Petrole. . . . Si Fabian and Al Boyd have taken over the Bethlehem Drive-In, Bethlehem, Pa. . . . Daniel T. Henon, 68, builder of many local

## Minneapolis

Producer Herman King was in in advance of the opening of "The Brave One" in the RKO Orpheum. Another Hollywood visitor was producer Lewis Blumberg, son of Nate J. Blumberg, chairman of the board, Universal. . . . Eva Bartok, in "10,000 Bedrooms," was in for the film's opening in the Radio City. . . . Al Stern, former RKO office manager, was named office manager, Universal. He replaces the late Leo Doty. . . . John Hanus has been reelected president, Home Theatre Corporation, Antigo, Wis. . . . R. M. Bernau, one-time owner, King, Ida Grove, Ia., has taken over the house from Luther Hutchinson. . . . Ray Totman, Rembrandt, Ia., purchased the Capitol, Hartley, Ia., from Bill MacDowell.

## New Haven

It is reported that the National Film Service Building will be ready about June. . . . Edward J. Harvey, manager, Palace, Danbury, Conn., died suddenly. . . . The East Haven Capitol added \$51.09 to the Heart Fund Drive there through theatre collections.

HARTFORD, CONN., NEWS—Jack Sanson, Stanley Warner Strand, hosted Connecticut Air National Guard officers and some 60 Guardsmen at special evening ceremonies marking New England premiere of U-I's "Battle Hyman." An Air Force band appeared, and Sanson arranged street lighting to resemble a Hollywood premiere. . . . William Dougherty, district manager, Lockwood and Gordon Theatres, will turn over entire proceeds of season's opening night at the Pix Drive-In, Bridgeport, Conn., to the Bridgeport Police Athletic League.

## New Orleans

Charles Levy, for the past few years manager, B. V. Landaiche theatres, Biloxi, Miss., has taken over the Ren Drive-In for Joel Bluestone. . . . William Holliday, branch manager, Paramount, reported that 25,000 school children in the area have attended one of the 23 matinee showings of "The Ten Commandments." . . . Mrs. S. E. Bradley acquired ownership, Victory, Loxley, Ala., which has been closed since December.

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\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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**WANTED—MANAGERS**, experienced and trainees, for the New England area far drive-ins and regular theatres. Write full qualifications to MRS. FRANCES W. HARDING, 22 Church Street, Boston, Mass. (313)

**MANAGER WANTED** for Suburban Philadelphia theatre. Air-conditioned modern apartment goes with job. Must be experienced. Steady work. BOX B313, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**ALL ROUND THEATRE MAN** desires position on west coast of Florida. Twenty years experience—projectionist, manager, buying and booking. Family man. FRED REST, JR., 625 Fourth St., Somers Point, N. J. (320)

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In a recent tieup Larry Graver, manager, SW Mastbaum, Philadelphia, gave away cigars to the first 750 male patrons on opening day of Columbia's "Full Of Life." George Strauss, Optimo Cigar Company, is seen with Graver as a female attendant hands a smoke to one of the lucky men.

the theatre operation. . . . Henry Zack, formerly with RKO, joined the Paramount booking staff. . . . Bernard Jacon, Jacon Film Distributors, New York, was a visitor.

## San Antonio

The Bandera Road Drive-In celebrated its first anniversary. Pat Padden, manager, was host. . . . A special screening of "Richard III" for teachers was held in the Josephine. . . . Eddie Fisher, maintenance man, Interstate, sustained a broken shoulder when he fell from an air conditioning unit atop the Majestic. . . . The San Antonio Twin Drive-In closed for a short period until union difficulties could be ironed out. . . . William Hellum, city manager, Interstate, Austin Tex., returned home following a six-month stay in a Boston hospital for a heart condition. . . . John Goodwin and Seth Stout purchased the Shooting Star Drive-In, Big Lake, Tex. . . . Roy Moore, Jr., took over operation of the State, Pittsburg, Tex., from the Tri-State Theatre Circuit.

## Washington

Among the notables honored by the Washington Federation of Women's Clubs recently was Eric Johnston, president, Motion Picture Association of America, and Richard Coe, drama editor, Washington Post-Times Herald. . . . Mike Jessup, former service staff member, Loew's Capitol, replaced Lynn Scott as student assistant manager. . . . Marvin Goldman, partner, K-B Circuit, turned over the MacArthur to the Adas Israel Men's Club scholarship fund recently for a special screening. . . . James Barker, president, Capital Film Laboratory, was a speaker at the Washington Film Council luncheon. . . . Jack Fruchtman, Variety Club first alternate delegate, will replace Orville Crouch as delegate at the International convention in New Orleans. Others representing Tent 11 are Marvin Goldman, International canvasman; Jake Flax, delegate; and Morton Gerber. Ned Bord and Milton L. Elsbarg have been appointed by chief barker Marvin Goldman to serve as co-chairmen, Mothers Day Luncheon, which will be held in the Shoreham Hotel on May 31. . . . \$2,500,000 of U. S. funds were being asked for a national theatre.

Address all correspondence to—

**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

theatres including the Mastbaum, Erlanger, Stanley, and Boyd, died last week. He was a member of the former Hoffman-Henon Company. . . . With a colored rock 'n' roll stage show, Sam Stiefel, Uptown, was the first to play this type of entertainment on a Sunday since Mayor Richardson Dilworth let it be known that the ancient Blue Laws ban had been let down. . . . The SW Mastbaum with Columbia's "Full Of Life," admitted all fathers-in-law free one day when accompanied by their married sons and daughters. In a tieup with Optimo cigars, the fathers-in-law got free smokes, too.

**WILMINGTON, DEL., NEWS**—A permit to repair fire damage to the SW Warner was issued by the city building inspector to Frederic G. Krapf and Son, contractors. Cost of the reconstruction was set at \$50,000, not including new seats, rugs, and other interior work. Damage was estimated at \$100,000. . . . An all-time subsequent-run record for this city, six weeks, was set at the SW Ritz, Earle G. Finney, manager, by Allied Artists' "Friendly Persuasion."

## Pittsburgh

Abe Weiner is leaving Allied Artists to join the J. Arthur Rank Organization in Boston. He was given a farewell luncheon by Variety Club. . . . Don Mallinger, who is continuing as a freelancer on TV, has gone into the film

business, servicing industry, education, and video. . . . Bert Stearn's Screen Guild took over Jack Harris' EPI outfit. . . . "Around The World In 80 Days" is scheduled to open in the Nixon Theatre on April 11, with a benefit premiere for the United Nations. . . . Veteran chief projectionist William H. Evans, Liberty, expects to return to the job within a few weeks, following cataract surgery on both eyes. . . . John Walsh has been appointed assistant manager, Kenyon. . . . Sam Milberg, who was also with RKO, will be associated with United Artists.

## Portland

Mickey Shaughnessy, entertainer currently appearing at Amatos, was the guest of Mrs. J. J. Parker, president, Parker Theatres, at a private screening of "Designing Woman." Shaughnessy plays a key role in the comedy as Gregory Peck's bodyguard. . . . Will Hudson, John Henrik city manager, has announced that the Roxy and the Liberty will enter the COMPO Sweepstakes contest. . . . The Capitol will be closed by Walter Timm, who has been operating it as a second run. . . . The Star, former burlesque house, will reopen on a film program only basis.

## St. Louis

Herman Ferguson, owner, Liberty, Malden, Mo., died suddenly. It was understood that his widow would take over



## ALLIED ARTISTS

### Hold That Hypnotist (5706)

COMEDY  
61M.

ESTIMATE: Average Bowery Boys entry.  
CAST: Huntz Hall, Stanley Clements, Jane Nigh, Robert Foulk, James Flavin, Queenie Smith, David Condon, Jimmy Murphy, Murray Alper, Dick Elliott, Mel Welles. Produced by Ben Schwab; directed by Austen Jewell.

STORY: When the Bowery Boys hear that their landlady Queenie Smith is going to pay Robert Foulk \$200 to be hypnotized so that she, too, can find out who she was in earlier lives, they set out to prove Foulk a fake. Huntz Hall winds up getting hypnotized, and he is taken back to 1683 where he acquires a treasure map from Blackbeard, the pirate. He gets the location which Foulk overhears, and he and his henchmen are off to dig it up. The boys stumble across a treasure chest filled with jewels and manage to get away from Foulk and his mob. The celebration of Huntz and company is interrupted by the police who confiscate the treasure claiming it is stolen loot a robbery gang hid a few years back.

X-RAY: Having its ups and downs, this latest in the Bowery Boys series is on a par with its predecessors. Where the others have gone well, this should, too. It most cases it's a filler for the lower half slot. The cast, direction, and production is per usual, while the story has a few promising quirks. The screen play is by Dan Pepper.

AD LINES: "Huntz Hall Is Hypnotized Into History"; "Fun And Laughs Galore As The Bowery Boys Present Another Of Their Zany Adventures"; "Your Screen Favorites Are Back Again."

## COLUMBIA

### The Guns Of Fort Petticoat (131)

OUTDOOR  
DRAMA  
82M.

(Print by Technicolor)

ESTIMATE: Good action programmer.

CAST: Audie Murphy, Kathryn Grant, Hope Emerson, Jeff Donnell, Jeanette Nolan, Sean McClory, James Griffith, Dorothy Crider, Madge Meredith, Ernestine Wade, Peggy Maley, Isobel Elson, Patricia Livingston, Kim Charney, Ray Teal, Nestor Paiva, Ainslie Pryor, Charles Horvath. Produced by Harry Joe Brown; directed by George Marshall.

STORY: During the Civil War, the Cavalry has orders to keep the Indians peaceful. Lieutenant Audie Murphy is hampered by Colonel Ainslie Pryor, an ambitious Indian hater, who places Murphy under arrest when he protests a contemplated massacre. Murphy escapes to warn the women left behind in Texas. He convinces Hope Emerson by bringing in the body of a woman killed by the Indians. They organize the women of the area, and among those in his petticoat brigade is former fiancée Pat Livingston, who married when he left, and Kathryn Grant, a girl who grew up while he was away. He trains them to use a rifle, and the Indians do attack. They stand them off for a while but ammunition runs low. Murphy kills the medicine man while the others are attacking the mission. When he shows the attackers the body of the medicine man, they withdraw. He returns to his post for court martial after telling Livingston to wait for her husband and Grant that he would back. His trial is biased, with Pryor in command until the general shows up and learns the

## MOTION PICTURE

# EXHIBITOR

## SERVICESECTION

*The original Pink Section evaluations of features and shorts*

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SECTION TWO  
VOL. 57 • No. 21

MARCH 20, 1957

truth from Emerson. Murphy is cleared and united with Grant.

X-RAY: Well-done and with a different yarn, this entry shapes up as good program material especially where action films are appreciated. The pace is rapid with interest maintained throughout, and the cast, direction, and production are fine. The use of color is an asset. The screen play is by Walter Doniger, based on a story by C. William Harrison.

TIP ON BIDDING: Higher program rates.

AD LINES: "You'll Remember This As Long As You Remember The Alamo"; "He Taught A Band Of Women How To Fight . . . And One Of Them Taught Him How To Love"; "A Battle For Survival."

## DCA

### Gold Of Naples

COMPILATION  
107M.

(Italian-made)  
(English titles)

ESTIMATE: Entertaining import of four short stores for the art spots.

CAST: "The Racketeers"—Toto Lianella Carrell, Pasquale Cennamo; "Pizza On Credit"—Sophia Loren, Giacomo Furia, Alberto Farnese, Paola Stoppa; "The Gambler"—Vittorio De Sica, Mario Passante, Irene Montalto, Piero Bilancioni, Enrico Borgstrom; "Theresa"—Silvano Mangano, Erno Crisa, Ubaldo Maestri. Produced by Dino De Laurentis and Carlo Ponti; executive producer, Marcello Girosi; directed by Vittorio De Sica.

STORY: "The Racketeer"—Toto is a mild little man, and he, his wife, and youngsters took pity on Pasquale Cennamo when his wife died 10 years earlier. They invited him to spend a few days with them. He has been there ever since, and Toto is afraid to drive him out because of his underworld connections. One day, Cennamo fears he has a heart attack and his tough front sags, whereupon Toto gets the courage to assert himself and drives him from his home. It turns out Cennamo is not sick, but by then it is too late.

"Pizza On Credit"—Giacoma Furia sells pizzas from a sidewalk stand, and these are appreciated, as is his beautiful wife, Sophia Loren. One day he discovers a ring of hers is missing. Since she can't say she left it at her lover's, she intimates it might have fallen into the pizza dough. A search of the dough and the customers who bought them that day fails to turn up the item. Her lover, hearing of the commotion, turns up with the ring, claiming he found it in a pizza.

"The Gambler"—Aristocrat Vittorio De Sica has gambled all of his life and lost until his wife, the Countess, takes over the family purse strings and refuses to give him any money for gambling. Since he can no longer go to the club, he confines his card playing to the porter's small son. He invariably loses each day and refuses to admit the boy can play well, but stalks out in a rage claiming it was all luck.

"Theresa"—Silvano Mangano, an attractive prostitute, has received a proposal of marriage from an unknown though seemingly wealthy admirer, and she agrees. She meets him and his family at a party to celebrate the wedding. On the wedding night, she finds out he is going through with it to save his conscience, feeling guilty that a girl once committed suicide because of him. She rebels, wanting to be treated as a human being, and she walks out not knowing whether this life would have been better than the one in the past.

X-RAY: Sorrow, compassion, comedy, and pity are elicited by the four episodes that allegedly take place among the people of Naples. Each chapter is done well enough, with some more interesting than others and with the casts carrying their roles well. Direction and production are average. The film should do well among patrons of the art and specialty spots who will appreciate the end result. The screenplay is by Cesare Zavattini, Vittorio De Sica, and Giuseppe Marotta, based on the book "L'Oro di Napoli" by Giuseppe Marotta.

AD LINES: "A Tale Of A City And Its People"; "The Critics Raved About This Fine Film . . . Audiences Loved It"; "A Treat For People Who Care."

## MGM

### Designing Woman (724)

COMEDY  
117M.

(CinemaScope) (Metrocolor)

ESTIMATE: Impressive comedy has angles.

CAST: Gregory Peck, Lauren Bacall, Dolores Gray, Sam Levene, Tom Helmore, Mickey Shaughnessy, Jesse White, Chuck Connors, Edward Platt, Alvy Moore, Carol Veazie, Jack Cole. Directed by Vincente Minnelli; produced by Dore Schary.

STORY: Sports writer Gregory Peck wins \$1200 on a golf tournament, celebrates, and can't remember sending through the story or meeting Lauren Bacall. They get so well acquainted that they get married and head back to New York where he



learns he has married a top fashion designer. He doesn't tell her his old girl friend was Dolores Gray, TV entertainer. The two realize they have different types of friends and that their jobs are really in different worlds; but make an effort to overcome this. She takes on costume designing for a show with Gray and learns it is Gray who was the girl in Peck's life. Peck hides with punch-drunk ex-fighter Mickey Shaughnessy as a body-guard because fight promoter Edward Platt, whom Peck has been riding in print, has threatened to eliminate him. Platt's hoodlums plan to kidnap Bacall, but Peck hears of it and with Shaughnessy arrives in time for a free for all back of the theatre. The cops arrive to take care of the hoodlums. Peck and Bacall are reunited.

**X-RAY:** There's quite a bit of entertainment and many selling angles to be found here. There are the "names" of Gregory Peck and Lauren Bacall to draw on as well as others in the cast. There are a number of good comedy bits. There are some up-to-date fashions for milady. There are some fight scenes and action bits for the gents. There's a yarn that is fairly interesting and color, CinemaScope, good performances, and solid direction and production. To sum up, it's lavish escapist screen fun that should chase the audience's blues. The screen play is by George Wells based on a suggestion by Helen Rose. Tunes heard include "There'll Be Some Changes Made" and "Music Is Better Than Words."

**TIP ON BIDDING:** Higher bracket.

**AD LINES:** "When Woman Fashion Designer Meets He-Man Sports Writer . . . The Result Is Fast, Furious, And Funny Screen Fare"; "Watch A 'Designing Woman' At Work And Learn How To Romance The Right As Well As The Wrong Way"; "Fun For All The Family."

## The Vintage (727)

DRAMA  
90M.

(CinemaScope)

(Metrocolor) (Made in France)

**ESTIMATE:** High rating drama features excellent performances; should appeal primarily in special situations.

**CAST:** Pier Angeli, Mel Ferrer, John Kerr, Michele Morgan, Theodore Bikel, Leif Erickson, Jack Mullaney, Joe Verdi. Produced by Edwin H. Knopf; directed by Jeffrey Hayden.

**STORY:** John Kerr, wanted for murder in Italy, and his brother, Mel Ferrer, flee to France and seek work as grape pickers during the vintage. Ferrer realizes that Kerr killed only to protect a girl being beaten by her drunken escort. They obtain work at the vineyard of Leif Erickson, and Kerr is immediately attracted to Erickson's wife, Michele Morgan, while Ferrer captures the interest of her sister, Pier Angeli. Morgan is flattered by the attentions of the youthful Kerr, but realizes her duties as a wife and mother. Angeli, however, falls deeply in love with Ferrer. The vintage is completed, and Ferrer and Kerr plan to flee elsewhere, but Kerr must see Morgan. They are discovered together by Erickson, who realizes the innocence of the affair and tries to help Kerr escape. He is seen by the police, however, and is killed. Ferrer and Angeli plan a future together. She, like the grapes, has ripened and is now a woman.

**X-RAY:** This is a production of real beauty, with the French countryside significantly captured in CinemaScope and Metrocolor. Performances by the principals are uniformly fine, with Michele Morgan most effective. She is an actress of rare beauty and ability and should be seen in this country far more often. The story is an interesting one and should

appeal to discriminating theatregoers despite a few slow passages. The symbolism connecting the ripening of the grapes with the maturing of the people involved is executed very well. Whether or not the mass audience, if there is such a thing, will respond to this drama is questionable, but its appeal to the devotees of art films and other class efforts is undeniable. The screen play is by Michael Blankfort, based on the novel by Ursula Keir.

**TIP ON BIDDING:** Better program rates.

**AD LINES:** "The Grapes Were Ripe . . . The Girl Was Almost A Woman"; "A Drama Of Rare Power . . . A Love Story Of Rare Beauty."

## REPUBLIC

### The Man Is Armed (5538)

MELODRAMA  
70M.

**ESTIMATE:** Okay dualler.

**CAST:** Dane Clark, William Talman, May Wynn, Robert Horton, Barton MacLane, Fred Wayne, Richard Benedict, Richard Reeves, Harry Lewis, Bob Jordan, Larry Blake, Darlene Fields, John Mitchum. Associate producer, Edward J. White; directed by Franklin Adreon.

**STORY:** Dane Clark, truck driver, gets out of jail after serving a framed rap. He looks up the driver he thought framed him and kills him. He gets his old job back from William Talman and learns too late that it was actually he who had framed him. Now in Talman's toils again, Clark is forced to front for a half-million dollar armored truck robbery. Clark's old girl friend, May Wynn, had acquired a new boy friend, intern Robert Horton, and she is now torn between the two. After the robbery, Clark is wounded when Talman tries a double cross, makes his way to Wynn's apartment, and forces her to flee with him. Clark makes for Talman's hide-away farm, where he kills Talman before detective Barton MacLane and an army of cops arrive to capture him. Clark dies before he can give himself up on plea of Wynn.

**X-RAY:** Featuring an okay performance by Dane Clark and satisfactory support, especially from William Talman and Barton MacLane, this meller denotes careful direction by Franklin Adreon. It holds the interest all the way and seems pretty plausible. Most of the action is reserved for the last two reels in the nature of an automobile chase. Should get by as a lower half entry on the programs.

**AD LINES:** "There Was No Way Out But Violence . . . And Murder!"; "Tricked Into Violence"; "Murder On Wheels."

## 20TH-FOX

### Heaven Knows, Mr. Allison (710)

DRAMA  
105M.

(CinemaScope) (Color by DeLuxe)

**ESTIMATE:** Warm drama of a Nun and a Marine should have wide appeal.

**CAST:** Deborah Kerr, Robert Mitchum. Produced by Buddy Adler and Eugene Frenke; directed by John Huston.

**STORY:** Marine corporal Robert Mitchum, adrift alone in a life raft, is cast up on a Pacific island. He finds Nun Deborah Kerr the only other inhabitant. She had been there with a priest who died after frightened natives deserted them in fear of the Japanese. Mitchum takes charge of Kerr's protection, gathering food and outfitting a cave as living quarters after the Japanese bomb the island, destroying the raft. The Japanese make a landing, and Mitchum and Kerr live in the cave, with Mitchum making a foray to

the Japanese camp to stock up on canned foods. The Japanese finally leave, and Mitchum celebrates with a bottle of saki. He confesses he is in love with Kerr and asks her to renounce her vocation and marry him. Gently, she explains why this is not possible. Drinking himself into a stupor, Mitchum frightens Kerr, who runs out into the rain. Mitchum finds her the next day, suffering from malaria. The Japanese return, Mitchum steals medical supplies and nurses her back to health. An American bombing brings the realization that Marines plan a landing. Mitchum realizing the U. S. losses will be heavy unless Japanese guns can be put out of commission, destroys the island's heavy firepower. The U. S. landing is successful, and Mitchum and Kerr, rescued, pledge to be companions always.

**X-RAY:** Fine performances by the two principals and perceptive direction by John Huston make this a highly interesting drama with a different twist. The relationship between the Nun and the Marine is well handled and warmly developed, and the result is a dramatic offering that should have wide appeal. There is sufficient action and suspense to satisfy devotees of the more straightforward war story. CinemaScope photography is excellent. Screen play is by Huston and John Lee Mahin, from the novel by Charles Shaw.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "Alone Together, The Man Of War And The Nun . . . What Would Be Their Fate?"; "The Strangest Love Story Ever Told."

### The Storm Rider (709)

WESTERN  
70M.

(Regalscope)

**ESTIMATE:** Satisfactory western for lower half.

**CAST:** Scott Brady, Mala Powers, Bill Williams, John Goddard, William Fawcett, Roy Engel, George Keymas. Produced by Bernard Glasser; directed by Edward Bernds.

**STORY:** Seeking refuge in a dust storm, Scott Brady rides into the nearest town. Sheriff Bill Williams recognizes Brady as the man who had killed one of the town's most popular citizens while working for the Cattle Association. Williams tells Brady to leave town, but Brady refuses. Brady learns that the small ranchers are being squeezed by Roy Engel. When Brady easily handles some of Engel's henchmen, who try to start trouble, the troubled ranchers ask Brady to come in with them. Not realizing who he is, Mala Powers, the widow of the man he had killed, offers Brady enough property to start his own ranch if he will help the ranchers. Brady, who is attracted to Powers, agrees. Engel sends for a professional killer, George Keymas, to bring the ranchers into line. The ruthless Keymas kills an innocent rancher, and spreads the word that Brady had shot Powers' husband in the back. Engel, outraged by Keymas' tactics, attempts to get rid of the killer, but is almost killed himself. Although he had sworn never to get into a gun fight again Brady forces a showdown with Keymas and kills him. Engel decides to make peace with the other ranchers. Although they are in love Brady and Powers realize that nothing could ever come of it, and Brady rides out of town, with Williams, a long time suitor, waiting for Powers.

**X-RAY:** A solid professional cast and serviceable script result in a western entry that should please the many fans of this type of film. With enough action for the kids, and enough plot development to keep adults interested this offering can be played on a Saturday matinee and as the lower half of a regular program. Direction and photography contrib-



ute to proceedings. Screen play by Edward Berns and Don Martin.

AD LINES: "Crossfires Of Vengeance At Crossroads Of Empire"; "Gun Streaked Violence Sweeps The Screen"; "Death And Fury Followed The Storm Rider."

## UNITED ARTISTS

### The Bachelor Party

COMEDY DRAMA  
93M.

(Hecht-Lancaster)

ESTIMATE: Highly interesting entry.

CAST: Don Murray, E. G. Marshall, Jack Warden, Philip Abbott, Larry Blyden, Patricia Smith, Carolyn Jones, Nancy Marchand, Karen Norris, Barbara Ames, Norman Arden Campbell. Produced by Harold Hecht; directed by Delbert Mann.

STORY: Don Murray, young bookkeeper who attends night school to better himself, isn't overly pleased with the news that his wife, Patricia Smith, is going to have a baby. She urges him to go out with the boys when a bachelor party is being held for fellow office worker Philip Abbott. Jack Warden, a bachelor, is instigator. They go from bar to bar, witness stag reels in Warden's apartment, go to a nite spot, try to pick up girls, swap problems, get drunk, attend a party in Greenwich Village, etc. Murray returns home for some money and after an argument with Smith over the baby, he leaves for more carousing. Abbott begins to wonder whether he should go through with the wedding and gets drunk enough to call it off. He knows it's just a temporary condition and his fiancée is awaiting him in the apartment of his parents when Murray takes him home. As the morning light shows, Murray realizes he is more in love with Smith than ever, and he hastens home to her.

X-RAY: There's a little bit of everything to be found in this highly interesting drama, such as humor, heartwarming sequences, down-to-earth moments of loneliness, and other bits and pieces that make up human emotion. The quality of naturalness will place the viewer almost in the position of participation, and it should bring on word of mouth which will prove helpful. The acting is fine with each actor in a superior job while the direction and production is in the better category. Whether the fact that this was on TV will hurt or help is something theatremen will be waiting to see. The story and screen play is by Paddy Chayefsky.

TIP ON BIDDING: Higher program rates.

AD LINES: "His Night Out With The Boys Would Be Remembered For A Long Time"; "The Story You've Been Waiting For By The People Who Gave You 'Marty'"; "Can You Recognize Yourself On Screen? Get In The Fun And Join 'The Bachelor Party'."

### Hit And Run

MELODRAMA  
84M.

(Haas)

ESTIMATE: Sordid adult drama is exploitable program fare.

CAST: Cleo Moore, Hugo Haas, Vince Edwards, Dolores Reed, Mari Lea, Pat Goldin, Carl Militaire, Robert Caddisy, Dick Paxton, Julie Mitchum, John Zar-emba, Steve Mitchell, Jan Englund. Written, produced, and directed by Hugo Haas.

STORY: Garage owner Hugo Haas meets and marries showgirl Cleo Moore, many years his junior. This causes a conflict between Haas and Vince Edwards, young mechanic he has befriended. Edwards falls in love with Moore, and she can not resist his advances. The mechanic puts together an automobile out of junk parts. Forcing Moore to accompany him, he follows Haas and runs him down on a

lonely road, later dismantling the car. At the reading of the will, Haas' twin brother, fresh out of prison, turns up, and the resemblance startles Moore. He moves in as half owner of the garage, and Moore begins to suspect that he is her husband and that the murder plot went awry. Haas works on her fear until she and Edwards confess. They actually murdered his brother. No wiser in the ways of love, Haas makes an immediate play for a voluptuous circus performer, who will probably bring him nothing but grief.

X-RAY: This is an unpleasant story about unpleasant people, none of whom inspire audience sympathy. Haas has directed and written a tale in keeping with his favorite types, the older man in love with the young girl. Emphasis on sex and illicit love make this suitable for adult audiences only, but the theme is an exploitable one. Haas' work has a semi-art house flavor to it that some audiences may very well find attractive. This, however, is not one of his better efforts as the story is hardly credible.

TIP ON BIDDING: Program rates.

AD LINES: "Back From The Grave To Avenge His Own Murder"; "Hollywood's Triple Threat Guy, Hugo Haas, In Another Tale Of Love And Lust"; "A Young Woman's Beauty, An Old Man's Love, A Young Man's Lust . . . Mix Well Until It Explodes."

### Revolt At Fort Laramie

OUTDOOR  
DRAMA  
73M.

(Bel-Air)  
(Color by DeLuxe)

ESTIMATE: Good programmer holds interest despite lack of name values.

CAST: John Dehner, Gregg Palmer, Frances Helm, Don Gordon, Robert Keys, William "Bill" Phillips, Cain Mason, Robert Knapp, Eddie Little, Dean Stanton, Bill Barker, Clay Randolph, Kenne Duncan. Produced by Howard W. Koch; executive producer, Aubrey Schenck; directed by Leslie Selander.

STORY: Fort Laramie is split as the Civil War breaks out, with southern soldiers planning to take over the fort. The commander, southerner John Dehner, is torn between loyalty to the south and his duty as an army officer. His niece, Frances Helm, is in love with northern officer Gregg Palmer. Palmer distrusts Dehner as he learns of the southern plot, but Dehner refuses to lead the revolt. When word comes from Washington that all southern soldiers will be honorably discharged and allowed to ride south, Dehner and the other Confederates leave. The Indians, taking advantage of this to go on the warpath, surround the southern party. A messenger gets through to Palmer at the fort, and the northern soldiers ride to the rescue. The Indians are routed and the southerners continue their journey home.

X-RAY: The names in this one mean little, but it has much in its favor. For one thing the story is not hackneyed, and the addition of Civil War tensions to the usual Indian Wars proves interesting throughout. All players are quite competent, and there are sufficient action values to satisfy most fans of outdoor dramas. Production values are good, and direction keeps things moving well. This will fit neatly on the program and keep patrons, both average and discriminating, entertained. It was written by Robert C. Dennis.

TIP ON BIDDING: Program rates.

AD LINE: "This Was The Day The Rebel, The Yankee, And The Sioux Smashed Head-On In The Bloodiest Three Way Battle In History"; "When The Screaming Sioux Hit Fort Laramie From The Outside . . . And Soldier Was Massacring Soldier Inside."

## MISCELLANEOUS

### Albert Schweitzer

BIOGRAPHICAL  
DRAMA  
80M.

(De Rochemont)

(Filmed in France and French

Equatorial Africa)

(Eastman Color)

ESTIMATE: Attractive biographical drama for art and specialty spots.

CREDITS: Produced and directed by Jerome Hill; filmed by Erica Anderson; narrative written by Albert Schweitzer, spoken by Frederic March.

STORY: Traced is the life of Dr. Albert Schweitzer from birth in France up to the age of 30, when he decides to start his jungle hospital. The latter half of the film encompasses a full day in the hospital-village with Schweitzer, who is still very active though in his 80's. The good that he has done has been recognized the world over.

X-RAY: Quietly exciting and highly satisfying to select audiences is this filmed life of a man dedicated to serving mankind in an area where few have deigned to go, much less to live. There are some unusual photographic effects and some attractive settings that round out the story of Dr. Schweitzer. The film by its nature and subject matter alone must be limited to the art and specialty houses, but in that area the returns and reaction should be quite good.

AD LINES: "The Story Of A Dedicated Person"; "He Had A Mission In Life . . . Its Telling Makes For A Moving Film"; "An Unusual Film About An Unusual Man."

## The Shorts Parade

### TWO REEL

#### Comedy

A MISS IN A MESS. Reissue. March, 1949. Columbia Assorted Favorite Reprints. 15½m. Vera Vague is the lady in question, and her quandary concerns her marrying a fellow who is the "spitting" image of an escaped axe-murderer, and having the latter turn up with axe. Her aunt first mistakes the two in a photograph, then Vague goes in person, and is kidnapped by the killer, but is rescued after a car crash by the police and her beloved, whom she mistakes again, and flees. FAIR. (1425).

### ONE REEL

#### Color Cartoon

FOWL BRAWL. Reissue. February, 1947. Columbia Color Favorite Reissues. 7m. A fox enters a barn full of chickens. As he is about to pick out the fattest chicken, the dog prepares to rescue the kicking fowl. The fox, however, escapes and dons a costume to make him look like a real chicken. He then proceeds to prove to the none too bright dog that he is really one of the gang. His costume is torn off, and the dog, seeing his true identity, grabs a shotgun, and proceeds to level it at the fox. The fox, by some shrewd strategy, manages to get the dog at the receiving end of the gun. The climax shows a chicken killing them both off so he can get some sleep. FAIR. (1607).



# ALPHABETICAL GUIDE

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SPIN A DARK WEB—76m.—Columbia	4230
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ZOMBIES OF MORA TAU—70m.—Columbia	4297

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)



NOW IN GENERAL RELEASE											
A.A.	COLUMBIA	M.O.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.	
Fighting Trouble The Bowery Boys	Rumble On The Docks James Darren	The Great American Pastime Tom Ewell, Anne Francis, Ann Miller	Three Violent People (VV-TC) Charlton Heston, Anne Baxter	(Now available through Universal)	A Woman's Devotion (Tricolor) Ralph Meeker, Janice Rule, Paul Henreid	Three Brave Men (CS) Ray Milland, Ernest Borgnine Diane Jergens	Crime Of Passion Barbara Stanwyck, Sterling Hayden (Herman Cohen)	Everything But The Truth (EC) Maureen O'Hara, John Forsythe, Tim Hovey	The Amazon Trader (WC) John Sutton, Marie Fernanda	La Strada (Trans-Lux) Anthony Quinn, Richard Basehart, Giulietta Masina (Italian-made)	
The Cruel Tower John Ericson, Marl Blanchard	The Seventh Calvary (TC) Randolph Scott	Mutiny On The Bounty (RE)	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	Beyond A Reasonable Doubt Dana Andrews, Joan Fontaine	The Man Is Armed Dane Clark, May Wynn	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter, Hope Lange	Voodoo Island Boris Karloff, Beverly Tyler (Bel-Air)	Written On The Wind (TC) Rock Hudson, Lauren Bacall, Robert Stack	Toward The Unknown (WC) William Holden, Lloyd Nolan, Virginia Leth	Westward Ho, The Wagons (CS-TC) (Buena Vista) (Disney) Fess Parker	
High Terrace Dale Robertson, Lois Maxwell, Derek Bond	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	Edge Of The City John Cassavetes, Sidney Poitier, Kathleen Maguire	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Back From Eternity Anita Ekberg, Robert Ryan	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Oh, Men! Oh, Women! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Pharaoh's Curse Mark Dana, Ziva Rodann (Bel-Air)	Four Girls In Town (CS-TC) George Nader, Julie Adams	Giant (WC) Elizabeth Taylor, Rock Hudson, James Dean		
Blonde Sinner Diana Dors (English-made)	Ride The High Iron Don Taylor Sally Forrest	Slander Van Johnson, Ann Blyth, Steve Cochran	The Mountain (VV-TC) Robert Wagner, Claire Trevor (Made in France)	Tension At Table Rock (TC)	Tears For Sloman (Tricolor) David Farrar, Julie Arnall	The Quiet Gun Forrest Tucker, Mara Corday (RegalScope)	Men In War Robert Ryan, Aldo Ray (Security)	Rock Pretty Baby John Saxon, Sal Mineo, Luana Patten	The Girl He Left Behind Tab Hunter, Natalie Wood	Rock, Rock, Rock (DCA) Alan Freed, LaVern Baker, Frankie Lyman and Teenagers	
The Rose Bowl Story (Color) (RE)	The Silent World (TC) (French-made) Documentary	Green Dolphin Street (RE)	The Search For Bridey Murphy (VV) Teresa Wright, Louis Hayward	The Brave One (CS-TC) Michel Ray	Above Us The Waves John Mills	The Storm Rider Scott Brady, Mala Powers	The Delinquents Tommy Laughlin, Peter Miller (Imperial)	The Great Man Jose Ferrer, Dean Jagger, Keenan Wynn, Julie London	Baby Doll Karl Malden, Carroll Baker, Eli Wallach	Runaway Daughters (American-Int.) Marla English, John Littel	
Hot Shots, The Bowery Boys	Don't Knock The Rock Bill Haley and his Comets	The Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Travers	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Death Of A Scoundrel George Sanders, Yvonne De Carlo	The Congress Dances (Tricolor-CS) (German-made)	Heaven Knows (CS-DC) Deborah Kerr, Robert Mitchum	Hit And Run Cleo Moore, Huga Haas (Haas)	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers	The Wrong Man Henry Fonda, Vera Miles	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye	
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett	Nightfall Aldo Ray, Anne Bancroft	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara		Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	Accused Of Murder (Tricolor- Naturama) David Brian, Vera Ralston		Spring Reunion Betty Hutton, Dana Andrews (Bryna)	Battle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Duryea	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	Cinderella (RE) (TC) (Buena Vista) (Disney)	
Storm Out Of The West Dale Robertson, Lois Maxwell, Derek Bond	Wicked As They Come Arlene Dahl, Herbert Marshall			Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg			Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)				
PROMISED FOR EARLY RELEASE											
Not Of This Earth Paul Birch, Beverly Garland	Utah Blaine Rory Calhoun, Susan Cummings	Hot Summer Night Leslie Nielsen, Coleen Miller	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made in Egypt) (Special Engagements)	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	The Monte Carla Story (TC-Technirama) Marlene Dietrich, Vittorio De Sica (Made in Morocco) (Titanus)	The Night Runner Ray Danton, Colleen Miller	Paris Does Strange Things (TC) Ingrid Bergman, Mel Ferrer (Made in France)	Flesh and The Spur (Eastman Color) John Algar, Marla English (American-Int.)	
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	Full Of Life Judy Holliday, Richard Conte	Invitation To The Dance (TC) Gene Kelly	The Rainmaker (VV-TC) Burt Lancaster, Katharine Hepburn	The Young Stranger James MacArthur, Kim Hunter	Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer	Break In The Circle Farrest Tucker, Eva Bartok	Fury At Showdown John Derek, John Smith (Goldstein)	Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule, Jeffrey Hunter	Rebel Without A Cause (RE) James Dean	Naked Paradise (Pathe Color) Richard Denning, Beverly Garland (American-Int.)	
Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.	Lizzie Eleanor Parker, Richard Boone, Joan Blondell	Fear Strikes Out (VV) Anthony Perkins, Norma Moore		Hell's Crossroads (Naturama) Stephen McNally, Peggie Castle, Barton MacLane	Boy On A Dolphin (CS-DC) Alan Ladd, Sophia Loren, Clifton Webb	The Bachelor Party Don Murray, E. G. Marshall (Norma)	Mister Cory (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford	East of Eden (RE) James Dean	The Undead Richard Garland, Pamela Duncan (American-Int.)	
Hold That Hypnotist Bowery Boys	The Man Who Turned To Stone Victory Jory, Ann Doran	Ten Thousand Bedrooms (CS-MC) Dean Martin, Anna Marie Alberghetti, Eva Bartok	Omar Khayyam (VV-TC) Cornel Wilde, Debra Paget		Spoilers Of The Forest (Naturama- Tricolor) Rod Cameron, Vera Ralston	China Gate (CS) Gene Barry, Angie Dickson Nat 'King' Cole	The Iron Sheriff Sterling Hayden, Constance Ford (Grand)	Kelly And Me (CS-TC) Van Johnson, Piper Laurie, Martha Hyer	The Spirit Of St. Louis (CS-WC) James Stewart	Voodoo Woman Marla English, Tom Conway, Touch Connors (American-Int.)	
Footsteps In The Night Bill Elliott	Zombies Of Mara-Tau Allison Hayes, Majorie Eaton	Designing Woman (CS-Color) Gregory Peck, Lauren Bacal	Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)				12 Angry Men Henry Fonda, Lee J. Cobb (Orion-Nova)	The Incredible Shrinking Man (CS) Grant Williams, Randy Stuart	The Counterfeit Plan Zachary Scott, Peggie Castle		
The Badge Of Marshal Brennan Jim Davis, Arleen Whelan	Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant	The Vintage (CS-MetroColor) (Made in France) Pier Angeli, Mel Ferrer	The Buster Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth,				War Drums Lex Barker, Joan Tyler (Bel-Air)	The Tattered Dress Jeff Chandler, Jeanne Crain, Jack Carson	Untamed Youth Mamie Van Doren, Lori Nelson, John Russell		
Dragoon Wells Massacre (CS-Color) Barry Sullivan, Mona Freeman, Dennis O'Keefe Katy Jurado	Fire Down Below (CS-Color) (Made in Trinidad) Rita Hayworth, Robert Mitchum, Jack Lemmon	Gaslight (RE)									



# FOUR-STATE CELEBRATION SETS OFF *Columbia's* BIG "GUNS"

**TEXAS, CALIFORNIA, MISSOURI, OKLAHOMA  
JOIN REGIONAL SATURATION PROMOTIONS!**

**Vast TV, Radio and Newspaper Campaigns Blanket Areas...  
from San Francisco to San Antonio, from St. Louis to Ft. Worth!**

**TEXAS-SIZED BALLYS** to whip up fever-pitch excitement during area-wide mid-March "Fortnight of Openings"!

Continuous TV advertising, publicity and exploitation spot-lights! Celebrities! Screen personalities! Personal appearances! TV figures! Big Audie Murphy "Petticoat Marksman" contest! Skill contests! Talent contests! Motion picture role as Grand Prize! Contagious excitement that's going to boil over everywhere!



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**THE GUNS  
OF  
FORT PETTICOAT**

TECHNICOLOR®

Kathryn GRANT · Hope EMERSON · Jeff DONNELL · Jeanette NOLAN · Sean McCLORY · Ernestine WADE · Screen Play by WALTER DONIGER · Produced by HARRY JOE BROWN · Directed by GEORGE MARSHALL · A BROWN-MURPHY PRODUCTION



# MOTION PICTURE EXHIBITOR

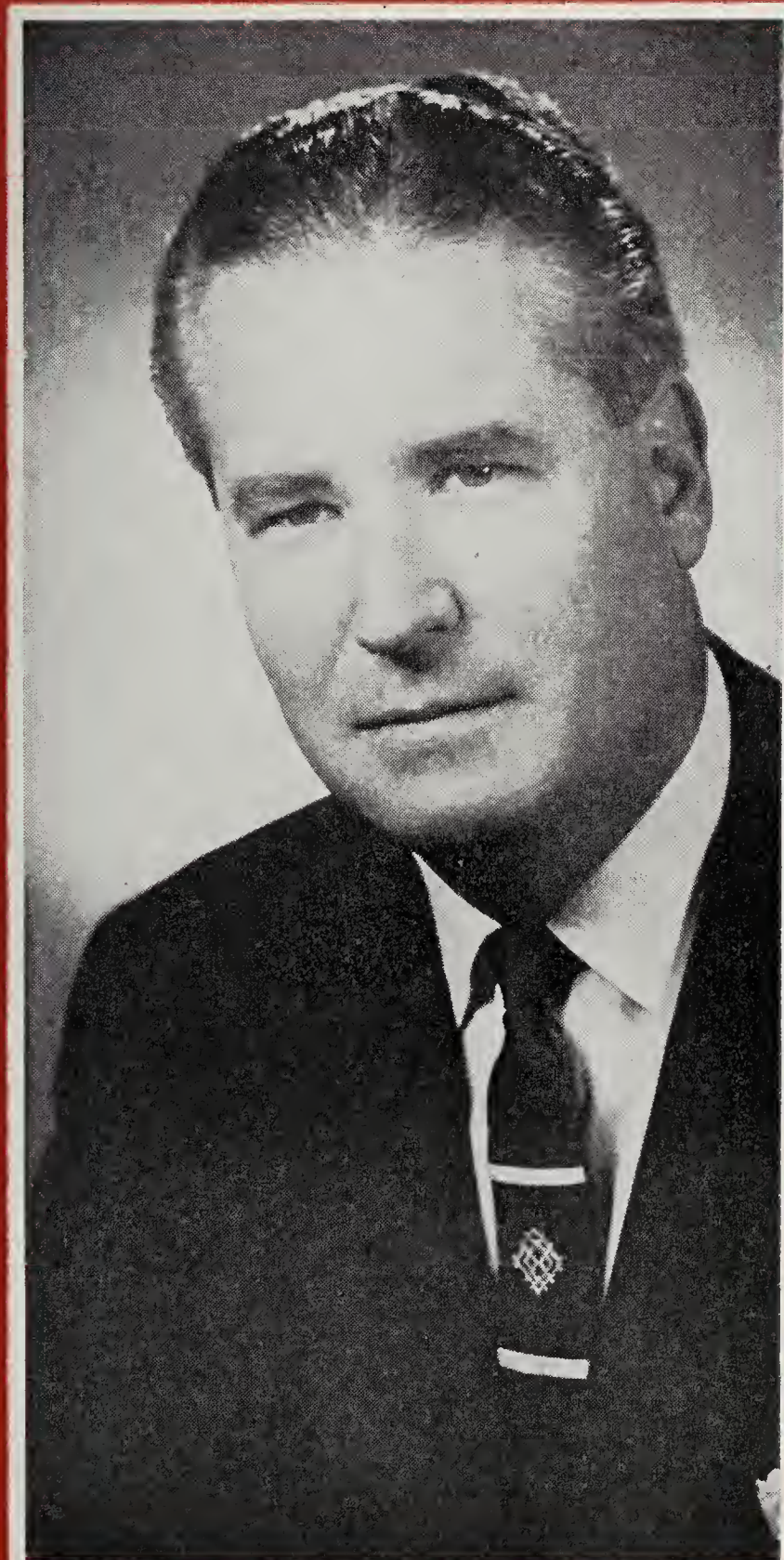
MARCH 27, 1957

VOLUME 57

NUMBER 22

IN TWO SECTIONS

• THIS IS SECTION ONE



## ***Mugwump Department***

editorial

### **UA Offers Stock To Public**

(page 7)

### **Fox Sets 55 For Next Year**

(page 8)

AND FEATURING: PHYSICAL THEATRE

Robert W. Selig was elected last week to the presidency of Fox Inter-Mountain Theatres and subsidiaries, succeeding Frank H. Ricketson, now NT vice-president.



**ALL NEW!**  
**GREATEST**  
**OF ALL!**  
**FIRST TIME**  
**IN COLOR!**



Starring **GORDON SCOTT**  
AS THE NEW TARZAN

Co-starring **ROBERT BEATTY · YOLANDE DONLAN · BETTA ST. JOHN · WIL**

*Above: The 24-sheet is perfect for cut-out uses in lobby or on marquee*

## **TARZAN 1957 STYLE!**

Adventure takes to the air in a safari by luxury plane. Wrecked in the dangerous jungle, the occupants, two beautiful girls and their companions, are rescued by Tarzan.



M·G·M PRESENTS

# TARZAN and the LOST SAFARI



Screen Play by MONTGOMERY PITTMAN and LILLIE HAYWARD TECHNICOLOR<sup>®</sup> Based on the characters created by EDGAR RICE BURROUGHS  
Directed by BRUCE HUMBERSTONE Produced by JOHN CROYDON A Sol Lesser Production An M-G-M Release

The greatest attraction of its kind ever made. Tarzan, a magic word for the millions, comes to the public now for the first time in color. With an entirely NEW, streamlined, up-to-the-minute story, in a magnificent production, it is an entertainment of stature for class-appeal as well as mass-patronized theatres.



# Letters . . .

**UNSOLICITED** • The letters from readers which appear on this page are not solicited. MOTION PICTURE EXHIBITOR does not suggest questions to readers in order to provide a flow of letters

## From BOSTON, MASS.

It is discouraging to learn that you do not yet know that the reason why the Legion of Decency renders a classification is not necessarily the reason given by William H. Mooring, or any other of its proponents.

It is even more discouraging that you see fit to use quotes when referring to "the ladies" of the Legion of Decency, a group of respected, college-trained women whom many feel fully entitled to unqualified application of the term.

Willing and careless misunderstanding is not very impressive, nor does it induce a constructive exchange of opinion.

HELEN E. SULLIVAN

Staff writer, The Pilot

(America's oldest Catholic news weekly)

**EDITOR'S NOTE:** We must ask Miss Sullivan to reread the editorial reference in our March 3 issue. We did not claim Legion of Decency authorship, but said quite plainly: "To quote Mr. Mooring," etc. We also note, in Miss Sullivan's own review as published in The Pilot, she sums up: "'FULL OF LIFE' is a delight in its lack of sophistication and in its abundance of understanding love and sound principle." We wholeheartedly agree. But wouldn't this seem to indicate that "the ladies" of the Viewing Committee were too "Mauve Decade" in labeling this movie for adults, and therefore objectionable for teen agers? Hasn't their generation overlooked the fact that "the birds and the bees" is now part of the curriculum, even at parochial schools?

And please believe us, Miss Sullivan, our use of quotes on "the ladies" bore no disrespect, but was intended only to remind the reader of our own earlier references to the Viewing Committee. We are pretty certain that this industry has never been apprized of either the respected qualifications, or the college training, of the components of this committee. Current check of what should be a friendly biography (MOTION PICTURE ALMANAC) of Mrs. Looram, who chairmans the group, reflects an honorary degree from Fordham University but no earned degree from any college, or any special college training. We also know that membership in the International Federation of Catholic Alumnae is not restricted to "college-trained women," but may be had by any girl or woman who attends Catholic schools. For example, we have first-hand knowledge of a card carrying member who went only as far as a two year commercial course in a diocesan high school. We do believe that the time availability that comes from having nothing else to do is a committee requisite, and from personal

observation this would seem to invite the older ladies and those without family ties.

Should the Legion of Decency ever record the names, college training, or special qualifications of all members of the Viewing Committee entitled to enjoy the free screening of this industry's product, we promise to study them over and to be duly impressed. But we can hardly entertain Miss Sullivan's charge of "willing and careless misunderstanding," when no such qualifications are recorded to either understand or misunderstand.

## From HOUSTON, TEX.

I want to say "thank you" for that wonderful survey on COMPETITIVE BIDDING that ran in MOTION PICTURE EXHIBITOR on Feb. 27. I think it is the finest thing that I have ever read in any trade paper in my whole life. It is something that is worth a lot of money to every theatremen, and I can only hope that every man who owns a theatre, or manages one, will read every word of this great job.

In my Houston theatre I bid for pictures. The film companies force me to in order to get the best pictures on a proper availability. But bidding has not only cost me added film rental, it has cost me my health. I had a heart attack two years ago, and my doctor, who had a knowledge of movie business, told me there was only one reason for it. So now, while I still have to bid, I have a buyer in Dallas to make my deals for me.

Again let me thank you for your fine study. I hope that ways will be found to put it into the hands of every exhibitor.

JACK A FARR

Trail Drive-In, Houston  
Skyway Drive-In, Bryan

**EDITOR'S NOTE:** When all facts are toted up, the greatest losses attendant to bidding, and all other film buying hassels, may be the ulcers and the heart attacks to both distributors and exhibitors. If we, as a business, fought outside competition as bitterly and relentlessly as we fight one another, there would be no stopping us.

## From NEW OXFORD, PA.

Ever since the toll-TV controversy started, I have been wondering if we of the motion picture business haven't been on the wrong side in the pay-as-you-see fight.

It seems to me that we should be in favor of toll-TV. If the public has to pay to see anything really good on their TV sets, it should serve to send them back to our theatres. It wouldn't seem that they will pay and stay at home to view a movie, or anything else on the tiny TV screen, when

they can have the fun of being in congenial crowds in comfortable theatres and seeing big pictures in beautiful color on our immense screens.

As long as they can get good programs and they are all free, they will take TV at home in preference to paying at the boxoffice. But when they must pay for the good TV, it can't compete with our movies.

Remember that producers and exhibitors are not affected in the same way by TV, so we must not be misled by what the former say about toll-TV. They will produce pictures either way, but we only profit from the ones that are produced for theatres.

Let's analyze this thing and fight on the right side.

WILLIAM H. SNYDER, JR.  
Earl Theatre

**EDITOR'S NOTE:** Now there is an angle that we have never heard before. And our quick reaction is that we would like to see it tried, except for the fact that the very trial will further shorten an already short supply of playable theatre film. Toll-TV certainly won't want to test public reaction with some picture titled "THE JUVENILE DELINQUENT WEREWOLF MEETS G-I JOE." They are going to want the most potent current blockbuster they can get. And should they get one or more of the current restricted supply, some of the key cities with four and five first-runs will be squeezed.

We would like to see toll-TV fought for the reasons expressed by Congressman Radwin in Washington recently, when he termed it "a cure for which there is no disease." Arguing that there is nothing wrong with free-TV as we have it today and that most people are completely satisfied with it, and that he is "amused" by the contention that toll-TV is necessary to improve program quality, the Congressman said he had been opposed to toll-TV since the "greedy promoters first reared their ugly heads."

Ugly or not, there is certainly nothing altruistic, and a whole lot that is greed, about the pros and cons.

## From WEST CHESTER, PA.

Will you please send me tear sheets on your article about the town that took over the theatre (JIM THORPE, PA.—issue of Feb. 6, 1957). I want to send a copy of this article to my Chamber of Commerce as part of our campaign to remove the 10 per cent admissions tax.

I feel that MOTION PICTURE EXHIBITOR should be commended for providing an article of this type. Knowingly or not, you have given me ammunition for my battle, and I am sure that other theatres will profit similarly. There is no denying the fact that a dead theatre means a dead town.

STANTON H. FRIEDMAN  
Harrison Theatre

**EDITOR'S NOTE:** Demand for extra copies of this issue was so great that we haven't even one available. And it is just possible that one of the large circulated national magazines will do an even more detailed study of the theatre effort in Jim Thorpe, Pa. All of this should have some effect on splinter taxation.



# EXHIBITOR



**MARCH 27, 1957**  
VOLUME 57 NUMBER 22

## THE INDUSTRY'S LAW OFFICES

JUST AS AN EXAMPLE of how legalistic and anti-trust conscious the average industryite has become, a current letter from a normally clear sighted theatremen draws attention to the recent announcement that Louis Nizer, prominent New York attorney, author, scholar, and master of ceremonies par excellence, has been appointed as special counsel to assist Joseph R. Vogel, president of Loew's, Inc., in matters dealing with the latter company's reorganization. In the mind of this n. c. s. t., this appointment in some way "smacks of trustification," because the big law firm of PHILLIPS, NIZER, BENJAMIN, and KRIM represents other distributor competitors to the MGM film exchange system, and other film sources of supply to the Loew's theatre chain.

The case he builds is as follows: *"Isn't Mr. Phillips (Louis Phillips, vice-president and general counsel) the strong right arm to Mr. Balaban at Paramount? And aren't Mr. Krim (Arthur B. Krim) the president, and Mr. Benjamin (Robert S. Benjamin, chairman of the board) another big shot in both the ownership and management of United Artists? And wasn't the latter, until just recently, also president of the J. Arthur Rank subsidiary that was a partner with Universal Pictures in the distribution of Rank's pictures here?"* He then goes on to reason that, with national distributors reduced to a total of nine, no three of them should be "so closely tied in management," and "the Department of Justice should be interested."

What our n. c. s. t. doesn't seem to appreciate is that this is a highly specialized and technical kind of business. Legal problems, particularly those dealing with sales and management, are very complex, and it isn't

every law firm that could understand them quickly and give good advice. Needing help in this business, to whom is a distributor to go—a firm specializing in trash collection? So PHILLIPS, NIZER, BENJAMIN, and KRIM are the sought after experts. It is truly "The Industry's Law Office."

Similar representation of a number of parallel companies may be rare in this business. SCHWARTZ and FROLICH, doing the legal staff work for Columbia Pictures, Fabian Theatres, ASCAP, and others, is the only similar situation we can think of. But step outside of this business, in nearly any city or town, and you'll find many examples of large law offices representing a number of competitive firms in the same industry. This is a special prerogative of legal counsel, however, and we wouldn't advise some sales manager to try it in a field like ours that has had so much litigation.

And this latter is probably what has gotten our n. c. s. t. out on a limb. Most theatremen, and exchangemen, have become so law and trust conscious, and have so surrounded themselves with a legal jargon of "dos" and "don'ts," that they are actually looking for trouble, whether or not trouble exists. We can only advise all n. c. s. t.'s to check this out with their own lawyer. They'll find that PHILLIPS, NIZER, BENJAMIN and KRIM, or any other law office, can represent all nine, or even 90, film distributors, if they so choose.

Did you ever notice that theatremen with triple-damage suits gravitate to the lawyers who win them, so that one office may represent 10 or 12 different theatre clients?

Lawyers are a special breed!

## MUGWUMP DEPARTMENT

WE DON'T RECALL the political character who created the term, but it seems that a mugwump is a guy who sits on a fence "with his mug on one side, and his wump on the other."

It seems like an apt description just now for some people in this business who straddle financially between distribution and exhibition, between paid motion pictures and free TV, and between paid motion pictures and toll-TV.

Relating to the first is a letter received currently from a loyal subscriber, telling us of a lawsuit that has been filed in his territory. It seems that a film company branch manager has been financially interested in a local theatre for some time, only no one knew it. More re-

cently this local theatre has brought a triple-damage restraint of trade lawsuit against each of the other film companies, and against all neighboring large-circuit competitors. Some of the facts and data marshalled in the charges are believed to be only obtainable from film exchange files, and while the branch manager's own company has been spared, its executives are "doing a burn." He won't be fired for fear of aggravating the situation. But he won't be promoted either!

Some of the other mugwumps are obvious, and will be developed at some future time. We can't promise which side of the fence will be viewed but we'll try to make it the most interesting one.

*Jay Emanuel*



# Gordon Urges Exhibs To Request Franchises For Any Cable Toll-TV

NEW YORK—A plan through which exhibitors would acquire wire television and motion picture franchises as a means of protection from outside groups with vested interests in cable subscription television was presented to the membership of the Allied States Association by president Julius M. Gordon last week.

In a bulletin to Allied units, Gordon suggested that exhibitors ask for municipal government permission to string wires across community streets, on an exclusive basis if possible, and to contact power companies to ask permission and the cost to string cables on their poles.

Gordon wrote that it is time for theatremen to seek protection against the

cable theatre prospect. "It is our understanding," he said, "that some rather substantial combinations are forming" to try to acquire franchises in cities across the country. Eventually, Gordon went on, legislation may control such franchises, but exhibitors must act now to protect themselves.

Gordon noted that he has promoted cable theatre at recent National Allied conventions and that he is optimistic about its possibilities, especially following talks with the Jerrold Electronics Corporation general manager. Inasmuch as Telemeter now plans to enter the cable field also, "I think you'd better grab those poles . . ." Gordon concluded.

## Drive-In Trailer Available

NEW YORK—Filmack Trailer Company announced last week that a new full color refreshment trailer is now available for drive-ins. This has a running time of 84 seconds and features a group of live talent actually "pushing" many of the items featured at most drive-ins. It opens with a title, "It's Intermission Time," and delivers a potent pitch for the concession center.

## Pearlman In BV Ad Post

NEW YORK—Gilbert Pearlman has joined Buena Vista as copy chief of advertising and publicity. It was announced last week by Charles Levy, advertising and publicity director.

Prior to joining the Buena Vista organization, Pearlman handled major copywriting duties for the circulation department of Look Magazine, with which he became associated in 1954.



## The NEW YORK Scene By Mel Konecuff

THE OTHER DAY we received an invite to come up and talk to producer Bob Waterfield, in town to discuss the release of his latest, "The Fuzzy Pink Nightgown," with United Artists officials. If you think we went hoping to catch a glimpse of wife Jane Russell, you are right. But alas, no Jane Russell. Only words of wisdom from the male half of the team.

It seems they spent a million to turn out the film, number four in the original deal calling for six features with UA, and Jane will make a six-to-eight city tour through the east and midwest this summer on behalf of the film. In a move to protect the boxoffice value of their productions, TV appearances by Jane are limited. If she is not seen in the home too often, the public will go to the theatres to see her, it is reasoned.

Russ-Field Productions has three properties in the ready stage, "The Big Play," an oil fields yarn; "The Lady's For Loving," a comedy; and "Blood Money," a western, which will go next is as yet uncertain.

Incidentally, Waterfield estimated that their last release starring Clark Gable, "The King And Four Queens," will gross in the area of four-and-a-half millions, of which Gable will be entitled to either 10 per cent of the gross or 50 per cent of the net, whichever is greater.

**TODD TODAY:** Last week saw Mike Todd receive a special award of merit from the Film Estimate Board of National Organizations on behalf of "Around The World In 80 Days" at a reception at Sardi's. Motion Picture Association representatives were also on hand. . . . The Newspaper Guild of New York gave him an award for the film and for "resurrecting the true meaning of production showmanship in the motion picture industry." . . . Todd and wife Elizabeth Taylor were scheduled to appear on Edward R. Murrow's "Person to Person" on April 5. . . . Todd and wife are expecting come November. 'Nuff said about Mr. Todd.

**THE METROPOLITAN SCENE:** Keefe Brasselle has been elected to membership in ASCAP. It seems that in addition to acting, he writes music. . . . Over 400,000 copies of the Pocket Library edition of "Heaven Knows, Mr. Allison" have been turned out coincidental with the release of the film by 20th-Fox. . . . Youngsters up to the age of 10 attired in cowboy costume were to be admitted free to the opening show of "The True Story Of Jesse James" at the Globe when accompanied by an adult. . . . Fox has bought the recent TV presentation, "The Singing Idol," the yarn about a country boy who sings and romps his way into national fame on the order of a certain famous rock 'n' roller. . . . Pressbook on "Heaven Knows, Mr. Allison" devotes loads of space to tie-up potentials with the Marine Corps.

## BROADWAY GROSSES

(As of this Monday)

### "Heaven" At The Roxy

NEW YORK—The Roxy, Globe, and Loew's State reported above average business last weekend with most of the other spots continuing in the doldrums despite the fact that there were several new arrivals.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Three Brave Men" (20th-Fox). Paramount (\$47,654)\*—Second week dropped to \$20,000.

"Heaven Knows, Mr. Allison" (20th-Fox). Roxy (\$81,388)—The second session was better than the first, with \$106,000 garnered. Friday through Sunday accounted for \$69,401. Ice show on stage.

"The Spirit Of St. Louis" (Warners). Radio City Music Hall (\$146,192)—Dropped to \$90,000 on the fifth, and last, week, with Thursday through Sunday claimed at \$62,000. Usual stage show.

"Men In War" (UA). Capitol (\$39,813)—Opening week sure of \$37,000.

"The True Story Of Jesse James" (20th-Fox). Globe (\$11,854)—Opened okay at \$16,000.

"The Tattered Dress" (U-I). Mayfair (\$15,087)—Down to \$12,000 on second week.

"The Brave One" (RKO-U-I)—Astor (\$24,538)—Opening week only hit \$20,000.

"The Lost Continent" (Lopert). Victoria (\$21,930)—Second session down to \$15,000.

"Fear Strikes Out" (Paramount). Loew's State (\$18,644)—Opened strong with first session sure to reach \$26,000.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

### Isaacs In New Paramount Post

NEW YORK—Hugh Owen, vice-president, Paramount Film Distributing Corporation, announced last week that Phil Isaacs, Paramount Rocky Mountain division manager, had been named assistant eastern sales manager, a new post.

Isaacs will move from his Denver headquarters in time to assume his new duties at the home office on April 15.

He joined Paramount in 1946 as a trainee in the New York exchange booking department and became a booker in 1947; in 1948 he was transferred to Buffalo as head booker and office manager; and returned to New York in 1948 where he served as salesman and assistant to Owen until 1949, when he was named Washington branch manager. He became Rocky Mountain division manager in 1955.

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# United Artists To Offer Stock To Public

## COMPO Booklet Shows Effects Of Tax Bite

NEW YORK—Robert W. Coyne, special counsel for COMPO, announced last week that COMPO has begun distribution of a 48-page booklet showing that state and local admission taxes take an annual toll from the industry of upwards of \$23 million.

The booklet reveals that 23 of the 48 states levy state admission taxes or state sales or gross receipts taxes applicable to motion picture admissions, as do the territories of Hawaii and Puerto Rico. It also lists 491 cities, towns, and school districts, which levy local admission taxes.

The booklet lists 35 cities and towns which have reduced admission taxes in recent years, and 66 others which have repealed such taxes. Many of these reductions and repeals have taken place in the past few months as a result of concerted exhibitor efforts.

Pennsylvania, in which local taxes are imposed by 31 cities, 83 boroughs, 27 townships and 49 school districts, with possibly some others still unreported, takes up 12 pages of the booklet with detailed information on these local imposts. The booklet also contains a comparison of 1955 and 1956 revenues in 14 key cities from which complete returns were available. New York City, with a five per cent admission tax, heads the list, having collected \$5,068,984 in 1955 and \$4,871,082.56 in 1956. Philadelphia, with a 10 per cent local tax which was cut to five per cent on Jan. 1, is second with \$1,723,917 collected in 1955 and \$1,621,032 in 1956. Chicago, with a three per cent tax and collections of \$1,076,911.97 in 1955 and \$1,012,369.12 in 1956, is third. Total revenues from these 14 key cities were \$9,472,897.85 in 1955 and \$8,993,940.51 in 1956, and account for about two-thirds of the revenue from 360 reporting cities.

Commenting on the results of the survey, Coyne said, "This report shows what a terrific bite is taken from the industry

## Penna. Theatre Group Fights Discriminatory Tax

PITTSBURGH—The Pennsylvania Association of Motion Picture Theatres announced last fortnight that plans are being formulated to introduce at the present session of the State Legislature an amendment to exempt from the Pennsylvania Enabling Act, the discriminatory provisions which permit local communities to tax theatre admissions up to 10 per cent.

Assessments are asked to defray the preliminary costs of this campaign in the amount of \$10 to \$100 for four-wall theatres depending upon capacities, and from \$35 to \$60 for drive-ins.

Harry B. Hendel is general chairman of the Association, which has headquarters at 1705 Boulevard of the Allies, and the general committee is composed of Thomas B. Friday, James H. Nash, and Charles R. Blatt.

each year by state and local admission taxes. Exhibitors and other industry representatives in areas now free from local admission taxes should not be too complacent about having escaped this impost. It is still the declared policy of the American Municipal Association to work for enabling legislation to impose local taxes in such states where the authority does not now exist. Unusually heavy state and local budgets make it almost imperative for many states to increase present taxes or find new sources of revenue. The motion picture industry has always taken the position that it is ready and willing to pay its just share of real estate, income, and other taxes in common with other industries, but it objects to being singled out for discriminatory admission taxes, particularly when its chief competition, television, comes into the home tax-free."

## Last Of Privately Held Film Companies Will Use Proceeds To Retire Debt, Expand Indie Production

NEW YORK—Robert S. Benjamin, chairman, and Arthur B. Krim, president, United Artists, announced last week that an underwriting agreement had been signed with F. Eberstadt and Company covering a proposed \$20,000,000 offering to the public of six per cent convertible subordinated debentures, due 1959, and about \$5,000,000 of common stock.

This makes the first offering of securities by UA, last of the privately held major motion picture companies, to the public. Of the 350,000 common shares, 250,000 are to be offered for the corporation, and 100,000 for the account of the management group, which would still own a majority of the shares.

A registration statement covering the offerings is to be filed this week with the Securities and Exchange Commission. Proceeds will be used to retire debt and to finance expanding independent film production.

The company's gross climbed to \$65,300,000 last year. This included \$36,000,000 from U.S. and Canadian markets, \$20,000,000 in distribution fees, and \$2,000,000 from the sale of feature films to television.

The production program for this year and 1958 will be financed entirely by UA, it was said, and Krim stated that it was because of this that new sources of financing were being explored.

UA was formed in 1919 by Douglas Fairbanks, Sr., Mary Pickford, D. W. Griffith, and Charles Chaplin.

## SBA Extension Sought

WASHINGTON—Wendell Barnes, administrator, Small Business Administration, indicated last fortnight that the Administration would seek a two year extension from Congress for SBA, which expires June 30 under present law.

# in 1956 \*

## MOTION PICTURE EXHIBITOR reversed the trend!

- MOTION PICTURE EXHIBITOR . . . . . GAINED 34 Paid
- Motion Picture Herald . . . . . LOST 556 Paid
- Boxoffice . . . . . LOST 710 Paid
- Showmen's Trade Review . . . . . LOST 1468 Paid

\* By direct mathematical contrast of the AVERAGE TOTAL PAID CIRCULATIONS of all four publications for the 6 mos. ending 12/31/56 and the 6 mos. ending 12/31/55.



# 20th-Fox Schedules Release Of 55 In Next Year To Battle Competition

NEW YORK—For the 12 month period starting this March and continuing through March of 1958, 20th-Fox will release a total of at least 55 features, of which 30 will be top "A" CinemaScope films and the other 25 will be "showmanship" offerings. Among the 30 toppers will be 12 "blockbusters" or films of special merit, which are to be released at the rate of one per month. This program was announced by Spyros P. Skouras, president, at a mass press conference last week.

Skouras admitted having differences of opinions with the members of the company's board in order to get the program approved, and he realized he was risking his career and his future with the move to provide more and better entertainment to the theatres of the nation and the world. He felt, however, that his position would be justified in the end.

Skouras opined that the only way to meet TV competition was with a frontal attack such as this program, which includes many top pictures that will compel people to leave their homes and TV sets. The group of films, he asserted, had all types of subjects for all types of theatres and audiences.

To further bring home to the industry, the press, and the public the intended program of the company, a 90-minute CinemaScope feature is in the works and will outline the program in detail, present talks by top officials, producers, and directors, and scenes from practically all of the company's releases over the next year. It will be screened in every exchange city in the country and eventually all over the world. Invited to see the release will be exhibitors, the entire press, community, civic and religious leaders, as well as company stockholders.

Questioned on the company's stand with regard to the televising of new features to the homes, Skouras replied that he and his company were dedicated to keeping the theatres operating and profitable. If a method of televising films is found that would not affect the theatres, he might be interested. He thought that theatres must remain the outlets for first-run movies and he would not be adverse to letting TV have the films at a later date instead of trying to reissue them to theatres.

Skouras opined that "pay-as-you-go" TV would not help the industry, and he didn't think it feasible. He did say, however, that if the backlog of top films were not made available to TV via the free channels, thus providing competition unto itself, then the plan might have had some merit.

As a means of furthering the interests of the industry, Skouras said he would like to see a single united exhibitor organization come into being as soon as possible.

Top films scheduled for release between now and the end of the year include: March—"Heaven Knows, Mr. Allison"; April—"Boy On A Dolphin" and "The Way To The Gold"; May—

## "Miracle" Not Obscene; Court Reverses Censors

CHICAGO—The Appellate Court ruled last fortnight that the Italian-made feature film, "The Miracle," was not obscene, thus reversing a Circuit Court ruling which had declared that it was.

"The Miracle" was never shown here, having been banned by the police censor board in 1952. The American Civil Liberties Union questioned the constitutionality of the censor ordinance, which was subsequently declared unconstitutional. This was appealed by the City of Chicago, which was vindicated by the Illinois Supreme Court. An appeal to the Circuit Court failed, but the ruling by Appellate Court Judge Hugo M. Friend, while upholding the constitutionality of the censorship ordinance, declared that it must be administered with care. It specifically stated "The Miracle" was not obscene.

## P. H. Reisman, Veteran Industry Exec, Dies

NEW YORK—Philip H. Reisman, 66, a motion picture executive for over 30 years, died last week in Roosevelt Hospital of a cerebral hemorrhage.

He entered the film business in 1917 as a salesman for Triangle Films. Subsequently he was with the Samuel Goldwyn sales organization, general manager in Canada for Paramount, and general sales manager of Pathe and Universal.

In 1932, Reisman began a long association with RKO as theatre division vice-president in charge of film buying. He became vice-president and general sales manager of the export division in 1934 and foreign sales manager in 1939. Three years later he was elected vice-president of RKO Radio Pictures in charge of foreign distribution. He left the company in 1952, and became vice-president of Joseph P. Kennedy Industries. Two years later he joined the Michael Todd Enterprises, from which he resigned six months ago to join the Fugazy Shipping Corporation, of which he was president.

He is survived by his widow, two sons, two sisters, a brother, and eight grandchildren. He lived in New Rochelle, N. Y.

"Desk Set," "Wayward Bus," "China Gate"; June—"Island In The Sun," "Bernadine," and "Three Faces Of Eve"; July—"An Affair To Remember," "Sea Wife," and "Hatful Of Rain"; August—"Down Payment," "Will Success Spoil Rock Hunter?" and "The Deerslayer"; September—"The Sun Also Rises" and "Ten North Frederick"; October—"Fraulein" and "Peyton Place"; November—"Kiss Them For Me," "A Certain Smile," and "The Enemy Below"; December—"Stopover, Tokyo," "Home In Indiana," "Bravados," and "The Hunters."

## Selig New President Of Fox Inter-Mountain

DENVER—Robert W. Selig was elected last week to the presidency of Fox Inter-Mountain Theatres, Inc., and its various subsidiaries, succeeding Frank H. Ricketson, Jr., now vice-president and general manager, National Theatres, Inc.

Ricketson will continue his association with Fox Inter-Mountain as chairman of the board. Selig heads a seven state operation and his promotion includes the presidency and directorship of 11 corporations. For some time, Selig has been a division manager for the 400-theatre circuit.

For many years a leader in community affairs, Selig, 47, is president of the University of Denver board of trustees. He has been active as an officer and campaign leader in the Denver Area Community Chest, the Red Cross, the Crusade for Freedom, the American Cancer Society, the Central City Opera House Association and many others. He is director of Cherry Creek Bank, the Downtown Denver Improvement Association, the Rocky Mountain Corporation, the Denver Centennial Commission, Valley Forge Foundation, and others.

The new Fox Inter-Mountain president joined the company in 1939. Born in Cripple Creek, Colo., he returned to Colorado from San Francisco where he served as western division manager for Gaumont-British Picture Corporation.

## Goldberg Heads UJA Drive

NEW YORK—Leon Goldberg, vice-president, United Artists, last week was re-elected as chairman of the entertainment industry's United Jewish Appeal. He said that this year's goal is to surpass the \$700,000 the industry raised last year.

Goldberg was presented with a special award in appreciation of his outstanding chairmanship of the 1956 UJA effort. Barney Balaban, Paramount president, made the presentation, at a committee meeting held in the board room of Paramount. It was announced that Robert S. Benjamin, chairman of the board of UA, will be the guest of honor at an industry UJA luncheon to be held at the Park Lane Hotel on May 23.

## Censors Stay In Kansas

KANSAS CITY—Proposed legislation calling for the abolition of the State Board of Review was killed last week by the Kansas House of Representatives on a roll call were totaling 68-54, nine votes short of the majority required for passage. The defeated measure, backed by industry interests, would have eliminated film censorship while providing a method whereby exhibitors of obscene motion pictures could be prosecuted in court.

## Rank To Open Mexican Office

MEXICO CITY—Vernon Dickins, general manager of the new distribution company of the Rank Organization in Mexico, announced that following successful friendly negotiations with the American authorities the Rank Organization will set up its own distribution organization in Mexico.



# proudly...

## for Easter

from 20th!



**ALAN CLIFTON  
LADD • WEBB**

**SOPHIA  
LOREN**

in

**BOY ON  
A DOLPHIN**



co-starring  
**ALEXIS MINOTIS • JORGE MISTRAL**

Produced by Directed by  
**SAMUEL G. ENGEL • JEAN NEGULESCO**

Screenplay by  
**IVAN MOFFAT and DWIGHT TAYLOR**

COLOR by DE LUXE

**CINEMASCOPE**



SAVE EXTRA PLAYING TIME  
FOR YOUR HAPPY EASTER!



# Exemption From Minimum Wage Law For Theatres Urged By Brylawski

WASHINGTON — A. Julian Brylawski, speaking for the Theatre Owners of America and Allied States Association, and Frank C. Lydon, executive secretary, Allied Theatres of New England, told a Senate Labor Subcommittee last fortnight that coverage of theatres by the Federal Minimum Wage Law could bring a "disastrous" increase in the financial difficulties of many exhibitors.

Brylawski said theatres were "a notable and lamentable exception to the general prosperity of the country." He said the theatres could not stand any additional expenses and burdens.

Brylawski pointed out that the motion picture theatre is a unique operation. He said the industry's permanent and technical employees are extremely well paid, but that 90 per cent of theatre employees are not permanent employees, but rather retired persons, students, others seeking part-time jobs to supplement other income.

He said neither the number of theatres operated nor the dollar volume of business done is a fair measure of a theatre enterprise's ability to stand the federal minimum wage. Any legislation approved by the committee should clearly exclude theatres from Minimum Wage Law coverage, Brylawski stated.

Lydon said the AFL-CIO proposal to cover enterprises with five or more units, or over \$500,000 of sales would cover some 8,400 theatres owned by 460 circuits, accounting for 80 per cent of the capital investment in all theatres, 85 per cent of all domestic film rentals, and 80 per cent of all theatre employment. He argued that the pending proposal would apply to the circuits on the mistaken assumption that they can afford to pay higher rates. On the contrary, he declared, circuits have many burdens that smaller theatres do not have, including higher investment and overhead, increased film rental and labor negotiations, and frequently an obligation to continue operating some weak theatres.

He stated theatres have had good relations with part-time employees, with little turn-over and long waiting lists. He warned that higher wage rates for the lowest bracket employees such as ushers and cleaners would force higher wage rates all along the line for the better paid workers, with harsh consequences to theatre owners.

## Censorship Easing Seen

BALTIMORE, MD.—C. Morton Goldstein, chairman, Maryland Censor Board, stated last week that film censorship here will have to be liberalized considerably due to a recent Court of Appeals ruling on "Naked Amazon."

The court ordered reinstatement of scenes showing nude Brazilian Indians, which had been deleted. Goldstein said that previously it had been "generally understood" that film nudity should be judged differently than in any other media because motion was involved.



A campaign to enlist volunteers for the 1957 Attack On Asthma Drive was launched in New York recently by United Artists vice-president Max E. Youngstein, honorary chairman. Participating in the inaugural ceremonies were five-year-old poster boy Roland Schwartz; and Myrna Loy, member of the east coast executive council of the Children's Asthma Research Institute at Denver.

## Condon Tours For "Pride"

NEW YORK—The pre-release phase of United Artists' record campaign for Stanley Kramer's "The Pride And The Passion" will be carried to 30 major market areas in the United States and Canada with a two-month press tour by veteran industry promotion executive Richard Condon.

The tour will take Condon to 30 cities and bring him together with 288 editors and reporters of 72 newspapers blanketing the key markets of the U. S. and Canada. He will also call at 92 television stations and 121 radio stations. In the retail phase of the precedent-setting junket, he is conferring with 125 merchandising and promotion executives of 30 department stores and 52 other major outlets.

# Columbia World Gross On Increase; Far East, Latin America Up Most

NEW YORK—It was revealed last fortnight by Lacy W. Kastner, president, Columbia Pictures International, that the company's world gross as of Feb. 9, 1957, exclusive of the U. S. and Canada, was up nearly \$5,000,000, or 24 per cent, over last year.

He added that he expects the increase in gross billings to continue at the present rate of \$120,000 to \$150,000 a week to the end of the year. Increases in the 37-week period were itemized by Kastner as England, 18 per cent; the Far East, 42 per cent; Europe, 11 per cent; Latin America, 24 per cent; and Australasia, 17 per cent.

Although stressing the fact that they alone did not account for the business upswing, Kastner stated as the "most successful" Columbia releases overseas, "Eddy Duchin Story," "Picnic," and "Rock Around The Clock."

## SBA Considers Loan Appeal By TOA Execs

WASHINGTON—The Small Business Administration last week took under advisement a plea from Theatre Owners of America to institute a more liberal loan policy for theatres. Presented by Philip Harling and A. Julian Brylawski, the central feature of the petition was revision of the SBA's policy to permit mortgage loans to exhibitors.

Phillip McCallum, SBA general counsel, acknowledged his meeting with the TOA executives and stated that he wished to study their plan further before making a comment. Harling and Brylawski were to meet later in the week with representatives of the Senate Small Business Committee to seek legislation which would authorize the SBA or some other Federal agency to guarantee mortgage loans made by private lenders to theatre owners.

Harling was reported to have said that TOA urged the SBA to decide whether it has the authority to make such loans and, if not, to go to Congress to acquire it. The Administration was asked further, it was said, to drop the requirement that an exhibitor must have been turned down on a loan application by a bank before he is eligible to ask SBA assistance.

## Chesapeake Net Down

NEW YORK—William C. MacMillen, Jr., president, Chesapeake Industries, reported last fortnight that net earnings of the company in 1956 were \$1,025,878, compared with \$2,010,588 in 1955. Income last year was \$24,301,996, against \$24,490,916 the year before.

It was announced that the annual meeting of stockholders would be held on April 24 in Cleveland, when a board of 15 directors is to be elected.

## Moss Completes COMPO Job

NEW YORK—Having completed his assignment on the Academy Award Sweepstakes, Alec Moss announced that he would end his job with COMPO on April 5.

Michael Bergher, Far East supervisor, reported that imports have been reduced in Burma, Pakistan, Indonesia, Taipei, and India. The Philippines, he said, propose a 1500 per cent increase in import duties. India, which cut imports in half, doubled duties, he stated; and the Federation of Malay States has imposed a new duty.

Harry Novak, continental supervisor, stated that in Europe the "problem" is the "strong opposition" of local product. In connection with co-production deals, Kastner divulged that Columbia International has 31 films contracted for, including 13 in Mexico, two in Germany, two in France, seven in Italy, and seven in Brazil.

It was announced that Japan is the only country in which the company has blocked funds, about \$1,500,000 being held in that area.



## Yamins Waives Appeal In Drive-In Settlement

BOSTON—Counsel for Independent Amusement Company and Nathan Yamins of Fall River filed papers in the Superior Court of Boston indicating they are waiving their appeals to the Supreme Judicial Court in the action against the proposed Family Drive-In in Seekonk, Mass. Thus the pending equity and mandamus actions are terminated.

These suits were brought by Independent Amusement and Yamins against the Selectmen and the Board of Appeals of Seekonk and against Hyman Lepes and Norman Zalkind, both of Fall River, challenging the validity of the zoning laws and the right of the building inspector to grant a drive-in permit to Lepes and Zalkind to build a screen 70 feet high. Counsel for Independent Amusement maintained the granting of the permit for a building more than 40 feet high was in violation of the Seekonk zoning law.

The matter was brought to a head this week when the town of Seekonk refused to renew the permit for Independent Amusement and Nathan Yamins to operate the Bay State Drive-In in Seekonk, which has been in existence for 10 years. The disposition of the cases resulted in the granting of the license to Bay State which reopened its gates and which paved the way for Lepes and Zalkind to continue with the construction of the Family Drive-In, which is expected to be completed before the end of this season. John J. Harrington and Harry A. Linder were attorneys for Yamins; Gordon M. Owen represented the Seekonk town officials; and Benjamin Horvitz was the attorney for Lepes and Zalkind.

## Albany

An invitational preview of "The Ten Commandments" was slated for the Stanley Warner Ritz last fortnight. The regular premiere was to be this week. . . . Charles C. Charles, one-time branch manager for Ross Federal Service and later a partner with the late Holbrook Bissell in a screen advertising firm here, died in Orlando, Fla. . . . Ed Stillman, assistant manager, Proctor's, Troy, N. Y., moved to the Cohoes, Cohoes, N. Y., as manager, replacing George Seed, who took a year's leave of absence. Seed recently suffered a heart attack. . . . Proposed restrictions on night work for women engaged in the editing and processing of film were eliminated from the provisions of a bill which the Senate passed and forwarded to the Assembly.

## Atlanta

Don Hassler, former office manager and head booker, has returned to Atlanta as Strickland Films manager. . . . Louis Strickland, president, was hospitalized for surgery. . . . T. C. Cox, formerly with RKO Radio was named Palace manager, Athens, Ga. . . . John Harrison, Georgia Theatres city manager, Waycross, Ga., was elected mayor of that town. . . . Jack Balleu is the new owner, Ga-Ana, Georgiana, Ala., from Fred T. McLendon Theatres, Union Springs, Ala.

## NEWS OF THE TERRITORIES . . .



The Variety Club of New England recently sponsored an industry luncheon at the Hotel Bradford, Boston, in honor of Al Glaubinger, United Artists, and Welden Waters, 20th-Fox, who were promoted. Seen, left to right, seated are Gene Tunick, UA; Waters; Michael Redstone, chief barker; and Glaubinger. Standing are Al Levy, 20th-Fox; Theodore Fleischer, who acted as m.c.; Joseph Gins, U-I; and Harry Segal, UA.

## Boston

Having outgrown their present quarters at 82 Newbury Street, Smith Management Company has taken space in the new George Robert White Building at 460 Boylston Street. The space will not be available until the first of May. Smith Management has leased the entire sixth floor in the modern airconditioned building. . . . Sympathy to Jim Tibbetts, Loew's State manager, in the death of his father, Willis B. Tibbetts. . . . Warren Boyle, brother of Frank Boyle, Fitchburg Theatres, is the manager of the Route 133 Drive-In, Georgetown for Rifkin Theatres. . . . A mass meeting of Beverly residents protested plans for a drive-in within a shopping center at the juncture of routes A and 128. More than 300 North Beverly citizens instructed Alderman Carleton Merrill to hold a public hearing on the matter. The drive-in permit was sought by Arnold Berg and a realty company, principals in the shopping center project.

**NEW HAMPSHIRE NEWS**—Rochester is mentioned as a possible location for the world premiere of "Peyton Place," based on the novel by Grace Metalious, of nearby Gilmanton.



Seen at the recent Tent Nine, Albany Variety Club's 14th annual dinner dance and cocktail party at the Sheraton Ten Eyck Hotel were, left to right, Irwin Ullman, Fabian Theatres, Ellis Schlenger, Fabian division manager; Jack Hamilton, manager, Berlo Vending Company; and Norman Weitman, branch manager, U-I, and first assistant chief barker.

## Buffalo

Edward C. Frank, 66, superintendent of buildings, Shea Theatres in Buffalo and Niagara Falls, N. Y., until he retired last year, died after a short illness. . . . William Brereton, Basil Theatres director of advertising and publicity, was recuperating from surgery. . . . Walter Sunderland, Farman manager, Warsaw, N. Y., has been named Man of the Year by the residents of the town. . . . Betty Kaye and Virginia Callahan, MGM bookers, have been backing up the MGM Months with a vigorous and successful sales campaign of their own, according to office manager Marian M. Ryan. . . . Benjamin Belinson, who operated the Little, an art house, Rochester, N. Y., with his wife for 27 years, died last fortnight following an illness of several weeks.

## Charlotte

Panny Cobb planned to leave Standard Theatre Supply Company to join Independent Theatre Supply Company as manager. . . . M. C. Clark, manager, Piedmont, Lawndale, N. C., is taking over operation of the house. . . . Jimmy Murphy, Columbia salesman, was hospitalized. . . . J. W. Griffin, Jr., Griffin, Forest City, N. C., announced plans to build a drive-in there. . . . Charlotte Booking and Promotion Service took over the Boonville, Boonville, N. C., operated by Charles Craver. . . . The South 29 Drive-In has been remodeled.

W. S. Funk, Star, St. Stephens, S. C., accepted a position with the Agriculture Department and now lives in Columbia, S. C. . . . Jack Fuller, Ritz, Columbia, S. C., is the proud father of a new daughter, Mary Susan. Fuller is a former



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## Ohio Catholics Ask Safeguard To Decency

COLUMBUS, O.—The Ohio Catholic Welfare Conference in a two-day meeting here asked for "vigorous public support" of legislation which "would safeguard decency in publications and entertainment." The conference said that effects of legislators to "safeguard decency" in all public exhibition of films and printed matter should have wide support.

In a statement on entertainment and publications, the conference said: "While we recognize that the chief responsibility rests on parents and public opinion for all forms of public entertainment, we hold the firm conviction that public authority cannot be absolved from its own direct responsibility for maintaining the highest standards of public decency and morality."

In addition to support of censorship, the conference favored bills calling for fair employment practices, higher minimum wage and making parents responsible for acts of vandalism committed by their children. James J. Hollern, Columbus, was named executive secretary of the conference, the first layman to be appointed to that post.

The conference was attended by two archbishops, six bishops, 80 priests, and laymen representing six Ohio Catholic dioceses.

president, Theatre Association of North and South Carolina. . . . Douglas Craddock and Melvin Robertson, through a trustee sale, took over the Leaksville Drive-In and the Eden Drive-In. They will do their own buying and booking. . . . Max Reinhardt, Reinhardt Enterprises, and Bill McClure, assistant branch manager U-I, are in the hospital. . . . Mike Carmichael is replacing F. E. Dyer as branch manager of Allied Artists. . . . American Astor Distributing Corporation and Dominant Pictures are moving to the old RKO offices at 215 W. 45th Street. . . . Center, Charlotte, was robbed of \$159.65 as thieves cut a hole in a door and opened a safe in the office. The city police said the safe was not forced in any fashion.

## Chicago

In accordance with its plans to let one major house serve the same neighborhood, Balaban and Katz made no renewal of its lease on the Harding. The section in which the Harding is located will be served by the Congress on a newly established first run basis. . . . Russell Armentrout took over the Clark Drive-In, Pittsfield, Ill., from Roger Moyer. . . . Richard Stern, Cinema manager, and Marlene Stahl were wed. . . . Al Capp joined the Abe Teitel Film Exchange. . . . Sally Gold, MGM booking manager, and Howard Nagel were wed. . . . Joseph G. Betzer was appointed vice-president, Cal Dunn Studios. . . . Herb Frank was named Shore manager.

Leonard Hraha was named Highland manager, succeeding John Maloney, resigned. . . . The Joy, Pawnee, Ill., recently reopened after having been closed for several months. . . . Producer Michael Todd announced that the Selwyn shall be known hereafter as Todd's Cinestage. . . . Abe Fischer, former RKO sales manager,

## Ohio Bill Would Okay Bingo By Local Option

COLUMBUS, O.—Bingo would be legalized by local option if the Ohio Legislature approves a bill introduced by Senator Arthur Blake, Democrat, Martins Ferry. The measure would amend the section of the state constitution which prohibits lotteries.

Electors of a municipality would determine whether they wanted bingo in their community. Operation of the game would be limited to religious, charitable, and non-profit organizations.

A resolution was introduced several weeks ago to submit the bingo question to a statewide vote.

was appointed central division sales manager here, Artists-Producers Associates. . . . Robert McCann, 46, well known in the industry, was seized with a heart attack in the Oriental lobby and died before doctors arrived.

## Cincinnati

Starway Drive-Ins, Frankfort, Ky., was purchased by the Chakeres Circuit, Springfield, O., and was to reopen March 29 with Ralph York as manager. . . . Sam Levin plans to open the new Northbridge, Dayton, O., in early June. . . . Tom Ryan, Owner, Cove, Covington, O., and prominent in the Variety Club, Dayton, O., had his right leg amputated. . . . In were Sam Galanty, Columbia division manager, and Sam Reice and Dan Rotenberg, New York, Columbia attorneys; Harris Dudelson, Buena Vista district manager; T. O. McCleaster, 20th-Fox district manager; and Jerry Simbach, Chicago, owner, In-Town Drive-In, Columbus. . . . Louis Wiethe, owner, Valley; Moe Potaskey, exhibitor, Troy, O., and Mrs. Ross Williams, wife of UA's sales manager, returned from Florida vacations. . . . A new wide screen has been installed in the Guild, neighborhood art house. . . . James Christian, former Warners head booker, is now a Buena Vista booker. . . . Della Gray is a new U-I clerk. . . . Rena Schroeder, UA cashier, and Walter Mergenthal, 20th-Fox booker, have set June 22 for their marriage.

COLUMBUS, O., NEWS — Columbus City Council was scheduled to repeal the daylight saving ordinance, passed last month, which would have made fast time effective April 28. Charter amendment, calling for daylight time, will be voted on at the May 7 primary. If council kills the ordinance, that will eliminate the need for filing petitions calling for a referendum. Robert Wile, secretary, Independent Theatre Owners of Ohio, has been leading the campaign to obtain petitions for the referendum. . . . Joe Pasternak, producer of MGM's "Ten Thousand Bedrooms," was scheduled to visit here for press, radio, and television interviews in advance of the picture's opening at Loew's Ohio. . . . Mile North Hi and Scioto drive-ins were to open for the season March 20. . . . Walter Kessler, manager, Loew's Ohio, presented the Jennifer Jones trophy to Joan Williams, sophomore at Ohio State University, who was chosen Queen of the Independents. Stunt was for "The Barretts Of Wimpole Street."

## Cleveland

Frank Belles, RKO branch manager since 1954 and salesman for the company for 13 years prior to that, has joined the local United Artists sales force, succeeding Rudy Norton in the Toledo territory. . . . Arthur Goldsmith, another RKO veteran, is now established as home office representative for DCA, in charge of the Cleveland and Pittsburgh exchange areas, formerly covered by the late Rube Perlman. Goldsmith will headquarter in Cleveland, and has desk space in the offices of Imperial Pictures, 308 Film Building. Associated with him as secretary is another former RKO employee, Gertrude Haage. . . . RKO-ers still unaccounted for are Otto Braeunig, office manager for 33 years; Jack Share, salesman; and Al Margolian, publicity. . . . Irwin Marcus, salesman for National Screen Service, has been elected president of the Salesmen's Club of Cleveland, succeeding Aaron Wayne. Others elected to serve this year are first vice-president, Jim Levitt, U-I; second vice-president, Frank Belles, UA; secretary, Bill Gross, Columbia; assistant secretary, Marty Grassgreen, Columbia; treasurer, Sam Lichter, 20th-Fox. Board consists of Nat Barach, Aaron Wayne, Dorsey Brown, Edwin R. Bergman, Joe Krenitz, Eddie Catlin, Gordon Bugie, and Justin Spiegle. . . . I. J. Schmertz, 20th-Fox branch manager, and Mrs. Schmertz planed out for four weeks of Florida sunshine. . . . Abe Kramer, Associated Theatres Circuit, and Mrs. Kramer returned from their annual Florida trek. . . . Bill Burnside, Idol, Lodi, O., is minus his tonsils these days. . . . Jack Fine, former manager, Union Square, is stepping out of the state. He purchased the DeLuxe Drive-In, La Porte, Ind., from Ben Micheimer and plans to open the end of this month. . . . Congratulations to Hippodrome manager Jack Silverthorne and his wife, Kay, who celebrated their 20th wedding anniversary. . . . The Mike Todd people have been in town surveying the Fairmount, deluxe neighborhood house owned by Henry Greenberger, with an eye to putting in "Around The World In 80 Days." Nothing definite yet.

## Dallas

Jim Velde, general sales manager, United Artists, making his first visit to Texas on a tour of the southern and southwestern territory, told more than 150 representatives of exhibition and booking organizations that they could depend on United Artists for both quantity and quality. Velde spoke at a luncheon in his honor at the Statler Hilton Hotel, where he was introduced by R. J. O'Donnell, vice-president and general manager, Interstate Theatre Circuit, who presented the visitor with a plaque making him an honorary Texas citizen, signed by Texas Governor Price Daniel. . . . Lew Bray, Jr., for three years manager, Queen, McAllen, Tex., has been named manager, Arlington Drive-In, Arlington, Tex. . . . Lewis A. Blumberg, producer, United Artists' "The Big Boodle," set for multiple showings this month, is visiting various Texas cities on behalf of the film. . . . Skip Fletcher, local vocalist who recently won an Arthur Godfrey Talent Scout Show, is in Hollywood where he will be screen tested by Columbia. . . .

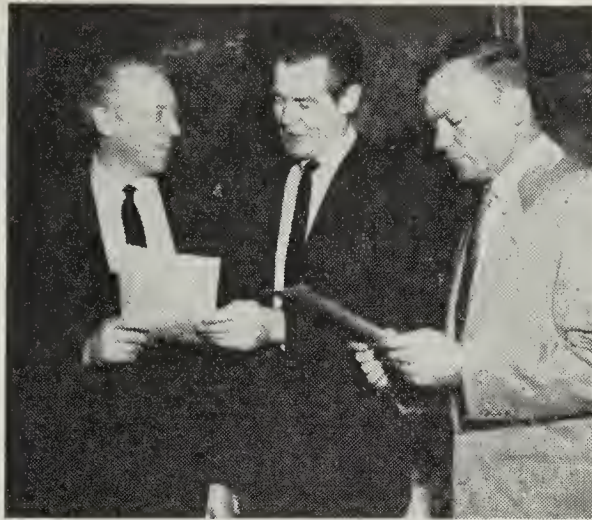


## Bill Would Require Open Business Check

AUSTIN, TEX.—Exhibitors have won the first round in a dispute with distributors over how attendance should be checked. Recommended by the Senate Jurisprudence Committee for passage was a bill introduced by Senator Preston Smith, Lubbock, exhibitor, which would ban so-called "blind checking." The Smith bill would require private investigators to notify exhibitors in advance of an attendance check and to file a report within three days.

Eddie Joseph, president, Texas Drive-In Theatre Owners Association, said it would be fair to checkers to come in an open manner and that it was unfair for the theatre operators not to know results of a check for sometimes as long as six months. Tom Reavley, of Austin, representing the Motion Picture Association of America, made up of distributors and producers, challenged the constitutional status of the bill, and contended that the topic is not a matter for public regulation, but one of private contract. Open checking was used until 1951, he said, but distributors found it wouldn't work.

Grant Williams, star of Universal-International's "The Incredible Shrinking Man," was in for visits with film critics. . . . Tim Ferguson reopened the Downs Drive-In. A new screen had to be installed since a spectacular fire burned down the former screen in January. Also installed during the closing was one of the largest free playgrounds in the southwest, called "Candy Cane Street." . . . Paul J. Mansfield was granted a divorce here from movie actress Jayne Mansfield on grounds of cruelty. . . . Rowley United Theatres, Inc., and Midwestern Video Corporation, Little Rock, Ark., entered the lists this week to obtain City Council permission to offer first run movies in homes via television wire. Last week, Interstate Home Movie Corporation, a wholly owned subsidiary of Interstate Theatres Circuit, Inc., and Charles W. Weisenburg, who has an interest in eight theatres, made similar applications. . . . WOMPI has slated its first annual Academy Award Party in the Regency Room of the Hotel Adolphus on March 27. Invitations have been sent to 350 persons in the local film industry and entertainment field. The Academy Awards will be seen on a large screen borrowed from Interstate's closed circuit facility. A panel discussion will be held on previous and current Oscar awards, with John Rosenfield as moderator.



At the State House in Denver, Robert Ryan, center, and Aldo Ray, right, stars, United Artists' "Men In War," recently received from Governor Steve McNichols certificates naming them honorary citizens of Colorado.

### Denver

The Rocky Mountain News, morning daily, repeated its usual Oscar contest. A top prize of \$200 was offered for the best answer. . . . Gibraltar Enterprises

sold the Sierra Drive-In, Socorro, N. M., to Lester Dollison. This gives Dollison six theatres in New Mexico. . . . Frank Jenkins, MGM publicity man here the past four years, has resigned to accept a special assignment for "The Ten Commandments" in the Pacific Northwest. . . . Phil Isaacs, manager, Rocky Mountain division, Paramount, has been promoted to assistant sales manager, eastern division. The Rocky Mountain division has been dissolved, with Denver reverting to the western division. . . . A bill introduced in the New Mexico legislature that would have outlawed Class C films, as designated by the Legion of Decency, failed to pass. . . . Floyd Brethour, MGM booker, resigned.

### Des Moines

Max Shoemaker, formerly of Tabor, Ia., has been named manager, Princess, Eagle Grove, succeeding Jerry Larner, transferred to the Clarion, Clarion, Ia. . . . Two year contracts have been signed with the four down-town theatres at Dubuque, Ia., by projectionists Local 103, with in-

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#### UNITED ARTISTS, 114 Meadow St.—State 7-1213

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#### WARNER BROS., 155 Meadow St.—State 7-4138

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creases in scale provided for both years. . . . Eleanor Jackson, former manager's secretary at RKO, has taken that job at Columbia, replacing Norma Fogel, who resigned. . . . Kenneth Claypool, Universal booker, has resigned to go to Warners as second booker.

### Houston

The Interstate Theatre Circuit has made a "policy" twin out of its Wayside here. It will show the same feature that is being shown at the River Oaks Art. A

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### Buena Vista Names Jones As Detroit Sales Representative

DETROIT—Leo F. Samuels, president, Buena Vista Film Distribution Company, Inc., announced the appointment of Frank Jones as sales representative for the Detroit area.

Jones was formerly office manager, RKO. He will make his headquarters here under the direction of James V. O'Gara, eastern division sales manager. His activities will be supervised by Ted Levy, east central district manager.

new screen, new sound equipment, and new projectors were installed at the Wayside. . . . Grant Williams was due in to ballyhoo his new picture, "The Incredible Shrinking Man." . . . Curly Fox, Miss Texas Ruby, and other radio and television entertainers of their KPRC and KPRC-TV shows are scheduled to do a weekly stage revue at the Broadway.

### Jacksonville

As manager Jim Frazier opened H. B. Meiselman's swank new Town and Country with Columbia's "Full Of Life," local moviegoers were offered the record-breaking number of seven top first-run motion pictures at seven indoor houses. . . . Ted Mendelson, Indianapolis; Bill Beck, this city; and Dick Beck, Kissimmee, Fla., have formed a partnership known as Empire Film Distributors for the worldwide distribution of "Naked In The Sun," a Florida "home product" motion picture produced by Empire Studios of Orlando. . . . LaMar Sarra, Florida State Theatres vice-president, gave the Motion Picture Exhibitors of Florida a preview of legislative trends at a regional meeting in the Floridian Hotel, Tampa, and Elmer Hecht, Wometco official from Miami, reported on TOA's midwinter meeting.

### Milwaukee

Benny Benjamin has sold his Screen Guild Exchange to Morey Anderson, former RKO branch manager. He plans to move to California. . . . Mrs. Newton Broderson, former Columbia booker and office manager, died. . . . Bunny Brunner, Fox Wisconsin advertising and promotion manager, resigned to move to New York. . . . Pioneer projectionist Leo Sasse, 55, died.

### Gran Takes Over Theatres From Fox-Wisconsin Circuit

MILWAUKEE—The Gran Management Company is taking over several Fox-Wisconsin Amusement Corporation theatres here, including the Garfield, Mojeska, Uptown, Princess, and the Paradise, West Allis, Wis., as well as the local Jackson and Venetian, both of which have been closed for some time.

With the curtailment of Fox-Wisconsin circuit operations, there have been several personnel changes. Bunny Brunner, advertising and promotion manager, resigned with plans to go to New York. Also resigning were booker Harriet Echmann, Garfield manager Ralph Kruase, and head booker and buyer Al Camillo.

### Minneapolis

The State, Elk Point, S. D., has reopened under the ownership of the local VFW post. James Robertson is managing the house. Other theatres reopening include the Lennox, Lennox, S. D., and the Dallas, Dallas City, Iowa. Closing were the Gem, Waterville, Minn.; Gibbon, Gibbon, Minn.; Orpheum, Centerville, S. D.; and Capitol, Bristol, S. D. . . . Harlan Blake is the new manager, Gopher, Minneapolis, replacing Vern Huntsinger, who resigned. Blake was manager of the house several years ago and more recently managed the loop Alvin. . . . Harry Weiss, RKO Theatres district manager, returned from a visit to situations in New Orleans and throughout Iowa.

### New Haven

Barney Pitkin, former branch manager, RKO, is reported now associated with the Louis de Rochemont Associates, Inc., New York City, in an executive capacity. . . . Most drive-ins throughout the state are operating on the weekends. New additions to spring openers included Norwalk, Starlite, Plainville, Southington, Blue Hills, Middletown, New Haven Drive, Summit, Lake, Mansfield. . . . State, Torrington, Conn., had a stage show with Jim Gilbert, WNHC-TV bandstand m.c., as headliner. . . . Wilkinson, Wallingford, Conn., had a "rock and roll" culprit when a 17-year-old youngster was charged with assaulting policemen, resisting arrest, vilifying an officer and breach of peace. . . . New Haven branch of the American Association of University Women had a benefit at the Whitney.

HARTFORD, CONN., NEWS—Arthur O'Brien, manager, Lockwood and Gordon's Webb Playhouse, Wethersfield, Conn., resigned, with Doug Amos, general manager, naming William Howard, Plaza, Windsor, Conn., to latter spot; David Miller, relief manager, succeeded Howard. . . . The Berlin, Conn., Zoning Board of Appeals refused to revoke the building permit issued to George LeWitt for an outdoor theatre. . . . Edward A. Harvey, 64, manager, Stanley Warner Palace, Danbury, Conn., since 1934, was found dead at the theatre.

### New Orleans

Film friends and associates gathered at the Variety Club to honor Virgil H. "Cy" Bridges at a testimonial dinner upon his retirement from Loew's, Inc., after 39 years as salesman serving the Louisiana and Mississippi area. He was presented a television set by C. J. "Jimmy" Briant, branch manager of MGM. Fred Cassibary, city councilman, presented him with a key to the city. Louis Formato, southern division manager, also spoke. Abe Berenson, president, Allied Theatre Owners of Gulf States, was the toastmaster. . . . Arthur L. Barnette, theatre representative, acquired the buying and booking for the St. Bernard Drive-In, Arabi, La. G. E. Wiltse, Dallas, owner, was here to consummate the arrangements. Robert Ricouard is the manager. . . . Doyle Maynard, owner and manager, Don, Natchitoches, La., and his associate, Jimmy Thompson, Don, Alexandria, La., have taken over the operation of the Fox Drive-In, Alexandria, which they renamed the Don.



## Tax Relief Refused; Theatres Cut Showings

WEST CHESTER, PA.—When the School Board recently refused to abolish the local 10 per cent amusement tax or to suggest "any means of compromise," the managements of the SW Warner and the Harrison, the two local theatres, curtailed their operations.

Other factors cited in the reduction of showings were "less product, drive-ins, television, high cost of living, and credit living." The houses will be closed Mondays, Tuesdays, and Wednesdays.

The School Board decided to retain the tax after the theatre representatives told them they would not reduce the price of admission if the tax was dropped. The directors took the position that the elimination of the tax, which amounts to about \$16,000 annually from the two film theatres, would toss the added burden right back on the public, in as much as movie tickets would be no cheaper. It was estimated that the real estate tax would have to be hiked to make up the amusement tax loss.

The enabling act which gives communities the right to place a 10 per cent tax on the basic price of the theatre was passed in 1948.

## New York

Eastern Management Corporation, operating Eastern Outdoor Theatres, largest New Jersey drive-in circuit, has moved its offices to 240 South Harrison Street, East Orange, N. J., it was announced by Sheldon Smerling, general manager. . . . George Levitus, Capitol manager, Newark, N. J., was ill with pneumonia. . . . Arlene Ziegler, 20th-Fox home office publicity department secretary, announced her engagement to Robert Hoffman, of the Western Electric Company. . . . 20th-Fox announced that "Boy On A Dolphin" will be world premiered April 10 at the Roxy with a benefit performance for the Queen's Fund for Greek Orphans. Mrs. Spyros P. Skouras is president of the Queen's Fund. . . . The Greater New York Chapter, American Public Relations Association, presented its first motion picture award to Allied Artists and producer William Wyler for "Friendly Persuasion." . . . The musical rhythm battle of the year will be staged by Loew's Theatres on Easter Week when a rock 'n' roll stage show will be offered at Loew's State on Broadway; and a Calypso festival will be seen on stage of Loew's Metropolitan, Brooklyn, in conjunction with first-run films. . . . Mel Heymann, MGM publicity office manager, became a grandfather for the first time, his daughter Myrna Greenhall, having given birth to a baby boy in Baltimore, Md.

## Philadelphia

Paul Klieman was named vice-president; William Madden was elected to the board; and Jack Beresin and Earl Sweigert were reelected to the board of the Police Athletic League. . . . Milgram Booking Service is now handling the Caledonia Drive-In, Orrtanna, Pa., and the Starlite Drive-In, Quakertown, Pa. . . . The old Palm, being used as a furniture warehouse, was destroyed by fire. . . . "The Spirit Of St. Louis" airplane was in

## Hard Luck Theatre Hit Again In \$2,500 Blaze

GEORGETOWN, DEL.—Fire destroyed the curtain and screen of the Ayres causing damage estimated at more than \$2,500. The screen had just been replaced. Teenagers, stirred by a recent rock 'n' roll film, had tossed a brick through it.

Following the afternoon fire the theatre was unable to open for the night. Firemen stood by for two hours since the theatre is in the center of town. Chief Robert Vanaman said the blaze might have been started by a workman.

for a visit in connection with advance publicity on Warners' "The Spirit Of St. Louis." It was on display at International Airport. . . . Meyer Adleman, member, board of directors, National Film Service, Inc., and head, New Jersey

Messenger Service, returned from a trip through Canada where he investigated the possibility of establishing NFS depots in the major Canadian exchange cities. . . . Moe Verbin returned to the Street as Price Premiums representative. . . . In Harrisburg, William S. McKay, Jr., Loew's Regent stagehand, died. . . . Screen Guild has acquired for area release a flock of RKO product, both features and shorts, not taken over by U-I in the recent distribution deal engineered by the two companies. . . . Abe Chanin, 55, projectionist, Viking, formerly the Aldine, for the last 22 years, died. . . . M. R. Zio, North Wilberham, Mass., is building a 750 to 800 car drive-in at Woodbury, N. J. . . . Inclement weather has necessitated a delay in the opening of the completed Tacony-Palmyra Drive-In at Palmyra, N. J. . . . Articles of Incorporation were filed with the Department of State at Harrisburg, Pa., by West Chester Theatre Company, Bristol Drive-In Theatre Com-

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\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

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**MANAGER WANTED** for Suburban Philadelphia theatre. Air-conditioned modern apartment goes with job. Must be experienced. Steady work. **BOX B313**, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.

**ALL ROUND THEATRE MAN** desires position on west coast of Florida. Twenty years experience—projectionist, manager, buying and booking. Family man. **FRED REST, JR.**, 625 Fourth St., Samers Point, N. J. (320)

**WANTED THEATRE MANAGER** to take charge large tourist attraction. Experienced in promotion and supervision. Exceptional opportunity. **BOX 212**, Crown Point, New York. (313)

**PROJECTIONIST WANTS POSITION**. 7 years experience all makes equipment. Can do own maintenance. Single, reliable, non-drinker. **BENJAMIN C. IVEY**, General Delivery, Waynesboro, Miss. (313)

**DRIVE-IN MANAGER WANTED** for town of 75,000 in Massachusetts area. Salary \$85.00 plus refreshments commission. **BOX A327**, c/a M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.

**WANTED—MANAGERS**, experienced and trainees, for the New England area for drive-ins and regular theatres. Write full qualifications to **MRS. FRANCES W. HARDING**, 22 Church Street, Boston, Mass. (313)

Address all correspondence to—

**The A-MAN Corner**

{ Motion Picture Exhibitor  
246 N. Clarian St., Philadelphia 7, Pa

pany, and Harrisburg Theatre Company. . . . Jack Jaslow has been busy screening "Miracle Of Marcellino" for Catholic dignitaries and Nuns. . . . Rumor had Sam Shapido dickering for the first run, downtown Fox. . . . Plans were completed for that testimonial dinner the Motion Picture Associates is giving on April 8 in honor of Lou Formato, recently promoted MGM executive. . . . Jay Hornick advises that the New Garden on Eighth Street is available for leasing. . . . Opposition to the proposed drive-in at the intersection of Routes 13 and 413 was building as the Bristol Borough Council and the water commission both came out against it. George Elias, district sanitary engineer, and William Boardman, consulting engineer also came out against the drive-in project. The township opposed the site because it feared the traffic problem involved and because it had expected a recreation area to be built on the property.

**READING, PA., NEWS**—A hearing was to be held shortly in the case of the Finch Brothers, charged with screening an immoral film recently in the Plaza, formerly the Orpheum. Delay in holding the hearing was attributed to a desire to await the result of a similar prosecution in Pittsburgh, with legal issues practically the same as in the Reading case.

## Pittsburgh

Esther Snyderman and Bernie Elinoff, Stanley Warner booking department, will be married on June 30. . . . David Ferguson, film shipper, went off the Pittsburgh Film Service payroll when the company let out four inspectors. . . . The Sun, Altocna, Pa., was to be reopened under the new management of Daniel Destito.

The former owner, William Hansmeier, now is in the insurance business. . . . Independent Theatres was called into a meeting and the charter may be continued or dissolved. The organization was chartered to buy and sell theatres and equipment and as a booking organization, but was never in operation.

## Portland

Harold Everett Hunt, 70, former drama and motion picture editor, Oregon Journal, died after a long illness. . . . Earl Keste, United Artists exploiteer, was in to make promotion arrangements for "The Pride And The Passion." . . . Walter Hoffman, Paramount press and advertising representative, was in to aid Dick Newton with "The Ten Commandments." . . . George M. McBreen, owner and operator, Oregon Film Service, died last month in Auckland, New Zealand, of a heart ailment while on a four-month vacation in the South Pacific.

## Jacobs Heads Pittsburgh Exchange For Paramount

**PITTSBURGH**—Hugh Owen, vice-president, Paramount, announced last week the appointment of Eugene Jacobs as Pittsburgh branch manager, effective April 28. Jacobs will succeed David Kimelman, who is retiring after 32 years with Paramount.

Jacobs started with Paramount 16 years ago in the Oklahoma City branch. Immediately prior to assuming the post of Owen's assistant a year ago, he was associated for seven years with the Kansas City branch, where he served in a number of supervisory capacities.

## St. Louis

The Starlight Drive-In, Paducah, Ky., has been leased by Lake Edwards to Clyde Nihiser, Swanton, O. . . . LeRoy B. McMahon, owner and operator, Granville, Ill., announced recently that he would close the theatre at the end of this month and move to Florida. . . . Russell Armentrout, Clark Drive-In owner, Pittsfield, Ill., is changing his concession operation from bottle sales to drink dispensers under the supervision of Stu Tomber, Rio Syrup Company. . . . Confection Cabinet Corporation has moved warehouse and offices to new quarters at 1828 Locust Street. . . . Cliff Mantle resigned from the 20th-Fox sales staff. . . . Former RKO salesman Jim Davis is booking and buying for the Sunset Drive-In, Paducah, Ky. His colleagues at RKO, Lou Ratz and Wilbert Jenkins, have made new connections outside the industry. . . . Carl Lowery, Globe manager, Christopher, Ill., for Fox-Midwest, has been transferred to the DeGraw, Brookfield, Mo. He is replaced at the Globe by Glenn Boner.

## San Antonio

Kathy Grant, Columbia star from Texas, was to make a personal appearance in advance of the opening of "The Guns Of Fort Petticoat" in the Aztec. . . . Joan Simpson, cashier, South Loop 13 Drive-In, was robbed of several thousand dollars by a gunman who flashed a toy pistol. . . . The Mission Drive-In soon will have twin screens, it was announced. . . . Jack Chalman, public relations director, Interstate Circuit, was released from the Nix Hospital. . . . Tony Morales has been named chief shipper, Clasa-Mohme, succeeding Frank Flores. . . . In an unexpected move, the House Judiciary Committee at Austin, Tex., approved a bill that would make parents responsible for mischief done by their children. . . . Noble Holt, Big Lake, Tex., has purchased the Citrus, Juarez, and Aztec, Edinburg, Tex., from Southwest Theatres, Inc., headed by C. A. Richter, Corpus Christi, Tex. . . . Boyd Scott, manager, State, Pecos, Tex., has been promoted to the home office staff of Frontier Theatres at Dallas, where he will work directly under Louis C. Higdon, vice-president and general manager. Russell Ackley has been appointed State manager. . . . The Midway, Lubbock, Tex., which has been closed for several months, has been sold by L. L. Judd to Lubbock Theatres, owned jointly by Preston Smith and the Lindset interests. Plans were not announced for the reopening of the Midway, according to J. B. Rhea, Lubbock Theatres manager. The land and buildings, which were not involved in the sale, are owned by the J. T. Hutchinson estate.

## Seattle

The women's auxiliary of Variety Club met in the home of Mrs. B. C. Johnson. . . . Barney Rose, Universal division manager, visited the Seattle exchange. . . . Visitors included Howard McGhee, Pete Penagaes, John Dore, and Ed Hickey, Midstate representatives from Walla Walla, Wash., and Chicago. . . . The Academy Award Sweepstakes is being sponsored by John Hamrick and Sterling Theatres. John Hamrick was offering \$500 in merchandise from Berliner's.



# PHYSICAL THEATRE



## SPRING MARKET ISSUE

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

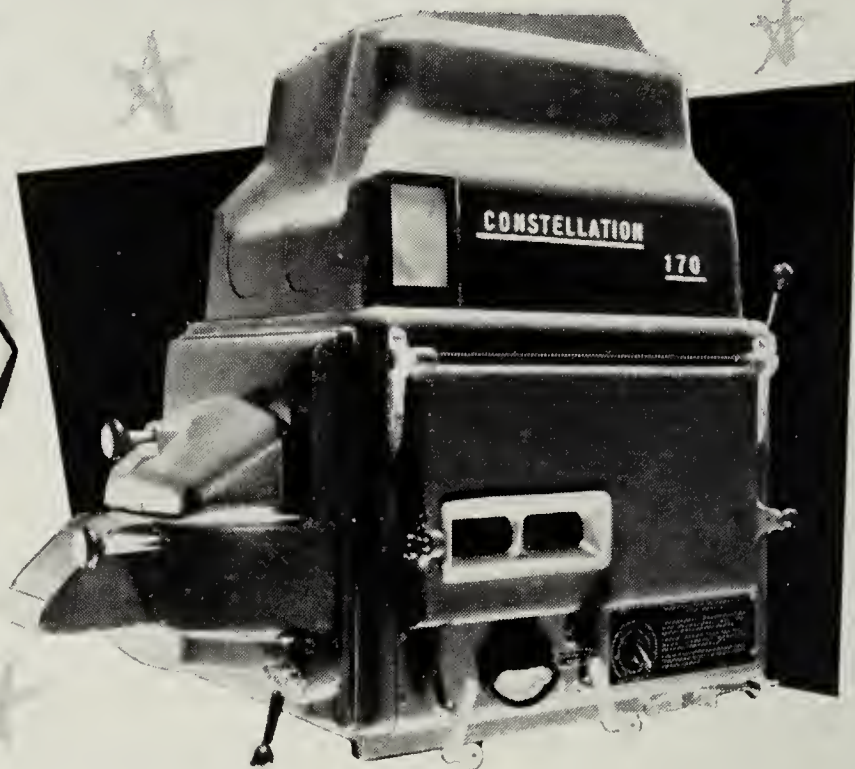


# AT LAST!

## A PROJECTION ARC LAMP...

*The New*

### NATIONAL CONSTELLATION "170" PROJECTION ARC LAMP



**PATRONS**  
will like this because your  
pictures will be brighter!

**PATRONS**  
will like this because the entire  
picture will be more evenly  
lighted.

**PATRONS**  
will like this because your  
pictures will stay in focus.

**PROJECTIONISTS**  
like this because they can keep  
their equipment in better  
condition.

**PROJECTIONISTS**  
like this because good  
projection becomes more  
automatic.

**PROJECTIONISTS**  
like this because it saves  
important time when needed.

**PROJECTIONISTS**  
like this because it makes the  
booth and equipment  
more tolerable.

**PROJECTIONISTS**  
like this because it takes the  
guesswork out of their job.

The Light Booster lens provided with 13.6 mm trim lamps patterns the spot to the size and shape of the aperture so as to efficiently utilize all useful light from the carbon. All other lamps, projecting a round spot, waste much light, particularly above and below the aperture. Using a 13.6 mm carbon trim, the optical speed or mark of efficiency is equivalent to f 1.5 when f 1.5/1.6 projection lenses and X-L projectors are used.

Newly designed optical parts and feed mechanism afford a higher true lumen output than any other lamp and better distribution consistent with this high level of illumination.

Since the distribution of heat at the aperture is more even and the use of a very efficient heat filter reduces heat at the aperture, pictures projected by this lamp are not subject to the high degree of in-and-out of focus that distinguishes projection by some lamps operated at high currents. This filter, air cooled by a powerful blower, is instantly removable during actual projection as desired, such as when going from black and white to color film on the same reel.

The rear lamphouse door swings completely out of the way to facilitate retrimming and lamphouse and reflector cleaning.

The automatic crater positioning system maintains the tip of the burning carbon at the exact focal point of the reflector. Change of light color at the screen, caused by variation in carbon burning rates, is absolutely eliminated.

The optical system can be changed in one-fifth the time required by other lamps. Choice of high or low magnification is obtained for wide film or 35 mm projection in less than a minute.

Heat radiation to the projection booth is held to an absolute minimum by the Heat Purger, a heavy duty, quiet running centrifugal exhaust fan driven by a permanently lubricated motor which removes products of combustion and heat from the housing.

A single adjustment controls the feeds of both carbons. Other lamps have at least two independent feed adjustments and guesswork must be resorted to when attempting to match them.



*...designed with*

**ALL 3**

*in mind!*

★ **PATRON**

★ **PROJECTIONIST**

★ **MANAGEMENT**

**PROJECTIONISTS**  
like this because they no longer  
need extra hands and a spare  
eye above their right ear.

**PROJECTIONISTS**  
like this because it enables them  
to do a better job.

**PROJECTIONISTS**  
like this because it keeps  
reflectors clean.

**PROJECTIONISTS**  
like this because it helps  
prevent running out of carbon  
before the end of the reel.

**MANAGEMENT**  
likes this because it means more  
light per dollar.

**MANAGEMENT**  
likes this because it makes  
operation more flexible.

**MANAGEMENT**  
likes this because it saves money  
in reflectors.

**MANAGEMENT**  
likes this because  
it eliminates waste.

**MANAGEMENT**  
likes this because it insures  
against equipment being  
"down".

**MANAGEMENT**  
likes this because it prevents  
film damage and prolongs  
mirror life.

**MANAGEMENT**  
likes this because it protects his  
equipment from damage.

**MANAGEMENT**  
likes this because it's standard,  
not an "extra".

Simplified Spot Focusing—Available in this lamp only! The ENTIRE burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or the equilibrium of the arc. The projectionist needs no longer—as with all other lamps—attempt to coordinate the movements of each carbon by its independent control while watching the screen and at the same time trying to keep the gap constant.

A brilliant, twice-magnified image of the burning arc is projected on large imager screen. An exclusive feature.

An air screen directs a thin layer of fast moving air upward over the surface of the reflector so as to cool it and keep soot and smoke from depositing thereon.

The carbon feed control can be set to burn any desired number of inches of carbon per hour to accommodate the length of reels being projected. Sizes 9 mm through 11 mm can be burned between 14 and 30 inches per hour, 13.6 mm size can be burned from at 7 to 20 inches per hour.

Costs less to operate, gives the most light per carbon dollar, because of the effective patterning of the spot at the aperture and elimination of waste occasioned by shadowing.

Accommodates 20-inch carbon trim in all sizes 9 mm through 13.6 mm inclusive. It is the only lamp to afford such complete flexibility within such a wide range.

A jet directed stream of high velocity air up and over the arc directs, stabilizes and conforms the flame away from the reflector, effects better combustion and prevents the formation of black soot. An exclusive feature.

Light loss due to shadowing by feed mechanism has for the first time been minimized by new design.

Positive feed head, feed cluster, negative feed head, positive and negative motor assemblies are all quickly removable so as to permit inspection or interchange of these "plug-in" components between reels.

Built-in Heat Purger exhaust system cools the rear of the mirror so as to permit optional use of the newly developed "cold" reflectors which pass unwanted heat energy instead of reflecting it to the aperture.

One famous Bodine Gear Head Motor drives the positive carbon and one the negative. Gear reduction is self-inclosed with the motors to provide constant lubrication and protection from dirt damage. An exclusive feature.

Heavy duty, long life, solid silver, water cooled positive carbon contacts are standard equipment on all 13.6 mm lamps. Air cooled or water cooled contacts are available for smaller carbons.



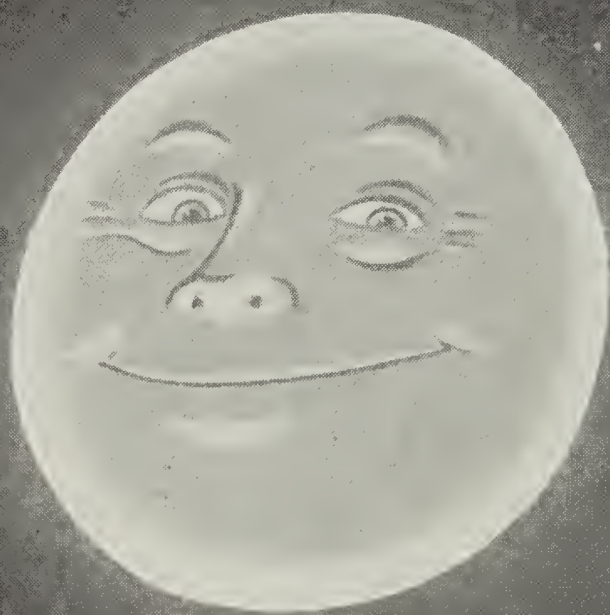
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**I see  
'em all**



**...and the best  
drive-ins are**

***Simplex***

**equipped!**

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**INTERNATIONAL PROJECTOR**  
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## LAYING IT

# On The Line

## The Industry's Ambassador

With this issue, the Spring Market Guide, which has been brought up-to-date, is once again made available with its wealth of information for the enterprising exhibitor who is prepared to go after the public's patronage by maintaining or improving his theatre as a congenial center of community life. As usual, a great variety of materials in a wide price range is offered to implement the most elementary to the most elaborate house cleaning project.

As the warm weather season approaches, it must be emphasized that the appearance of the conventional theatre, inside and out, is no less important than that of the drive-in. As competitors, both situations must, if they are to co-exist, offer comparable comforts and facilities, although by nature these elements will vary. The motion picture, of course, is a medium of visual appeal, primarily; the showcase in which it is displayed must be consistent with that appeal and not bring a discordant impression to the eye of the spectator with shabby appointments or otherwise faulty equipment.

Exhibitors are fortunate to have hundreds of reputable manufacturers and suppliers serving their specific needs, and from whom they can obtain accurate and expert advice. With such dependable sources upon which to call and with SBA loans now available for certain purposes, the alert theatreman should find it difficult to justify himself if he fails to take advantage of the benefits which can accrue from making needed improvements.

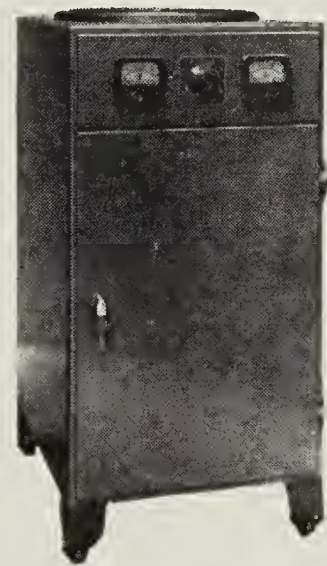
Industry developments in recent months have indicated an increasing awareness on the part of all of the interdependence of constituent parts of the industry, with the result that we must recognize that the theatre, never an isolated unit, is the only actual point of sale to the consumer and that it represents not only its owner or operator to the public, but the thousands of people occupied by the writing, production, direction, filming, and distributing of motion pictures in this country and abroad.

With this in mind, it should be mandatory that the exhibitor be selfish enough to keep his house in order for his own economic benefit as well as for that of the rest of the industry for which he is the principal ambassador.

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**20% slower burning**

11 mm. x 20"

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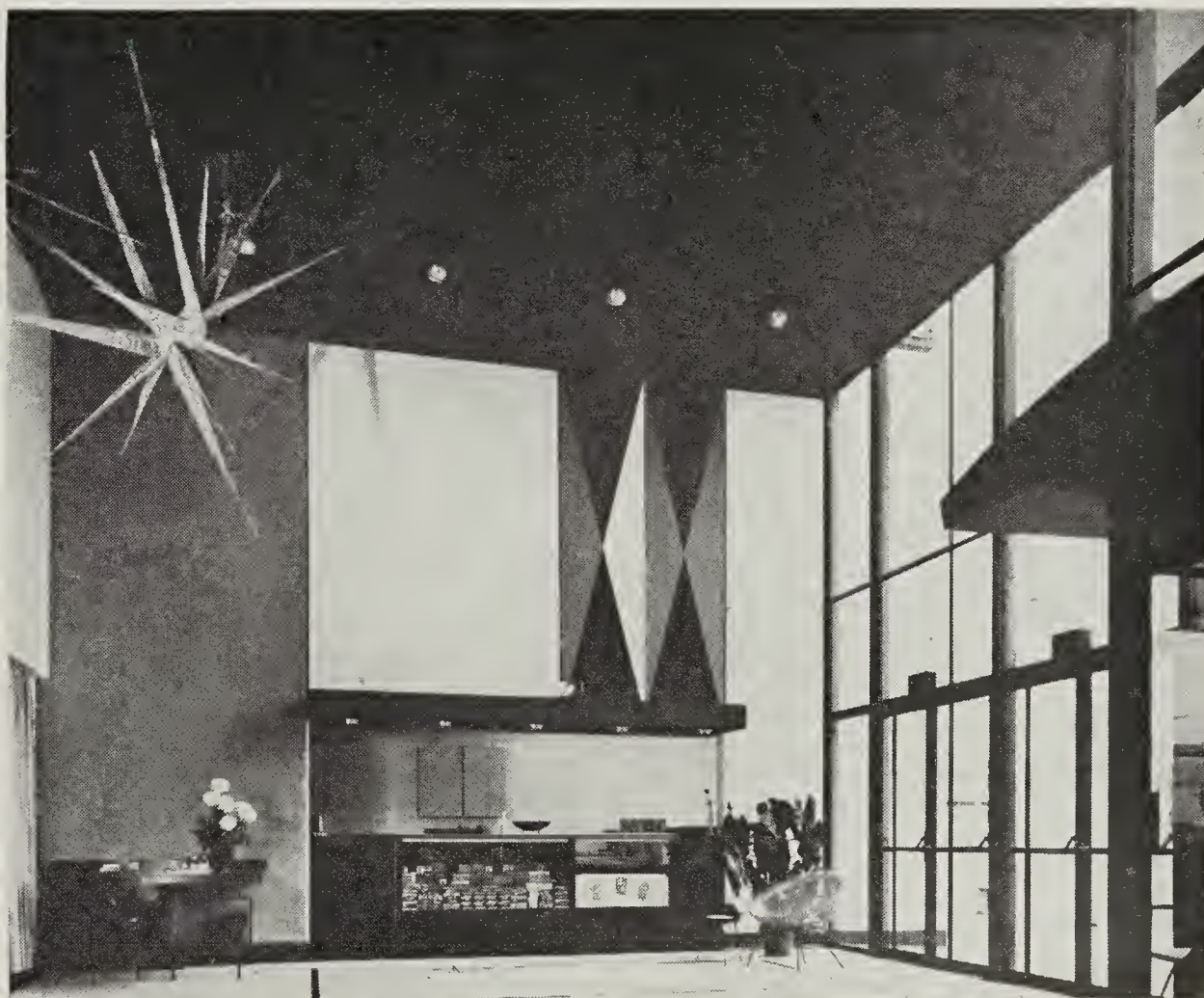


In the remodeling of the Capri Theatre, at San Diego, California (right and below), a framework of black metal inset with glass, extending to a height of over 17 feet, was used to enclose the lobby area with the exciting and unusual lighting and structural effects achieved here.

**STEEL**

**HAS MANY THEATRE**

**USES**



**T**HE basic structure for the modern theatre building must be made from material of great versatility to conform with modern concepts of design involving wide screens, splayed and curved walls and sloping ceilings and floors. It must be capable of conforming to the desired surface contour and of supporting the imposed loads in a safe manner. It must also be incombustible, since safety to life and property is of vital importance.

In addition to these physical properties it must also be a material that can be used at comparatively low cost and constructed with speed. Speed of construction is closely related to cost in that early completion means an early return on the investment and less interest to pay.

The material that conforms most closely with all these requirements is structural steel, as attested by its frequent selection by competent designers and architects. In addition to these specific advantages, there are many other ways in which steel has proven its superiority.

#### **Strength**

The strength of steel can be used to advantage in spanning the extreme width of proscenium opening required to accommodate the wide screens now being used. In some indoor theatres these new screens require a clear span of over 85 feet between the proscenium columns and consequently require a longer roof span for the auditorium area.

To span the auditorium and support the weight of the roof, ceiling, acoustical material, sound equipment, lighting equipment and decorative material requires a framing material of superior strength and dependability. Steel can be used in many ways and forms to perform

this function. For example, if the spans and loads are excessive and thus require members of greater load carrying capacity than that provided by standard rolled shapes, a steel truss or plate girder of the required strength may be used. Also, rigid frames of great strength and attractive design may be used for the main framework to support the roof and ceiling loads on long spans. Such frames have proven to be efficient and economical.

Steel's ability to support the imposed loads can be precisely calculated in advance without resorting to guesswork or rule of thumb. In other words, the behavior of steel under stress is predictable. This fact combined with the uni-

**PHYSICAL  
THEATRE**

Vol. 12, No. 4

March 27, 1957





The new Kallet Theatre, located in the Shoppingtown Center at DeWitt, N. Y., near Syracuse, has a seating capacity of over 1000 patrons. Utilizing steel in the frame of the building and in many other areas of the theatre,

the design is an excellent example of recent entertainment developments in such commercial centers, most of which enjoy the advantage of almost unlimited parking. Sargent, Webster, Grenshaw, and Folley, architects.

form quality of steel permits a more economical use of steel than any other comparable material.

#### **Versatility**

The size, shape and architectural appearance required by the designer of a modern theatre often present structural problems which challenge the ingenuity of the structural engineer. These problems are simplified through the use of steel since it is readily available in the widest variety of standard shapes and dimensions. Steel framing lends itself to any physical form the architect may select. For example, the roof may be curved, flat, or sloping in any direction. Also, walls may be straight, flared or curved and floors may be sloped to meet the requirements of the selected design.

#### **Safety**

Fire safety is an important factor to consider in selecting the material for the building framework since a fire loss involves an interruption to theatre operation, a loss in earnings and the expense of reconstruction in addition to property and equipment damage. Structural steel provides a strong and enduring framework that is incombustible, and retains its strength to a remarkable degree in the presence of heat.

Where required, structural steel can be protected by lightweight plasters that are capable of obtaining the highest ratings needed to meet building code requirements for fire protection. In addition, lightweight membrane fireproofing made of non-combustible materials like gypsum plaster with lightweight aggregates can be applied more easily and less expensively than concrete encasement. Furthermore, by reducing the deadload on the framing, a considerable reduction may be made in the weight of structural steel and the size of the foundations required for the building.

In addition to furnishing fire protection, lightweight plasters provide a durable, attractive and highly popular interior surface. The finish coats may also be selected for acoustical properties, thus eliminating the need for a special acoustical material.

Where specific fire ratings are not required, and unprotected, incombustible construction is considered adequate, exposed steel may be used for striking wall and ceiling decor, particularly in lobbies and lounges. This treatment is frequently made attractive by highlighting the simple lines with dramatic slashes of color.

#### **Adaptability in Remodeling**

Many existing theatre buildings are undergoing major remodeling programs in order to keep abreast of the times. In addition to the installation of new projection and sound equipment, new lighting equipment, air conditioning and facilities for increasing patron comfort, such remodelling frequently necessitates structural alterations. Columns may have to be relocated to provide large clear floor areas, or beams may have to be reinforced to carry the weight of new equipment or to span greater distances. If the structure is of steel, the problems attendant to modernization are simplified. Steel beams can be spliced to provide additional span lengths while maintaining the full strength of the member at the splice. If the added span length or increased loads would be too great for the size of the original members, the beam can be reinforced to carry the load safely. Also, columns may be reinforced to carry additional loads. No other comparable building material lends itself to alteration and reinforcement as readily as structural steel.

Many of the new theatres being built

today are incorporated as an important component of the modern shopping center. The Kallet Theatre in Dewitt, N. Y., adjacent to the city of Syracuse, is an excellent example of this recent development to attract additional customers. The Shoppingtown Center, in which the theatre is located, occupies a sloping site that was used to advantage in providing one level of stores that face the front of the center and a lower level facing the rear.

The theatre faces the rear of the center with the lobby and auditorium floor at the lower level and beneath stores that face the front of the center at the upper level. Entrance to the theatre may be made from either the lower level through the lobby or from the upper level by means of an entrance at the front of the center and a stairway and promenade to the lobby at the lower level.

The auditorium has an unobstructed floor area approximately 60 feet wide and 138 feet long with a seating capacity of over 1000. The ceiling of the auditorium or the floor of the store directly above is framed with 36-inch deep wide flange shapes which are spaced at 20-foot intervals and span the 60-foot width. Steel joists at 24-inch center span between the wide flange members and support the three-inch concrete floor. A one-inch thick lightweight plaster ceiling is suspended on metal lath under the steel framing for fire protection and architectural appearance. Every other panel of the ceiling has an acoustical treatment of sound absorbing tile.

*The material used in this article is based on information supplied by the American Institute of Steel Construction.*



# NOW—A NEW PROJECTION ARC WITH MORE NEW FEATURES —EXCLUSIVE FEATURES—THAN ANY LAMP EVER MADE!

## NEW STRONG U-H-I ULTRA HIGH INTENSITY ARC LAMP

### EXCLUSIVE NO. 1

ACCOMMODATES 20-INCH CARBON TRIM IN ALL SIZES 9 mm through 13.6 mm inclusive.

### EXCLUSIVE NO. 2

BEAM SHAPER LENS PROVIDED FOR USE WITH THE 13.6 MM TRIM LAMPS PATTERNS THE SPOT TO THE PARTICULAR SIZE AND SHAPE OF THE APERTURE SO AS TO EFFICIENTLY UTILIZE ALL USEFUL LIGHT. All other lamps, projecting a round spot, waste much light, particularly above and below the aperture. Using a 13.6 mm carbon trim, the optical speed or mark of efficiency is equivalent to f 1.5 when f 1.5/1.6 projection lenses are used and projectors are cleared for f 1.5.

### EXCLUSIVE NO. 3

THE ONLY LAMP WITH AN AUTOMATIC CRATER POSITIONING SYSTEM that maintains the tip of the burning carbon at the focal point of the reflector. Change of light color at the screen, caused by variation in carbon burning rates, is absolutely eliminated.

### EXCLUSIVE NO. 4

NEW, EXCLUSIVE DESIGN minimizes light loss due to shadowing by feed mechanism.

### EXCLUSIVE NO. 5

THE ONLY LAMP WITH MIRROR INTEGRATED WITH A REAR LAMPHOUSE DOOR which swings completely out of the way to facilitate retrimming, permit easy cleaning and keep the reflector in efficient condition.

### EXCLUSIVE NO. 6

SPOT FOCUSING—A BOON TO PROJECTIONISTS AVAILABLE IN THIS LAMP ONLY! The ENTIRE burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or the equilibrium of the arc.

### EXCLUSIVE NO. 7

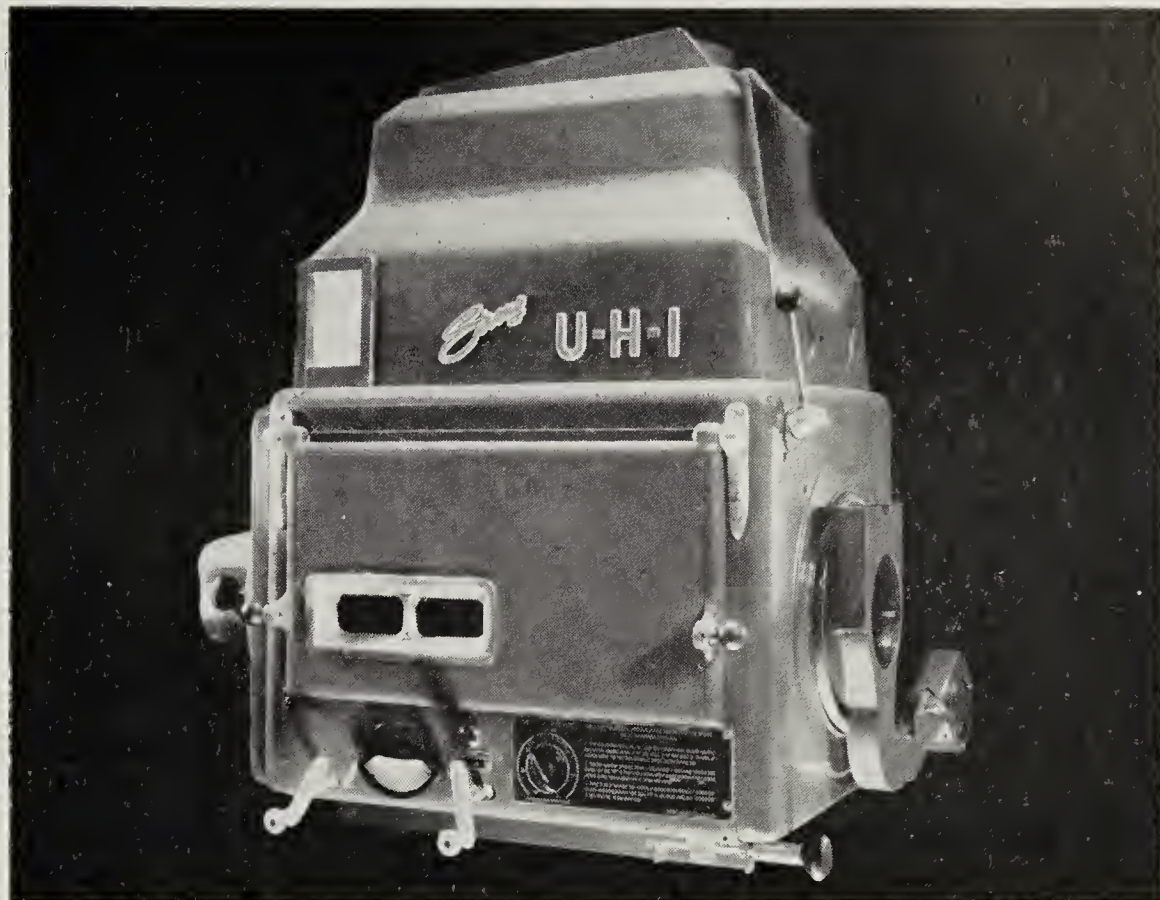
EXPELLO BUILT-IN EXHAUST SYSTEM cools the rear of the reflector so as to permit the use of the newly developed "cold" reflectors which allow unwanted heat energy to pass through the mirror instead of being reflected to the aperture.

### EXCLUSIVE NO. 8

QUICKLY ADAPTABLE TO THE VARIOUS PROJECTION SYSTEMS. The optical system can be changed in one-fifth the time required by other lamps. Choice of high or low magnification is obtained for wide film or 35 mm projection in less than a minute.

### EXCLUSIVE NO. 9

A SINGLE ADJUSTMENT CONTROLS THE FEEDS OF BOTH



CARBONS. Other lamps have two feed adjustments and guesswork must be resorted to when attempting to match them.

### EXCLUSIVE NO. 10

A BRILLIANT, TWICE-MAGNIFIED IMAGE OF THE BURNING ARC IS PROJECTED ON LARGE IMAGER SCREEN FOR EASY OBSERVATION BY THE PROJECTIONIST.

### EXCLUSIVE NO. 11

EXCLUSIVE ARC STABILIZER. A jet directed stream of high velocity air up and over the arc directs, stabilizes and conforms the flame away from the reflector, effects better combustion and prevents the formation of black soot.

### EXCLUSIVE NO. 12

ONE BODINE GEAR HEAD MOTOR FOR POSITIVE CARBON DRIVE AND ONE FOR NEGATIVE DRIVE. Gear reduction is self-inclosed with the motors to provide constant lubrication and protection from dirt damage.

### EXCLUSIVE NO. 13

"PLUG IN" COMPONENTS. Positive feed head, feed cluster, negative feed head, positive and negative motors are all quickly removable so as to enable the projectionist to make inspection or interchange between reels.

### PLUS NO. 1

A HIGHER TRUE LUMEN OUTPUT THAN ANY OTHER LAMP AND BETTER DISTRIBUTION CONSISTENT WITH THIS HIGH LEVEL OF ILLUMINATION obtained by new design optical parts and feed mechanism.

### PLUS NO. 2

... GIVES THE MOST LIGHT PER CARBON DOLLAR.

### PLUS NO. 3

The carbon feed control can be set to burn any desired number of inches of carbon per hour. Adjustable to the length of reels being projected. 9 mm through 11 mm sizes can be burned between 14 and 30 inches per hour, 13.6 mm size can be burned from 7 to 20 inches per hour.

### PLUS NO. 4

Heat radiation to the projection booth is held to a minimum by the heavy duty, quiet running centrifugal exhaust fan driven by a ball bearing type motor. Heat and smoke are exhausted into a large, 8-inch, smoke pipe connection.

### PLUS NO. 5

Air screen directs a thin layer of fast moving air upward over the surface of the reflector so as to cool it and keep soot and smoke from depositing thereon.

### PLUS NO. 6

Heavy duty, long life, solid silver, water cooled positive carbon contacts on 13.6 mm lamps. Air cooled or water cooled contacts are available for smaller carbons.

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Please send free literature on the sensational new Strong U-H-I Projection Arc Lamp.

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Theatre.....

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# The Drive-In Arrives In Australia

**A**LTHOUGH the drive-in theatre has been an American innovation, it has started to make itself felt in certain other areas of the world. With the opening of more than 20 outdoor theatres in the past few months, Australia appears to be adopting this form of exhibition with gusto.

Australian theatremen took a cautious line. They already had a big investment in bricks and mortar, and there was considerable resistance to new competition. Further, though outdoor showing (seats, not cars) was standard summertime operation in tropical and sub-tropical areas, the weather, according to one line of thought, might be too variable for drive-in operation in other, well-populated parts of the continent. And though Australians are pretty mobile, the ratio of motor vehicles to population (around 208 per 1,000 people) is far below the United States'.

The first break came when the Hoyts Theatres chain opened its first Skyline drive-in outside Melbourne in 1954. It was an immediate success. Though located in a doubtful weather region it was able to operate well into the winter months; and the chain had two more drive-ins open by early the following year.

Melbourne, Australia's second-largest city, is the capital of the State of Victoria. Victoria now has 13 drive-ins; the State of Queensland three; South Australia three; Western Australia two; and Tasmania one.

New South Wales was the last State to come in. There the two major chains, Hoyts and Greater Union Theatres, and a group of independent exhibitors got together and secured six of the first nine drive-in licenses granted (theatre licensing applies by law in N.S.W.). Combined interests opened the State's first drive-in at Lambton, on the coal fields; and in the following week the syndicate launched another on the outskirts of Sydney, within a few days of Metro-Goldwyn-Mayer

Seen (right) is architect's drawing of a drive-in which is the model for all the outdoor theatres being built by circuit in New South Wales.

opening its twin drive-in at Chullora, a Sydney suburb. MGM had bought an independent's license, for a reported £102,000 (\$244,400).

## Drive-Ins Open

Tasmania is Australia's smallest State. Its Elwick Drive-In at Hobart is located in the center of a racetrack, picturesquely situated between Mount Wellington and the Derwent River. It accommodates 568 automobiles, and shows twice nightly, five nights a week (theatres are shuttered on Sundays in Australia). The Elwick is equipped for all the new projection techniques—CinemaScope, VistaVision, Superscope. Projection and sound were installed by Westrex.

Preparing the Elwick required 6,000 yards of gravel, 3,000 yards of crushed rock, 2,000 gallons of paint, and 18 miles

of wiring. The job took six months and 22 days to complete.

New South Wales is Australia's most populous State. Its first drive-in, the Skyline, at Lambton, accommodates 720 automobiles. The 15-acre layout includes a 420-car holding ground. Its construction cost £200,000 (\$440,000). In N.S.W. the licensing laws specify that all car-bearing surfaces must be paved and sealed.

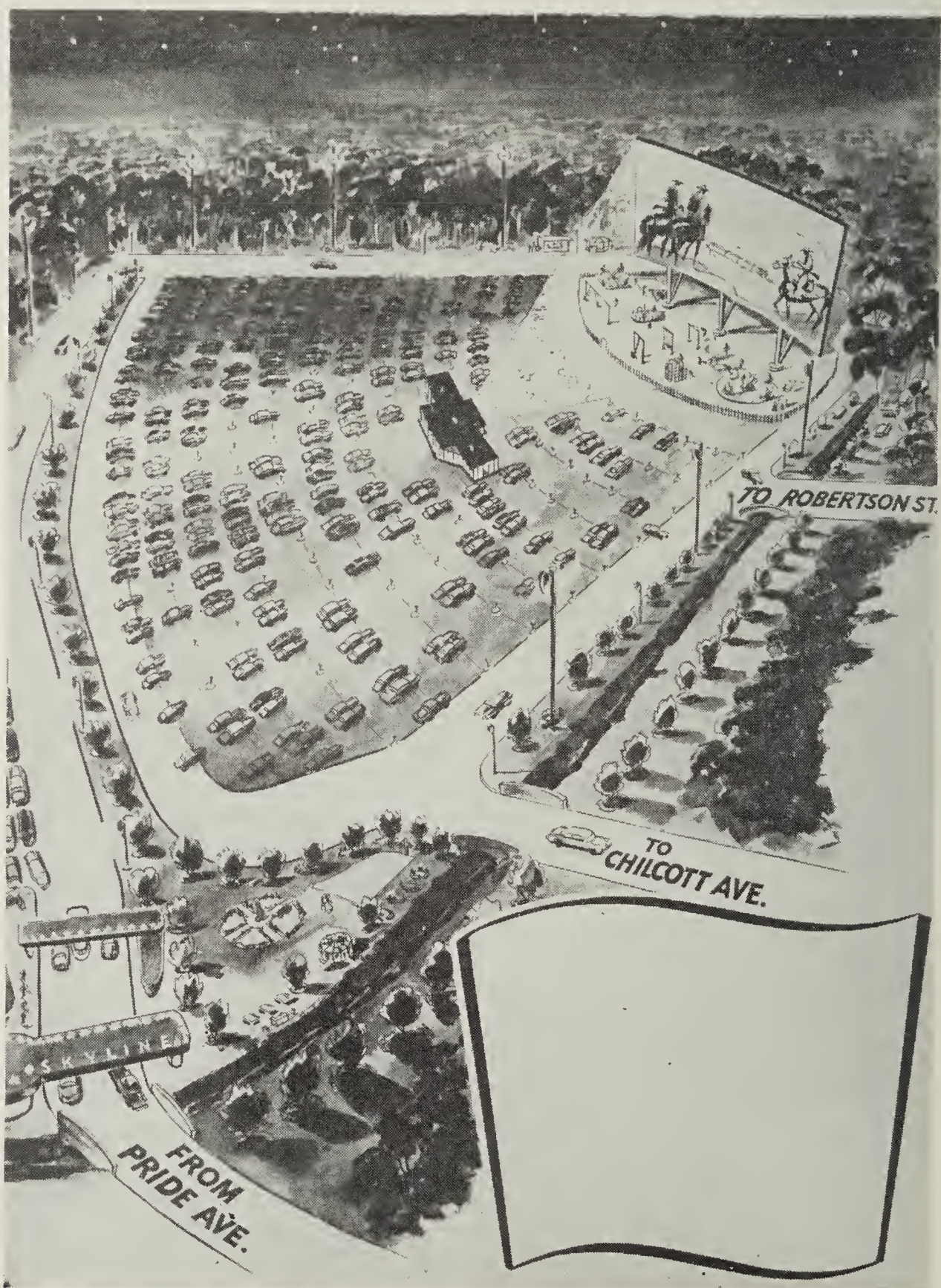
The Skyline's screen, built to withstand high winds, contains 156 tons of pre-stressed concrete. Its CinemaScope screen area, with a light-reflecting composition sprayed on the concrete, is 110 by 48 feet.

The syndicate's present and projected drive-ins in N.S.W. will all be named Skyline, and built to the same design and layout. This plan provides for 750 foot depth to the screen, 1,000 foot maximum width of the fan-shaped auditorium, and 350 foot throw.

The Metro twin drive-in at Chullora occupies 22 acres, is 1,300 feet in overall length, and houses 660 automobiles per session in each viewing area. It has

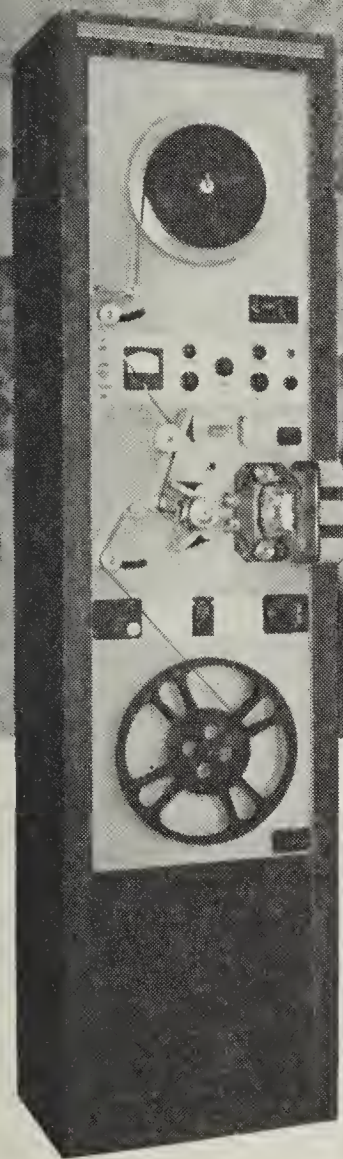
(Continued on page PT-21)

## DRIVE-IN THEATRES





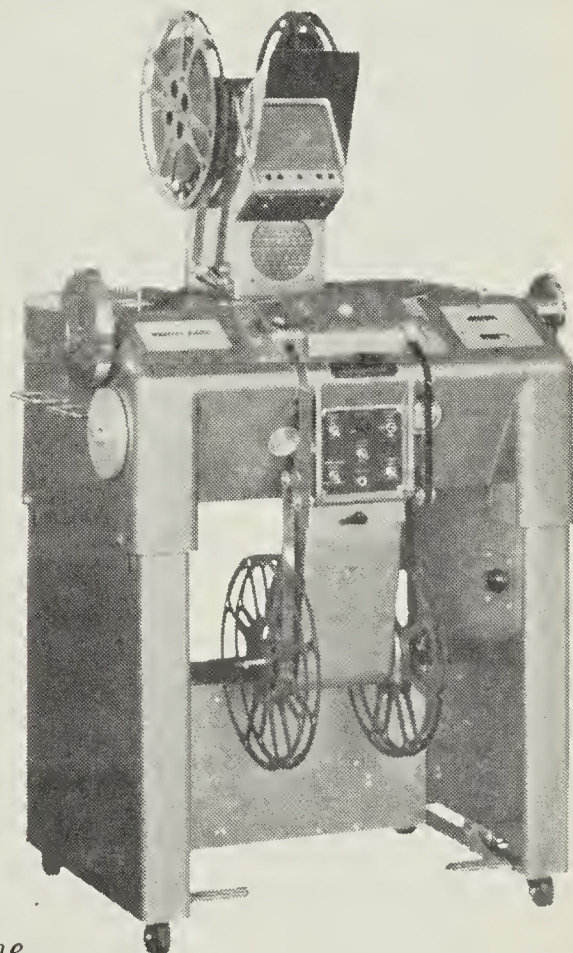
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# Carpet . . . A "Sound" Investment

CARPETS and rugs absorb airborne and impact noises equally as well as most standard sound conditioning materials. This fact was established as a result of scientific acoustical research sponsored by the carpet industry.

Results of the study were announced by Paul M. Jones, president of the Carpet Institute, at the Home Furnishings Market in Chicago last month. It was conducted under the supervision of Dr. Cyril M. Harris, of the Acoustics Laboratory, Columbia University.

Of major importance to acoustical engineers, industrial designers, and consumers is the fact that the study highlights the possible false economy of installing non-carpeted floors and then compensating for their acoustical shortcomings by sound conditioning other major surfaces. Calling attention to carpets' new dual role as a superior floor covering and as a versatile acoustical material, Jones said that "builders no longer will want to use two installations when

noises slightly more than 50 per cent.

In the announcement, Jones pointed out that many acoustical materials currently on the market, whose primary function is sound absorption, have a noise reduction coefficient of from .50 to .80.

"The reverberation chamber tests confirmed our suspicion that carpet's ability to reduce airborne noise had been substantially underestimated," said Jones. "It is also noteworthy that carpet absorbs about 10 times as much airborne noise as other types of floors and floor coverings."

In order to learn how the various characteristics of carpet construction and installation affect its sound absorption efficiency, a second study featured 500 separate tests of individual samples of carpets in combinations of carpet and underlay. These tests were made using the Impedance Tube technique in an acoustical laboratory and findings were summarized by Harris in the Journal of the Acoustical Society of America as follows:



one may be able to perform both functions at a lower cost.

"Since scientific studies have now proven that carpets can reduce both airborne and impact noises, they should be given primary consideration in solving such problems," he stated. "Carpets not only absorb airborne noise in the 'source room,' but they also prevent the transmission of impact noise to adjacent rooms and rooms on the floor below. The possibilities for resulting economies are tremendous since the cost of structural sound installation is high."

Using five representative carpets, typical of those used in installations where acoustical considerations are a factor (such as theatres), the first series of tests was staged at the reverberation chamber of the United States Bureau of Standards, Washington, D. C. Standard sound absorption measurements were made with and without underlay to simulate different types of installations. Results from the chamber tests showed that four out of five carpets tested had a range performance equal to many acceptable acoustical materials—a noise reduction coefficient of .50 to .60. In lay language this means that carpet reduces airborne

In theatre lounge areas like that above, the carpet not only lends home-like warmth, but also rejects the need for other acoustical material. In another extensive lobby, below, with characteristically high ceiling, carpeting also unifies decor, deadening noise annoying to auditorium patrons.



Extensive lobby carpeting is a practical method of eliminating noise, especially in the concession area, while it is visually effective also.

1. *Density of Pile.* Important factor affecting sound absorbency. The more dense the pile—the greater the absorption.

2. *Depth of Pile.* A deeper pile provides greater sound absorption.

3. *Pile Structure.* Has little effect on carpet's sound conditioning role. Cut or looped pile perform equally as well.

4. *Fiber Content.* Makes no difference whether you use wool, cotton, nylon, acetate rayon or Viscose rayon.

5. *Underlays.* Substantially increases absorption. Recommended for greatest effect are hair felt and foam rubber. Sponge rubber tends to be less absorptive.

To determine the extent of carpet's ability to reduce "impact noises" (such as sounds generated by footsteps) a special tapping machine was constructed according to international specification—the only one of its kind in the United States. Three conditions were checked—bare floors three quarters inch oak on mastic on a six inch concrete slab), carpet over

(Continued on next page)



## Sprocket Adjustments Prevent Print Damage

COLUMBUS, O.—A recent bulletin from The Independent Theatre Owners of Ohio discussed print damage, and reported that the equipment committee of Allied of Indiana traced much of the trouble to large sprocket prints being run on small sprocket equipment without proper adjustment.

"Theatres with the small sprocket equipment," the bulletin continued, "must be very sure that pad idler rollers are correctly set. In the past an adjustment anywhere from one and a half to three times thickness of the film did no harm, but the small sprockets must be set *exactly* double the thickness of the film.

"It is also important that if the projectionist hears a heavy patch going through the machine, that he make an immediate examination to determine if the film has jumped off one side of the sprockets. There is no other way," the bulletin stated, "to know if the film is riding on top of one sprocket, and the heavy patch can easily make the film jump out of the sprocket. Also, with the small sprockets it is more important that the take-up tension be properly adjusted. Many theatres carry too much drag against the small sprocket."

## Red Warning Flares

CHICAGO—The Standard Railway Fusee Corporation is now making red warning flares available to drive-in theatres for traffic control purposes.

Placed at drive-in theatre entrances and exits before and after the show, the red flares are said to provide an unmistakable warning signal visible for more than half a mile in all directions, slowing traffic and permitting cars to enter or leave the theatre more quickly and safely. The flares are low in cost and said to be simple to use.

## Carpet

(Continued from page PT-12)

same floor and carpet plus underlay over same floor.

Measurements were taken in a room directly below the tapping machine, using a General Radio Company sound level meter. Compared to an intense level of solid-borne impact noises on bare floors carpet *without* underlay greatly reduced the noise level in the room beneath the tapping machine. Carpet *with* underlay showed a slightly greater noise reduction.

Commenting on the value of the research to industry and consumers, Jones declared that, "No other noise reducing material is as effective in eliminating both airborne and impact noises at the source. Carpet offers many additional advantages not found in other floor coverings or acoustical materials—both functional and decorative. These benefits must be borne in mind if carpet's total delivery as a combination floor covering and acoustical material is to be compared with other floor coverings and sound conditioning products."

Complete findings in the study are outlined in detail in a new illustrated brochure called "Sound Conditioning With Carpet," published by the Carpet Institute.



## Here's How Drive-Ins Can MAKE MORE MONEY!

### 1. Stop Shortages At The Boxoffice by installing this NEW Car-Counting and Boxoffice Accounting System!

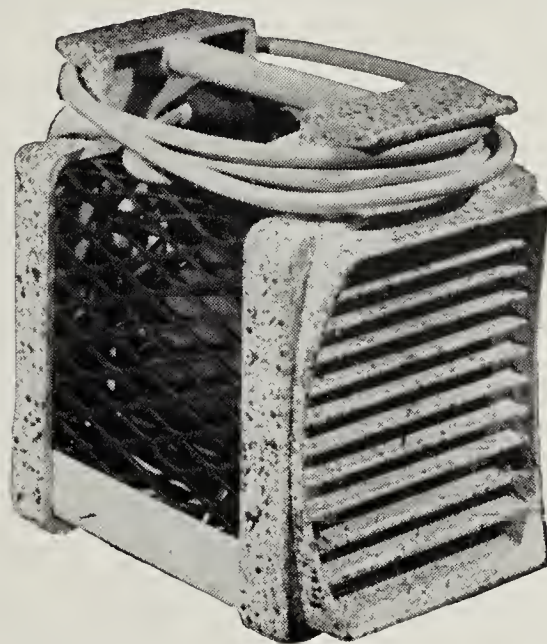
Here's a practical, foolproof and economical system of Boxoffice Accounting at about 1/10th the price of expensive sets. This system is built-up in sections, yet in one cabinet.



- IT WILL:**
1. Count cars
  2. Count transactions
  3. Totalize car count\*
  4. Totalize transaction count
  5. Show actual cars in theatre (subtracts cars leaving, adds cars entering)

(\*) Key Reset. Only supervisor can wipe out count.

### 2. Practically DOUBLE Yearly Grosses\*



by installing the NEW "HOT-SHOT" In-The-Car HEATER, designed specifically for Drive-In Theatre Use!

The "Hot-Shot" is the answer to drive-in theatre's increased profits through extended season. Built to take abuse, the rugged aluminum and steel housing has an extra tough "EPOXY" finish. Its small, light, compact size makes it ideal for drive-ins. Yet it has ample power to safely heat your patron's car.

- Can be stacked in trucks, pans or heater houses
- Provides far accommodating cord
- Heat shoots across floor by double-stream action
- Enclosed rod type element
- Up to 750 watts
- Economical to use
- Recessed switch

(\*) By adding heaters (a 10 to 20% total investment increase) yearly grosses are nearly doubled!

### 3. Install Trouble-Free EPRAD Speakers!



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CALL YOUR FAVORITE  
INDEPENDENT THEATRE  
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The EPRAD "Universal" die-cast aluminum speaker has long been recognized as the best-sounding, most TROUBLE-FREE and Best Styled Speaker at any price. It is the ideal speaker for new drive-ins or as an excellent replacement to harmonize with existing speakers.

Now, EPRAD has introduced the LOW-PRICED sensational "BIG-4" Fiberglass speaker which has most of the "Universal's" outstanding features.



"BIG 4"



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THEATRE EQUIPMENT

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York 16, N. Y.  
Tuttle and Bailey Co., Corbin Ave., New Britain, Conn.

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Curtis Air Conditioning Co., 1905 Kienlen Ave., St.  
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General Electric Co., air conditioning div., 3 Lawrence  
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General Motors Corp., Frigidaire commercial and air  
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Governair Corp., Northwest 3rd St., Oklahoma City,  
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National Engineering and Mfg. Co., 519 Wyandotte St.,  
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Ready Power Co., 11233 Freud Ave., Detroit, Mich.  
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Trane Co., 206 Cameron Ave., LaCross, Wis.  
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U. S. Air Conditioning Corp., 7900 Tabor Rd., Phila-  
delphia 11, Pa.  
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Harrison, N. J.  
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Air Purification Service, 82 Plane St., Newark, N. J.  
Connor, W. B., Engineering Corp., 114 E. 32nd St., New  
York 16, N. Y.  
National Ozone Machine Co., Inc., 715 5th St., Shelby-  
ville, Ind.  
Refresh-Aire Ozonizer Co., 382 Lafayette St., New York  
5, N. Y.  
Supreme Air Filter Co., 126 W. 21st St., New York 10,  
N. Y.

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Ampro Corp., 2839 N. Western Ave., Chicago 18, Ill.  
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CENTURY PROJECTOR CORP., 729 7th Ave., New  
York, N. Y.  
Fidelity Amplifier Co., 703 Willow St., Chicago 14, Ill.  
INTERNATIONAL PROJECTOR CORP., 92 Gold St.,  
New York, N. Y.  
MOTIOGRAPH, Inc., 4431 W. Lake St., Chicago 24, Ill.  
RADIO CORP. OF AMERICA, RCA Victor Div.,  
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Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago,  
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Coinometer Corp., 1223 S. Wabash, Chicago, Ill.  
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Goldberg Bros., 3500 Walnut St., Denver 1, Col.  
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K-Hill Signal Co., 326 W. 3rd St., Uhrichsville, Ohio.  
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York 16, N. Y.  
Klearflax Linen Looms, Inc., 63rd and Grand, Duluth,  
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Lees, James and Sons Co., Bridgeport, Pa.  
Lomax Carpet Mills, Jasper and Orleans St., Philadel-  
phia 34, Pa.  
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## Market Guide<sup>TM</sup>—(Cont'd)

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Supurdisplay, Inc., 1324 W. Wisconsin Ave., Milwaukee, Wisc.  
Weber Showcase and Fixture Co., Inc., 5700 Avalon Blvd., Los Angeles 54, Calif.  
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(See DECORATION)

### CURTAIN CONTROLS AND TRACK

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.  
Clancy, J. R., Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.  
NOVELTY SCENIC STUDIOS, INC., 432 E. 91st St., New York 28, N. Y.  
Vallen, Inc., 225 Bluff St., Akron 4, O.  
Weaver Mfg. Co., 1353 E. Firestone Blvd., Los Angeles 1, Calif.

### DECORATION

Bil-Art Studios, Inc., 548 W. 53rd St., New York 19, N. Y.  
BRODSKY, DAVID E. ASSOC., 242 N. 13th St., Philadelphia 7, Pa.  
Crest Assoc., 630 Ninth Ave., New York, N. Y.  
Dazians, Inc., 142 W. 44th St., New York, N. Y.  
F & Y Building Service, 329 E. Town St., Columbus, Ohio

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## Market Guide—(Cont'd)

Frankel Assoc., 218 West 47th St., New York 19, N. Y.  
Great Western Stage Equip. Co., Inc., 1324-26 Grand Ave., Kansas City, Mo.  
Greive, Inc., 2426-32 Reading Rd., Cincinnati, O.  
Grosh, R. L. and Sons Scenic Studios, 4114 Sunset Blvd., Hollywood 27, Cal.  
Gull Industries, Inc., 1024 Keith Bldg., Cleveland 15, O.  
Houston Scenic Studios, 7026 Sherman Ave., Houston, Texas  
Kenney, Charles H., Studios, Inc., 1440 Broadway, New York 18, N. Y.  
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.  
MAHARAM FABRIC CORP., 130 W. 46th St., New York 19, N. Y.  
Marsh Wall Products, Inc., 5082 Main St., Dover, O.  
Metropolitan Scenic Studios, Inc., 1611 Davenport St., Omaha, Neb.  
H. R. Mitchell, Inc., Harbtselle, Ala.  
Mosaic Tile Co., The, Zanesville, O.  
National Studios, 145 W. 45th St., New York 19, N. Y.  
Northwest Scenic Studios, 607 Marshall St., N. E., Minneapolis, Minn.  
NOVELTY SCENIC STUDIOS, INC., 426-432 E. 91st St., New York 28, N. Y.  
Paramount Decorating Co., Inc., 311 N. 13th St., Philadelphia 7, Pa.  
Premier Studios, 414 W. 45th St., New York 19, N. Y.  
Rambusch Decorating Co., 2 W. 45th St., New York 19, N. Y.  
Rau Studios, Inc., 104 W. 42nd St., New York, N. Y.  
Riseman, William, Assoc., 162 Newbury St., Boston, Mass.  
Teichert, Hanns R. Studios, 1311 N. Wells St., Chicago, Ill.  
Theatre Production Service, 1430 Broadway, New York 18, N. Y.  
Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

### DEODORANTS

(See EXTERMINATOR SUPPLIES AND SERVICES)

### DESKS AND OFFICE EQUIPMENT

Remington-Rand, Inc., 315 4th Ave., New York 10, N. Y.  
Yawman and Erbe Mfg. Co., 1039 Jay Street, Rochester 3, N. Y.

### DIMMER EQUIPMENT (See SWITCHBOARD)

### DISPLAY FRAMES

Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.  
Champion Metal Moulding Corp., 234 E. 151st St., New York 51, N. Y.  
Lobby Display Frame Corp., 549 N. 52nd St., New York 19, N. Y.  
Peoples Display & Frame Co., 1515 W. Olympic Blvd., Montebello, Calif.  
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.  
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.  
Romar Vide Co., Chetek, Wisconsin  
Sioux Metal Products Co., P. O. Box 430, Bedford, O.  
Stanley Displays, Inc., 442 W. 42nd St., New York 18, N. Y.  
Universal Corp., 6710 Denton Drive, Dallas 9, Tex.  
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

### DOORS AND DOOR HARDWARE

Bloomfield Mfg. Co., Inc., Bloomfield, Ind.  
Kawneer Co., 2510 Front St., Niles, Mich.  
Lawrence Metal Products, Inc., 434 Broadway, New York 13, N. Y.  
Norton Door Closer Co., div., Yale and Towne Mfg. Co., Chicago 18, Ill.  
Norton Lasier Co., Inc., 466 W. Superior St., Chicago, Ill.  
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.  
Rixon Mfg. Co., 4450 W. Carroll Ave., Chicago, Ill.  
Stanley Works, 111 Elm St., New Britain, Conn.  
Universal Corp., 6710 Denton Drive, Dallas 9, Texas  
Vonnegut Hardware Co., 402 West Maryland St., Indianapolis 4, Ind.  
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.  
Yale and Towne Mfg. Co., Stamford div., 200 Henry St., Stamford, Conn.

### DRAPERIES

(See DECORATION)

### DRAPERY AND WALL COVERINGS

(See DECORATION)

### DRINKING CUPS (See CUPS, PAPER)

### DRINKING FOUNTAINS

Ebeo Mfg. Co., 401 W. Town St., Columbus, O.  
General Motors Corp., Frigidaire, commercial and air cond. div., 300 Taylor St., Dayton 1, O.  
Pure Filter Corp. of America, 440 Lafayette St., New York 3, N. Y.  
Sunroc Refrigeration Co., Glen Riddle, Pa.  
Voigt Co., 1649 N. Broad St., Philadelphia 2, Pa.  
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

### DRIVE-IN

(See Separate List Page PT-23)

### EMERGENCY LIGHTING

Carpenter Mfg. Co., 2 Bradley St., Summerville, Mass.  
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.  
Electric Storage Battery Co., 41 S. 15th St., Phila. 2, Pa.  
Fairbanks, Morse and Co., 600 S. Michigan Ave., Chicago 5, Ill.  
Lampighter Products Co., 95 Atlantic Ave., Brooklyn, N. Y.  
Onan, D. W. Sons Co., 43 Royalston Ave., Minneapolis, Minn.  
Ready Power Co., 11233 Frend Ave., Detroit, Mich.  
Square D Co., 6060 Rivaud St., Detroit 11, Mich.  
U-C Lite Co., 1050 Hubbard St., Chicago, Ill.

### EXTERMINATOR SUPPLIES AND SERVICES

American Processing Co., 720 Euclid Ave., Cleveland, O.  
Burlin & Co., 2939 Columbia Ave., Indianapolis, Ind.  
Chemical Insecticide Corp., 57 13th St., Brooklyn 15, N. Y.  
Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.  
Sani-Toil Labs., 121 Main St., Joplin, Mo.  
TODD SHIPYARDS CORP., 81-16 45th Ave., Queens, N. Y., N. Y.  
West Disinfecting Co., 42-16 West Street, Long Island City, N. Y.

### FILM CASES AND CABINETS

All-Steel Equipment Co., Inc., 741 Griffith Ave., Aurora, Ill.  
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.  
Goldberg Bros., 3500 Walnut St., Denver 1, Colo.  
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.  
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn.  
Newmade Products Corp., 250 W. 57th St., New York 19, N. Y.

### FIRE EXTINGUISHERS

American LaFrance-Foamite Corp., 100 E. LaFrance St., Elmira, N. Y.  
Bostwick Laboratories, 706 Bostwick Ave., Bridgeport, Conn.  
Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.  
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.  
Pyrene Mfg. Co., 560 Belmont Ave., Newark 8, N. J.  
Snyder, M. L. and Son, Jasper and York Sts., Philadelphia 25, Pa.

### FIRE HOSE

Buffalo Fire Appliance Corp., 290 Main St., Buffalo 2, N. Y.  
General Detroit Corp., 2270 E. Jefferson Ave., Detroit 7, Mich.

### FIREPROOFING

Albi Mfg. Co., Inc., 29 Bartholomew Ave., Hartford 6, Conn.

### FIRE SHUTTERS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.  
Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.

### FLOODLIGHTS

(See LIGHTING FIXTURES)

### FLOORING MATERIALS

Armstrong Cork Co., 1240 State St., Lancaster, Pa.  
Congoleum-Nairn, Inc., 195 Belgrove Drive, Kearney, N. J.  
Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.  
Goodyear Tire and Rubber Co., Inc., flooring div., 600 W. 58th St., New York 19, N. Y.  
Homasote Co., Fernwood Rd., Trenton 3, N. J.  
Hood Rubber Co., div., B. F. Goodrich Co., Watertown, Mass.

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Mosaic Tile Co., Zanesville, Ohio.  
National Terrazzo and Mosaic Assn., 1420 New York Ave., N. W., Washington 5, D. C.  
Sloane-Blabon Corp., 295 5th Ave., New York 16, N. Y.  
Taylor Mfg. Co., 3056 W. Meinecke St., Milwaukee, Wis.  
Tile-Tex Co., Inc., 1232 McKinley St., Chicago Heights, Ill.

### FLOOR AND TABLE LAMPS (See LIGHTING FIXTURES)

### FLUORESCENT PAINT AND LIGHTING

Black Light Products Co., 47 E. Lake St., Chicago 1, Ill.  
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.  
General Electric Co., 1285 Boston Ave., Bridgeport 2, Conn.  
General Luminescent Corp., 638 S. Federal St., Chicago, Ill.  
Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.  
Stroblite Co., 75 W. 45th St., New York 36, N. Y.  
Switzer Bros., 4732 St. Clair Ave., Cleveland, O.

### FOOTLIGHTS (See LIGHTING FIXTURES)

### FRONTS

Formica Insulation Co., 4654 Spring Grove Ave., Cincinnati 32, O.  
Kawneer Co., 2510 Front St., Niles, Mich.  
Poblocki, Ben B. Sons and Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.  
Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.  
Seaporcel Porcelain Metals, Inc., 28-20 Borden Ave., Long Island City 1, N. Y.  
Toledo Porcelain Products Co., 2275 Snead Ave., Toledo, O.

### FURNITURE

Heywood-Wakefield Co., Gardner, Mass.  
Royal Metal Mfg. Co., 175 N. Michigan Blvd., Chicago 1, Ill.

### GENERATORS

Automatic Devices Co., 114 N. 8th St., Allentown, Pa.  
BALLANTYNE CO., The, 1707 Davenport St., Omaha, Neb.  
Cinematic Corp., 122 Washington St., Bloomfield, N. J.  
Hertner Electric Co., 12690 Elmwood Ave., Cleveland 11, O.  
Imperial Electric Co., 84 Ira Ave., Akron, O.  
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 8, N. Y.  
RADIO CORPORATION OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.  
ROBIN, J. E., INC., 267 Rhode Island Ave., E. Orange, N. J.

### GLASS, STRUCTURAL

Libbey-Owens-Ford Glass Co., 1021 Nicholas Bldg., Toledo 3, O.  
Owens-Illinois Glass Co., Ohio Bldg., Toledo, O.  
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.  
Prest-Glass, Inc., 8 E. 12th St., New York, N. Y.

### HAND DRYERS

Chicago Hardware Foundry Co., Sani-Dri div., 2500 N. Commonwealth Ave., Chicago, Ill.  
Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.  
Electric-Aire Engineering Corp., 209 W. Jackson Blvd., Chicago, Ill.

### HAND RAILS (See CROWD CONTROL EQUIPMENT)

### HEARING AIDS

Dictograph Products Co., Inc., 580 5th Ave., New York 19, N. Y.  
Sonotone Corp., Saw Mill River Rd., Elmsford, N. Y.  
Telesonic Theatrephone Corp., Times Square Bldg., New York 18, N. Y.  
Trimm Radio Mfg. Co., 1770 W. Berteau Ave., Chicago, Ill.  
Western Electric Co., 195 Broadway, New York 7, N. Y.  
Zenith Radio Corp., 6001 Dickens St., Chicago 39, Ill.

### HEATING SYSTEMS

American Foundry and Furnace Co., Washington and McClun, Bloomington, Ill.  
American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.

Grinnell Co., Inc., 260 W. Exchange St., Providence, R. I.  
Petroleum Heat and Power Co., Southfield Ave., Stamford, Conn.  
Skinner Heating and Ventilating Co., Inc., 1948-60 N. 9th St., St. Louis, Mo.  
U. S. Radiator Co., 535 Griswold St., Detroit, Mich.

### ICE CUBE MAKERS

Baker Refrigeration Corp., South Windham, Me.  
York Co., York, Pa.

### INSULATION, ACOUSTICAL-THERMAL

Aetna Plywood and Veneer, 1741 Elston Ave., Chicago 22, Ill.  
Alfol Insulation Co., Chrysler Bldg., New York, N. Y.  
Celotex Corp., 120 S. LaSalle St., Chicago 3, Ill.  
Certain-Teed Products Corp., Ardmore, Pa.  
Formica Insulation Co., 4654 Spring Grove Ave., Cinn. 32, Ohio.  
Hall, C. R. and Sons, 516 5th Ave., New York, N. Y.  
Homasote Co., Fernwood Ave., Trenton 3, N. J.  
Insulite Co., 1100 Builders Exchange Bldg., Minneapolis, Minn.  
Johns-Manville Corp., 22 E. 40th St., N. Y. C. 16, N. Y.  
Keasbey and Mattison Co., Ambler, Pa.  
Kelly Island Lime and Transport Co., Leader Bldg., Cleveland, O.  
Kimberly-Clark Corp., Neenah, Wis.  
Marsh Wall Prods. Co., 4682 Main, Dover, Ohio.  
National Gypsum Co., 325 Delaware St., Buffalo 2, N. Y.

Owens-Corning Fiberglas Co., 2033 Nicholas Bldg., Toledo 1, O.  
PermaStone Co., 719 Hudson St., Columbus, Ohio.  
Pittsburgh-Corning Corp., Grant Bldg., Pittsburgh 22, Pa.  
Sprayed Insulation Co., Inc., 56-58 Crittenden St., Newark, N. J.  
U. S. Gypsum Co., 300 W. Adams St., Chicago, Ill.  
U. S. Plywood Corp., 55 W. 44th St., New York 18, N. Y.  
U. S. Rock Wool Co., 40 S. Main, Salt Lake City 1, Utah.  
Universal Zonolite Insulation Co., 135 S. LaSalle St., Chicago 3, Ill.  
Wood Conversion Co., 1st National Bldg., St. Paul 1, Minn.

### INTERCOMMUNICATING TELEPHONES

DRIVE-IN THEATRE MFG. CO., 505 W. 9th St., Kansas City, Mo.  
EPRAD, 1206 Cherry St., Toledo, O.  
MOTIOGRAPH, INC., Servus-Fone div. (Electronic Car Hop), 4431 W. Lake St., Chicago 24, Ill.  
R. W. Neill Co., 1811 Carroll Ave., Chicago 12, Ill.  
Operadio Mfg. Co., St. Charles, Ill.  
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

### JANITOR SUPPLIES

Afta Solvents Corp., 470 W. 128th St., New York 27, N. Y.

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## Market Guide—(Cont'd)

Artloom Carpet Co. (Chemical Products div.), Allegheny and Howard, Phila. 33, Pa.  
 Doc Faige and Assoc., 630 Ninth Ave., New York, N. Y.  
 Fuld Bros., 702 S. Wolfe St., Baltimore 31, Md.  
 Fuller Brush Co., The, Main St., Hartford, Conn.  
 Holcomb, J. I. Mfg. Co., 1601 Barth Ave., Indianapolis, Ind.  
 Horn, A. C. Co., 43-36 Tenth St., Long Island City I, N. Y.  
 Hospital Specialty Co., The, 1991 E. 66th St., Cleveland 3, O.  
 Kinner Products Co., 13325 E. Broad St., Pataskala, O.  
 Morton Salt Co., 310 S. Michigan Ave., Chicago 4, Ill.  
 Sanitex Co., 14182 Meyers Rd., Detroit 27, Mich.  
 Straubel Paper Co., Green Bay, Wis.  
 U. S. Sanitary Specialties Co., 435 S. Western Ave., Chicago 12, Ill.  
 West Disinfecting Co., 42-16 West St., Long Island City, N. Y.

### LADDERS

American Ladder Co., 5235 S. Keeler Ave., Chicago, Ill.  
 American Ladder & Scaffold Co., Inc., 5505 N.W. 7th Ave., Miami, Fla.  
 Chesbro-Whitman Co., Inc., 38-21 12th St., Long Island City I, N. Y.  
 Dayton-Harker Co., 2337 Gilbert Ave., Cincinnati 6, O.  
 R. D. Werner Co., 595 5th Ave., New York, N. Y.

### LAMPS, INCANDESCENT OR FLUORESCENT

Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.  
 General Electric Co., lamp div., Nela Park, Cleveland 13, O.  
 Radiant Lamp Corp., 300 Jelliff Ave., Newark 8, N. J.  
 Save Electric Corp., 615 Front St., Toledo 5, O.  
 Sharlin Bros., 115 Ewing St., Trenton, N. J.  
 Sheldon Electric Co., Inc., 76 Coit St., Irvington, N. J.  
 Sylvania Electric Products, Inc., 500 5th Ave., New York 18, N. Y.  
 Westinghouse Electric Corp., lamp div., Bloomfield, N. J.  
 Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.

### LENSES

American Optical Co., 19 Doat St., Buffalo II, N. Y.  
 BAUSCH AND LOMB OPTICAL CO., 635 St. Paul St., Rochester 2, N. Y.  
 Bell & Howell Co., 7100 McCormick, Chicago 14, Ill.  
 Walter Futter, 511 5th Ave., New York 17, N. Y.  
 General Scientific Corp., 5151 W. 65th St., Chicago 38, Ill.  
 Ilex Optical Co., 690 Portland St., Rochester 5, N. Y.  
 Isco Optical Works, 705 Bronx River Rd., Bronxville 8, N. Y.  
 KOLLMORGEN OPTICAL CORP., 347 King St., Northampton, Mass.  
 Pacific Optical Corp., 5965 W. 98th St., Los Angeles, Calif.  
 Projection Optics Co., Inc., 330 Lyell Ave., Rochester 6, N. Y.  
 Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.  
 RCA THEATRE EQUIPMENT DIV., Camden, N. J.  
 Wollensak Optical Mfg. Co., 350 Hudson Ave., Rochester, N. Y.  
 Zenith Optical Co., Huntington, W. Va.

### LIGHTING

Allbrite Electric Co., 3917 Kedzie Ave., N., Chicago, Ill.  
 Black, M., Mfg. Co., 300 N. 3rd St., Philadelphia 6, Pa.  
 Brightlight Reflector Co., Fairfield Ave. and State St., Bridgeport 5, Conn.  
 Capitol Stage Lighting Co., 527 W. 45th St., New York 19, N. Y.  
 Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.  
 J. H. Channon Co., 1455 Hubbard, Chicago, Ill.  
 Clancy, J. R., Inc., 1010 Belden Ave., Syracuse 4, N. Y.  
 Curtis Lighting, Inc., 6135 W. 65th St., Chicago 38, Ill.  
 Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.  
 General Electric Co., lamp div., Nela Park, Cleveland 12, O.  
 General Luminescent Corp., 638 S. Federal St., Chicago, Ill.  
 GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.  
 Grimes Mfg. Co., Urbana, O.  
 Guth Bros., 2615 Washington Blvd., St. Louis 3, Mo.  
 Hub Electric Co., 2225 Grand Ave., Chicago 12, Ill.  
 Jewell Products Co., 266 Glenwood Ave., Bloomfield, N. J.  
 Kliegl Bros., 321 W. 50th St., New York 19, N. Y.  
 Major Equip. Co., 4603 Fullerton Ave., Chicago 39, Ill.  
 Mitchell, Hubert, Industries, Inc., Hartselle, Ala.  
 Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.

Reynolds Electric Co., 2650 W. Congress St., Chicago 12, Ill.  
 Spare Electric Corp., 18222 Lanken, Cleveland 19, O.  
 Sperti, Inc., Norwood Station, Cincinnati 12, O.  
 STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.  
 Summerour and Devine, Inc., 115 W. 17th St., Kansas City 8, Mo.  
 Taito, Ltd., 39 E. 50th St., New York, N. Y.  
 Tiffin Scenic Studios, Tiffin, O.  
 Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.  
 Westinghouse Electric Corp., lamp div., Bloomfield, N. J.  
 Westinghouse Electric Corp., lighting div., Edgewater Park, Cleveland, O.  
 Winston, Charles J. and Co., Inc., 2 W. 47th St., New York, N. Y.

### LOBBY HARDWARE

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.  
 Apex Brass and Bronze Works, Inc., 116 Walker St., New York 13, N. Y.  
 Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.  
 Art In Metal Co., 511 Manhattan Ave., Brooklyn 22, N. Y.  
 Compco Corp., 2257 W. St. Paul Ave., Chicago 47, Ill.  
 Lawrence Metal Products, Inc., Lynwood, L. I., N. Y.  
 Lawson, F. H. Co., Evans and Whately Sts., Cincinnati 4, O.  
 Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.  
 Sioux Metal Products Co., P. O. Box 430, Bedford, O.  
 Smokador Mfg. Co., Inc., Nelson St., Bloomfield, N. J.  
 Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

### MAGAZINES

CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.  
 Cinematic Corp., 122 Washington St., Bloomfield, N. J.  
 BALLANTYNE CO., 1712 Jackson, Omaha, Neb.  
 Goldberg Bros., 3500 Walnut St., Denver, Colo.  
 GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.  
 MOTIOGRAPH, INC., 4431 W. Lake, Chicago, Ill.  
 NATIONAL THEATRE SUPPLY, 92 Gold St., N. Y. C., N. Y.  
 Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.  
 RADIO CORPORATION OF AMERICA, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.  
 Strobl Dodge, P. O. Box 24, Cincinnati 30, O.  
 Edw. H. Wolk, 1241 S. Wabash, Chicago, Ill.  
 Wenzel Projector, 2505 S State, Chicago, Ill.

### MARQUEES

(See SIGNS AND MARQUEES)

### MATS, RUBBER

Altschul, A. H. Co., 9-11 White St., New York 13, N. Y.  
 American Mat Corp., 2018 Adams St., Toledo 2, O.  
 American Tile and Rubber Co., Perrine Ave., Trenton, N. J.  
 Crest Assoc., 630 Ninth Ave., New York, N. Y.  
 Durable Mat Co., 2926 16th St., S. W., Seattle, Wash.  
 Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.  
 Goodyear Tire and Rubber Co., flooring div., 600 W. 58th St., New York 19, N. Y.  
 Musson, R. C. Rubber Co., 10 S. College Ave., Akron, O.  
 National Mat Co., 72 Kingsley St., Buffalo, N. Y.  
 Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.  
 U. S. Rubber Co., mech. rubber goods div., 1230 Ave. of Americas, New York 20, N. Y.

### MIRRORS

Carvarts, Inc., 7025 Santa Monica Blvd., Hollywood 38, Calif.  
 Pittsburgh Plate Glass Co., 632 Duquesne Way, Pittsburgh 19, Pa.

### MURALS

(See DECORATION)

### ORNAMENTAL METALWORK

Architectural Bronze Studios, Inc., 2600 S. 10th St., St. Louis, Mo.  
 Artercraft Ornamental Iron Co., 724 E. Hudson St., Columbus, O.  
 International Nickel Co., Inc., 67 Wall St., New York 5, N. Y.  
 Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.  
 Universal Corp., 6710 Denton Drive, Dallas 9, Tex.

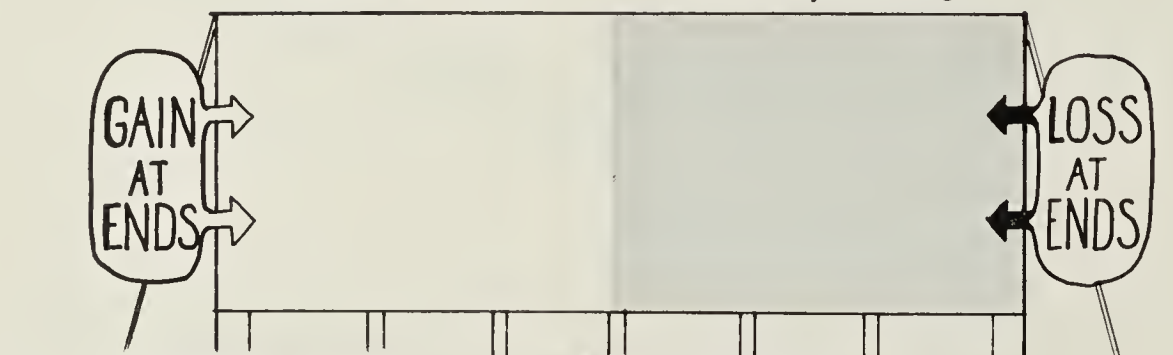
### PAINT

First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.  
 NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York 7, N. Y.  
 Pabeo Products, Inc., 475 Brannan St., San Francisco 19, Calif.  
 Spatz Paint Industries, Inc., 5237 Manchester St., St. Louis 10, Mo.  
 Tnemec Co., Inc., 124 W. 23rd Ave., Kansas City, Mo.

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## Market Guide—(Cont'd)

### PLUMBING - FIXTURES

American Radiator and Standard Sanitary Corp., 40 W. 40th St., New York 18, N. Y.  
Bradley Washfountain Co., 2203 W. Michigan St., Milwaukee 1, Wis.  
Crane Co., 836 S. Michigan Blvd., Chicago 1, Ill.  
Kohler Co., Kohler, Wis.  
Safeway Sanitation Co., 75 Argyle Rd., Eggertsville 21, N. Y.  
Sexauer, J. A. Mfg. Co., Inc., 2503-5 3rd Ave., New York 5, N. Y.  
Sperzel Sanitary Seat Co., 123 14th Ave., S., Minneapolis, Minn.  
Standard Art, Marble and Tile Co., 117 "D" Street, N. W., Washington, D. C.

### POPCORN MACHINES

ABC Popcorn Co., 3441 W. North Ave., Chicago 47, Ill.  
Auto-Vend, Inc., P. O. Box 5998, Dallas, Tex.  
CRETORS, C. AND CO., 630 W. Cermak Rd., Chicago, Ill.  
Dunbar and Co., 2652 W. Lake St., Chicago 12, Ill.  
Farmer Boy Corn and Equip. Co., Liberty Ave. at 180th St., Jamaica 5, L. I., N. Y.  
Gold Medal Products Co., 318 E. 3rd St., Cincinnati 2, O.  
J and N Popcorn Specialties, 1451 W. 69th St., Chicago, Ill.  
Krispy Kist Korn Machine Co., 120 Halsted St., Chicago 6, Ill.  
MANLEY, INC., 1920 Wyandotte St., Kansas City 8, Mo.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.  
Star Mfg. Co., 6300 St. Louis Ave., St. Louis 20, Mo.  
Viking Popcorn Machines, Inc., 1001 N. Vermont Ave., Los Angeles 27, Calif.  
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

### POPCORN SUPPLIES

American Popcorn Co., Sioux City 6, Iowa  
Atkins Popcorn Co., 1014 S. Lamar St., Dallas, Tex.  
Best Foods, Inc., 1 East 43rd Street, New York 17, N. Y.  
Blevins Popcorn Co., P. O. Box 278, Nashville 3, Tenn.  
Capital City Prods., West 1st and Perry, Columbus, Ohio.  
Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.  
E. F. Drew & Co., Inc., 15 E. 26th St., New York 19, N. Y.  
Farmer Boy Corn & Equipment Co., Liberty Ave. at 180th St., Jamaica 5, L. I., N. Y.  
Geisler, J. R. and Assoc. 8804 Hollywood Blvd., Hollywood, Cal.  
Long-Eakins Co., 27 Primrose Ave., Springfield, O.  
MANLEY, INC., 1920 Wyandotte St., Kansas City 8, Mo.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.  
Pronto Popcorn Sales, Inc., 702 Beacon St., Boston, Mass.  
Rex Specialty Bag Corp., 21-09 Borden Ave., L. I. 1, N. Y.  
Salkin, M. A., 1325 Wabash St., Chicago, Ill.  
C. F. SIMONINS SONS, INC., Belgrade and Tioga Sts., Philadelphia, Pa.  
Supurdisplay, Inc., 1324 Wisconsin Ave., Milwaukee, Wis.

### POPCORN WARMERS (See POPCORN MACHINES)

### PRE-FAB FRONTS (See FRONTS)

### PREMIUM DISTRIBUTORS

Metro Premium, 334 W. 44th St., New York, N. Y.  
Price Theatre Premiums, 352 W. 44th St., New York, N. Y.  
Shure, N. and Co., 200 W. Adams St., Chicago 6, Ill.  
West Bend Aluminum Co., West Bend, Wis.

### PROJECTION LAMPS

Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.  
BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.  
McAnley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.  
MOTIOGRAPH, INC., 4431 W. Lake Sts., Chicago 24, Ill.  
Murch Electric Co., Franklin, Me.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New York 7, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.  
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.  
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

### PROJECTOR INTERLOCKS

BALLANTYNE CO., 1712 Jackson Ave., Omaha, Neb.  
CENTURY PROJECTOR, 729 7th Ave., New York, N. Y.  
MOTIOGRAPH, INC., 4431 W. Lake, Chicago, Ill.  
Natural Vision Corp., 1710 N. LaBrea, Hollywood Calif.

### PROJECTORS, 35mm.

BALLANTYNE CO., 1712 Jackson Ave., Omaha, Neb.  
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.  
INTERNATIONAL PROJECTOR CORP., 55 LaFrance Ave., Bloomfield, N. J.  
LaVezzi Machine Works, 4635 W. Lake St., Chicago 66, Ill.  
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 34, Ill.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.  
Phillips Projector Co., Eindhoven, Holland.  
Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.  
RADIO CORP. OF AMERICA, RCA Victor Div., Theatre Equip. Sales, Camden, N. J.  
S.O.S. Cinema Supply, 602 W. 52nd St., New York 19, N. Y.  
Star Cinema Supply Co., 447 W. 52nd St., New York, N. Y.

Weber Machine Corp., 59 Rutter St., Rochester 6, N. Y.  
Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.  
WESTREX CORP., 111 8th Ave., New York 11, N. Y.

### PROJECTORS, 16mm.

Ampro Corp., 2835 N. Western Ave., Chicago 18, Ill.  
DeVry Corp., 1111 Armitage Ave., Chicago, Ill.  
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.  
Victor Animatograph Corp., Davenport Bank Bldg., Davenport, Ia.

### RECTIFIERS

American Selectifier div., Doc Faige and Assoc., 630 Ninth Ave., New York 36, N. Y.  
Ashcraft, C. S. Mfg. Co., 3632 38th St., Long Island City 1, N. Y.  
BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Continental Electric Co. (Rectifier Tubes), 715 Hamilton St., Geneva, Ill.  
Forest-Harrison, Inc., 122 Washington St., Bloomfield, N. J.  
Carver Electric Co., 327 Carter St., Union City, Ind.  
Gordos Corp. (Rectifier Tubes), 250 Glenwood Ave., Bloomfield, N. J.  
Kneisley Electric Co., 333 Woodruff St., Toledo 3, O.

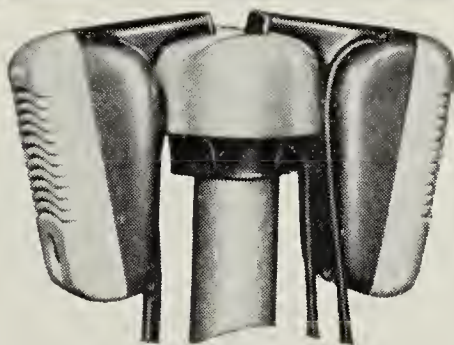
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## Market Guide—(Cont'd)

McColpin-Christie Corp., Ltd., 4922 S. Figueroa St., Los Angeles 37, Calif.  
Mallory, P. R. and Co., Inc., 3029 E. Washington St., Indianapolis 6, Ind.  
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 34, Ill.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.  
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.  
Reevall Mfg. Co. (Rectifier Tubes), 5217 Euclid Ave., Cleveland 3, Ohio.  
J. E. ROBIN, 267 Rhode Island Ave., E. Orange, N. J.  
Sheldon Electric Co., Inc., 76 Colt St., Irvington, N. J.  
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

### REELS

Best Devices Co., 10516 Western Ave., Cleveland 11, O.  
General Devices & Eng. Co., 1147 N. McCadden Place, Hollywood 38, Cal.  
Goldberg Bros., 3500 Walnut St., Denver 1, Colo.  
GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.  
Griswold Machine Works, Port Jefferson, N. Y.  
Natural Vision Corp., 1710 N. LaBrea, Hollywood 46, Calif.  
Neumade Prods. Co., 250 W. 57th St., New York 19, N. Y.  
Weaver, Fred Co., 1639 E. 102nd St., Los Angeles 2, Calif.  
Wenzel Projector, 2505 S. State St., Chicago 16, Ill.  
West Coast Sheet Metal Works, 935 Venice Blvd., Los Angeles, Calif.

### REFLECTORS

Bausch and Lomb Optical Co., 625 St. Paul St., Rochester, N. Y.  
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.  
Fish-Schurman Corp., 230 E. 45th St., New York 17, N. Y.  
Heyer-Shultz, Inc., 89 Orange Rd., Montclair, N. J.

McAuley, J. E. Mfg. Co., 554 W. Adams St., Chicago 6, Ill.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.  
STRONG ELECTRIC CORP., 87 City Park Ave., Toledo, O.

### REFRIGERATION UNITS (FOOD, CANDY, ICE CREAM)

Baker Refrigeration Corp., South Windham, Me.  
General Electric Co., air cond. div., 5 Lawrence St., Bloomfield, N. J.  
General Motors Corp., Frigidaire commercial and air cond. div., 300 Taylor St., Dayton 1, O.  
Mills Industries, 4110 W. Fullerton Ave., Chicago, Ill.  
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York, N. Y.  
Reco Products Corp., refrigeration engr. div., 2020 Naudain St., Philadelphia, Pa.  
Westinghouse Electric Corp., 983 Page Blvd., East Springfield, Mass.

### REVERSIBLE COLLARS

Reversible Collar Co., 111 Putnam Ave., Cambridge, Mass.  
Troy Novelty Co., 5 Union St., Troy, N. Y.

### REWINDS

(See REELS)

### SAFES

Ballam, Thomas F. Co., 1206 7th Ave., N., St. Petersburg, Fla.  
Chicago Metal Mfg. Co., 3724 S. Rockwell St., Chicago 32, Ill.  
Hawthorne Mfg. Co., 2930 37th Ave., S., Minneapolis, Minn.  
Mosler Safe Co., 320 5th Ave., New York 1, N. Y.

### SANITARY SUPPLIES AND EQUIPMENT

(See JANITOR SUPPLIES)

### SCREENS

BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Bodde Screen Co., 829 Venice Blvd., Los Angeles 34, Calif.  
CARPENTER, L. E. & CO. (Vibra-Lite div.), Empire State Bldg., New York 1, N. Y.  
Da-Lite Screen Co., Inc., 2723 N. Crawford Ave., Chicago 39, Ill.  
Hurley Screen Co., 96-17 Northern Blvd., Corona, L. I., New York.  
NATIONAL THEATRE SUPPLY CO., 92 Gold St., New York, N. Y.  
Perkins Theatre Supply, 505 Pearl St., Buffalo, N. Y.  
Radiant Mfg. Corp., 2627 W. Roosevelt Rd., Chicago 8, Ill.  
RADIO CORP. OF AMERICA, RCA Victor div., Theatre Equip. Sales, Camden, N. J.  
Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y.  
J. E. ROBIN, INC., 267 Rhode Island Ave., East Orange, N. J.  
B. F. Shearer Co., 2318 Second Ave., Seattle 1, Wash.  
Trans-Lux Corp., 1270 Avenue of the Americas, New York, N. Y.  
VOCALITE SCREEN CORP., 19 Debevoise Ave., Roosevelt, N. Y.  
Walker-American Corp., 2665 Delmar Blvd., St. Louis 6, Mo.  
Williams Screen Co., 1620 Summit Lane Blvd., Akron, O.

### SCREEN FRAMES

Artercraft Strauss Sign Co., 830 12th Ave., N. Y. 19, N. Y.  
Ballantyne Co., 1707 Davenport St., Omaha, Nebr.  
R. H. Mitchell & Co., Hartselle, Ala.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.  
Hollywood Curvescope Frame Co., 2311 Foshay Towers, Minneapolis 2, Minn.  
Knoxville Scenic Studios, 609 Phillips Ave., Knoxville 4, Tenn.  
Raytone Screen Co., 165 Clermont Ave., Brooklyn 5, N. Y.  
Selby Industries, 1350 Ghent Rd., Medina, O.  
Unistrut Products Co., 1013 W. Washington Blvd., Chicago 7, Ill.

### SIGNS, ADMISSION

(See BOXOFFICE EQUIPMENT)

### SIGNS, DIRECTIONAL AND EXIT

American Metalcraft Corp., 1009 S. 8th St., St. Joseph, Mo.  
Ardley, 1010 Castle Hall Ave., New York 72, N. Y.  
Bahn, L., Co., 123 W. Canton St., Boston 18, Mass.  
Beach Co., Coshocton, O.  
Century Lighting, Inc., 521 W. 43rd St., New York, N. Y.  
Dawo Co., 145 N. Erie St., Toledo 2, O.  
Drive-In Theatre Mfg. Co., div. of Dit-Mco, Inc., 505 W. 9th St., Kansas City 5, Mo.  
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.  
Federal Electric Co., Inc., 8700 S. State St., Chicago 19, Ill.  
Ingram-Richardson Mfg. Co., 32nd St., Beaver Falls, Pa.  
Kliegl Bros., 321 W. 50th St., New York 19, N. Y.  
Rem-Lite, Inc., 878 Broadway, New York 3, N. Y.  
Revere Electric Mfg. Co., 6009 N. Broadway, Chicago 4, Ill.  
Sola Electric Co., 4613 W. 16th St., Cicero 50, Ill.  
South Bend Neon Sign Co., 215 Garst St., South Bend 18, Ind.  
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.  
Voigt Co., 1649 N. Broad St., Philadelphia 22, Pa.

### SIGN LETTERS AND MARQUEES

Adler Silhouette Letter Co., 3021 W. 36th St., Chicago 32, Ill.  
Artercraft-Strauss Sign Co., 830 12th Ave., New York, N. Y.  
Bevelite, Inc., 1615 Cordova St., Los Angeles 7, Calif.  
Drive-In Theatre Mfg. Co., 505 W. 9th St., Kansas City, Mo.  
Everbrite Electric Sign Co., 1440 N. 4th St., Milwaukee 12, Wisc.  
Falk Glass Products Co., 5 Union Square, W., New York 3, N. Y.  
First American Products, Inc., 1717 Wyandotte St., Kansas City 8, Mo.  
Flexlume Sign Corp., 1464 Main St., Buffalo 9, N. Y.  
Poblocki, Ben B. and Sons Co., 2159 S. Kinnickinnic Ave., Milwaukee 7, Wis.  
Sign Animation Corp., 229 W. 42nd St., New York, N. Y.  
Signs, Inc., 48 Geneva St., Boston 21, Mass.  
Sioux Metal Products Co., P. O. Box 430, Bedford, O.  
Sola Electric Co., 4613 16th St., Cicero 50, Ill.  
Swanson-Nunn Electric Co., 8th and Oak St., Evansville, Ind.  
Triple-S Supply Co., 206 First St., San Francisco, Cal.  
WAGNER SIGN SERVICE, Inc., 218 S. Hoyne Ave., Chicago 12, Ill.

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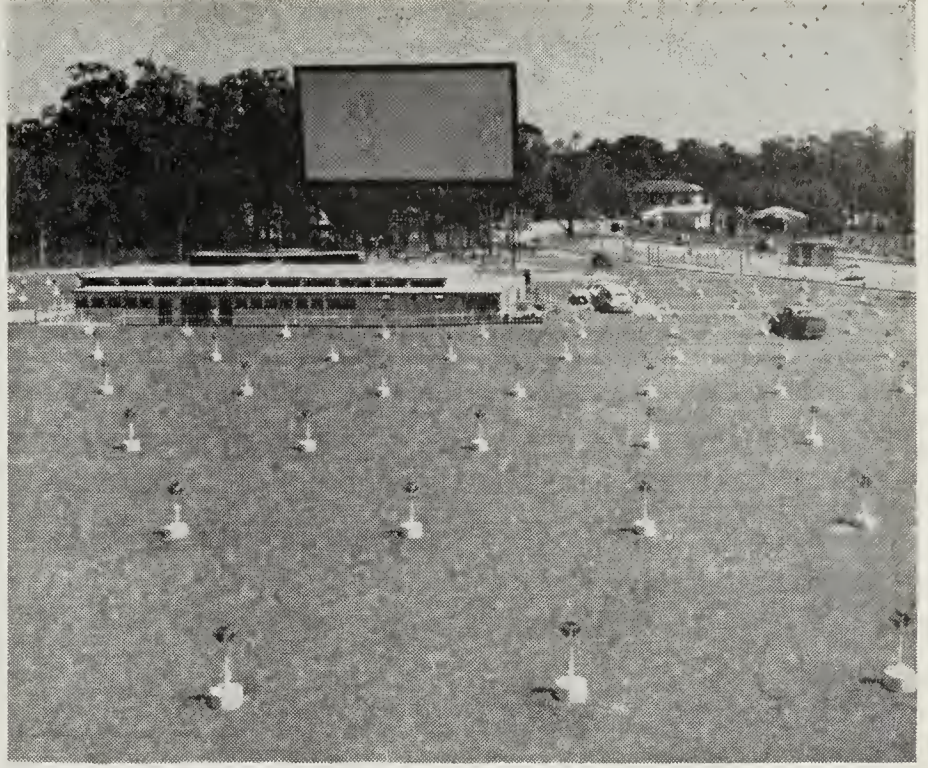
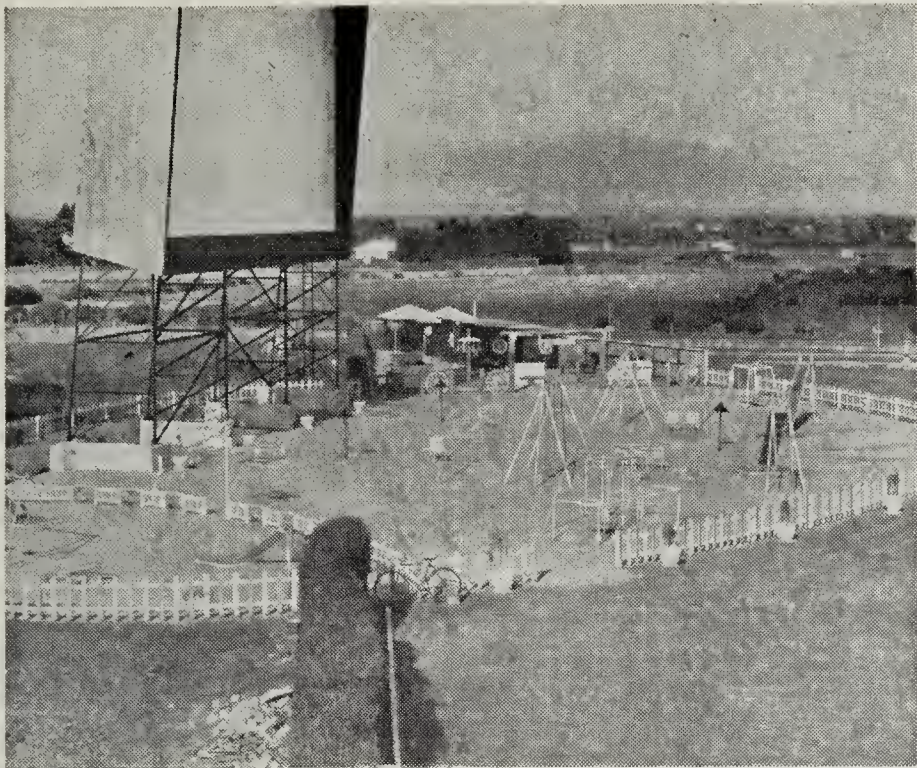
**SIMPLY LIGHT IT and MOSQUITOES DISAPPEAR HARMLESS - FRAGRANT**

A 25¢ pack will last for 12 hours or approximately 4 full shows. Costs you only 15¢ plus postage. We will supply Free of Charge advertising materials and a sound trailer for use during intermission.

## PIC CORPORATION

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SEEN ABOVE ARE TWO MORE EXAMPLES OF RECENTLY OPENED, WELL-EQUIPPED AUSTRALIAN DRIVE-INS THAT COMPARE FAVORABLY WITH ANY IN THE U.S.A.

## Australian Drive-Ins

(Continued from page PT-10)

holding space for 800 cars, and runs four shows nightly, two in each arena, at staggered times.

The screen towers, with tubular steel framework, rise 72 feet from the ground. The screens are of asbestos cement sheeting surfaced with polyvinyl acetate paint. The picture area is 115 foot by 50 foot. Metro uses Westrex equipment.

Metro's Melbourne drive-in, not ready when the Sydney one opened, was to be a replica of the Chullora twin layout. With other drive-ins looming in various parts, it was anticipated Australia would have probably 40 ozoners in another 12 months.

## Concession Operations

All Australian drive-ins are, of course, fitted with catering service and with kiddies' playgrounds. The play amenities are often elaborate, and the food and drink vending is calculated to persuade the customer to make a number of purchases.

## Market Guide—(Cont'd)

### SLIDES

FILMACK TRAILER CO., 1327 S. Wabash Ave., Chicago, Ill.  
NATIONAL SCREEN SERVICE CORP., 630 9th Ave., New York 19, N. Y.

### SOUND EQUIPMENT

Ampex Electric Corp., 934 Charter St., Redwood City, Calif.  
BALLANTYNE CO., 1707 Davenport St., Omaha, Neb.  
Bell Sound Systems, Inc., 555 Marion Rd., Columbus 7, O.  
Bishop-Greene, 1028 Industrial Blvd., Dallas, Tex.  
CENTURY PROJECTOR CORP., 729 7th Ave., New York 19, N. Y.  
Cinematic Corp., 122 Washington St., Bloomfield, N. J.  
Dayton Acme Co., 930 York St., Cincinnati 14, O.  
EPRAD, 1206 Cherry St., Toledo, O.  
Fairchild Recording Equipment, Motion Picture Sound div., Whitestone 57, N. Y.  
Fine Sound, 711 5th Ave., New York, N. Y.  
Hallen Corp., 122 Washington St., Bloomfield, N. J.  
INTERNATIONAL PROJECTION CORP., 55 La France Ave., Bloomfield, N. J.  
Jensen Radio Mfg. Co., 6601 S. Laramie Ave., Chicago 38, Ill.  
Magnasyn Mfg. Co., 5517 Satsuma Ave., N. Hollywood, Calif.  
MOTIOGRAPH, INC., 4431 W. Lake St., Chicago 24, Ill.  
NATIONAL THEATRE SUPPLY, 92 Gold St., New York, N. Y.

Confectionary vending is a highly organized facet of operation in regular bricks-and-mortar theatres as well as in the ozoners, and Australian theatre owners are acutely aware of its importance to a healthy trading result. The powerful Hoyts circuit (172 theatres and more than six drive-ins) does its own vending. So do the Metro theatres (12 houses plus drive-ins). Greater Union (127 theatres and three drive-ins) operates through the concession method, but has increased returns by installing highly attractive candy bars. Like the chains,

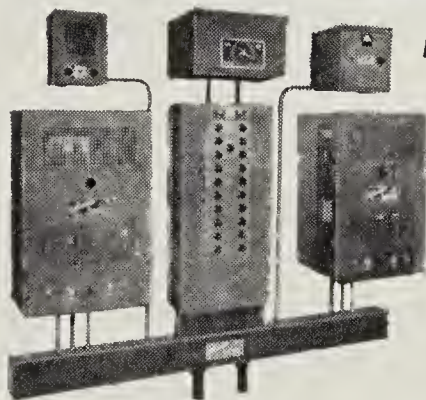
smart independents also have improved their merchandising of confectionary and soft drinks (no hard liquor is sold in Australian theatres or drive-ins).

On this experience, and on American example, food-selling in drive-ins will add up to real money, for enterprising Australian theatremen will get the most out of it.

**EDITOR'S NOTE:** We wish to thank Mr. J. Griffen-Foley and the Australian News and Information Bureau for supplying the photos and information used in this story.



## AMPLIFICATION with a History and a Future

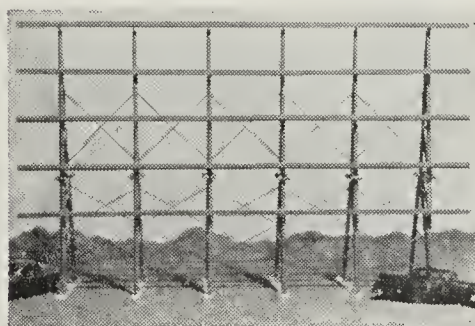


### MX, RX and KX Systems designed for Drive-Ins

Many, many systems are adaptations from public address or other sound systems. These systems don't give enough power for even average sound. In contrast, Ballantyne's MX, RX and KX systems were designed and engineered exclusively for drive-ins. When field wire undergoes normal deterioration, Ballantyne surplus power systems drive through partial shorts. The result is plenty of volume a whole lot longer.



## new modern Ez-Erect Steel screen towers



New Ez-Erect Steel Trusses are designed to give the two most important features of tower construction—exceptional strength and economy of erection. Ez-Erect Steel Trusses are designed to be shipped in just two sections by any common carrier. Trusses are assembled on the ground and raised in groups of two, using little mechanized equipment. Trench type footings are used instead of complicated forms. Unlimited width. Engineered to withstand wind forces of 100 mph:

*The* **Ballantyne Co**

1712 Jackson St.

Omaha, Nebraska



## Market Guide—(Cont'd)

Natural Sound Corp., 1710 N. LaBrea, Hollywood 46, Cal.  
 Operadio Mfg. Co., St. Charles, Ill.  
 Paromel Electronics Corp., 2048 W. North Ave., Chicago 47, Ill.  
**RADIO CORP. OF AMERICA**, RCA Victor div., Theatre Equip. Sales, Camden, N. J.  
**ROBIN, J. E., INC.**, 330 W. 42nd St., New York 13, N. Y.  
 S.O.S. Cinema Supply, 602 W. 52nd St., New York, N. Y.  
 Star Cinema Supply Co., 447 W. 52nd St., New York, N. Y.  
 Weber Machine Corp, 59 Rutter St., Rochester 6, N. Y.  
 Wenzel Projector Co., 2505-19 S. State St., Chicago 16, Ill.  
 Western Electric Co., 195 Broadway, New York 7, N. Y.  
**WESTREX CORP.**, 111 8th Ave., New York, N. Y.

### SOUND EQUIPMENT SERVICE

**ALTEC SERVICE CORP.**, 161 6th Ave., New York 13, N. Y.  
**RCA SERVICE CO.**, Camden, N. J.

### SPEAKERS AND HORNS (See SOUND EQUIPMENT)

### SPOTLIGHTS

Century Lighting, Inc., 521 W. 43rd St., New York 19, N. Y.  
 Genarco, Inc., 97-04 Sutphin Blvd., Jamaica 35, N. Y.  
 GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.  
 Kliegl Bros., 321 W. 50th St., New York 19, N. Y.  
**STRONG ELEC. CORP.**, 87 City Park Ave., Toledo, O.

### STAGE HARDWARE

Automatic Devices Co., 2011 S. 12th St., Allentown, Pa.  
 J. R. Clancy, Inc., 1010 W. Belden Ave., Syracuse 4, N. Y.  
 Vallen, Inc., 225 Bluff St., Akron 4, O.  
**NOVELTY SCENIC STUDIO, INC.**, 432 E. 91st St., New York 28, N. Y.  
 Weiss, I. and Sons, Inc., 445 W. 45th St., New York 19, N. Y.

### STAGE LIGHTING (See LIGHTING FIXTURES)

### STAGE RIGGING (See STAGE HARDWARE)

### STAIR TREADS

American Mat Corp., 2018 Adams St., Toledo 2, O.  
 Fremont Rubber Co., 115 McPherson Hwy., Fremont, O.  
 Perfo Mat and Rubber Co., 281 5th Ave., New York 16, N. Y.  
 Safe Tread Co., 30 Vesey St., New York 7, N. Y.  
 Sioux Metal Products Co., P. O. Box 430, Bedford, O.

### STEREOPTICONS

GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.

### SWITCHBOARDS

Adam, Frank Electric Co., 3650 Windsor Place, St. Louis, Mo.  
 Cutler-Hammer, Inc., 315 N. 12th St., Milwaukee 1, Wis.  
 Federal Pacific Electric Products Co., 50 Paris St., Newark, N. J.  
 General Radio Co., 275 Massachusetts Ave., Cambridge 39, Mass.  
 Kellogg Switchboard and Supply Co., 6650 S. Cicero St., Chicago 38, Ill.  
 Major Equipment Co., 4603 Fullerton Ave., Chicago 39, Ill.  
 Mitchell, Hubert, Industries, Inc., Hartselle, Ala.  
 Square D Co., 6060 Rivaud St., Detroit 11, Mich.  
 Superior Electric Co., 83 Laurel St., Bristol, Conn.  
 Time-O-Matic Co., Danville, Ill.  
 Trumbull Electric Mfg. Co., 41 Woodford Ave., Plainville, Conn.  
 Ward Leonard Electric Co., 86 South St., Mt. Vernon, N.Y.

### TICKET CHOPPERS

**GENERAL REGISTER CO.**, 36-20 33rd St., Long Island City 1, N. Y.  
 GoldE Mfg. Co., 1214 W. Madison St., Chicago 7, Ill.  
 Reliance Art Metal Co., 601 W. McMicken St., Cincinnati, O.  
 Theatre Control Corp., 319 Orleans St., Detroit 7, Mich.

### THEATRE TELEVISION

Air Marshall Corp., 12 E. 44th St., New York, N. Y.  
 DuMont, Allen B. Labs., Inc., Passaic, N. J.  
 Farnsworth Radio and Television Co., Standard Bldg., Fort Wayne 1, Ind.  
 Fleetwood Corp., 1037 Custer Drive, Toledo, O.  
 General Precision Labs., 63 Bedford Rd., Pleasantville, N. J.  
**MOTIOGRAPH, INC.**, 4431 W. Lake St., Chicago, Ill.  
**NATIONAL THEATRE SUPPLY**, 92 Gold St., New York 7, N. Y.  
 Paramount, Inc., 1501 Broadway, New York, N. Y.  
**RADIO CORP. OF AMERICA**, RCA Victor div., Theatre Equip. Sales, Camden, N. J.  
 Tele-Screen Corp., 1231 Race St., Philadelphia 7, Pa.  
 Trad Television, Asbury Park, N. J.

### TEMPERATURE CONTROLS

Barber-Colman Co., 1200 River St., Rockford, Ill.  
 Johnson Service Co., 507 E. Michigan St., Milwaukee 2, Wis.  
 Minneapolis-Honeywell Regulator Co., 2747-53 4th Ave., S. Minneapolis 8, Minn.

### TICKET ISSUING MACHINES (See BOXOFFICE EQUIPMENT)

### TICKETS

Elliott Ticket Co., 409 Lafayette St., New York 3, N. Y.  
 Globe Ticket Co., 112 N. 12th St., Philadelphia, Pa.  
 International Ticket Co., 50 Grafton Ave., Newark 4, N. J.  
 Keller Ansell Ticket Co., 723 7th Ave., New York 19, N. Y.  
 National Ticket Co., 201 Pearl St., Shamokin, Pa.  
 Toledo Ticket Co., 116 Erie St., Toledo, O.

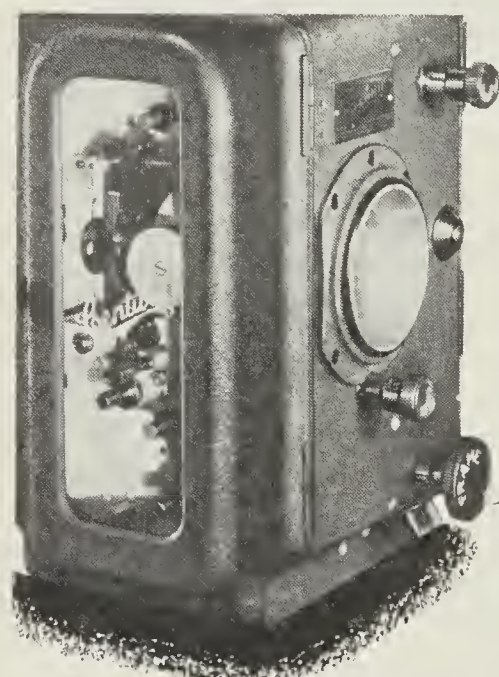
### TILE, STRUCTURAL AND ORNAMENTAL

American Encaustic Tiling Co., Inc., P. O. Box 271, Lansdale, Pa.  
 American Tile and Rubber Co., Perrine Ave., Trenton, N.J.  
 Arketec Ceramic Corp., Brazil, Ind.  
 Cambridge Tile Mfg. Co., P. O. Box 71, Station R, Lockland, Cincinnati 15, O.  
 Mosaic Tile Co., Zanesville, O.  
 National Fireproofing Corp., 202 E. Ohio St., Pittsburgh 12, Pa.  
 National Tile Co., 1200 E. 26th St., Anderson, Ind.  
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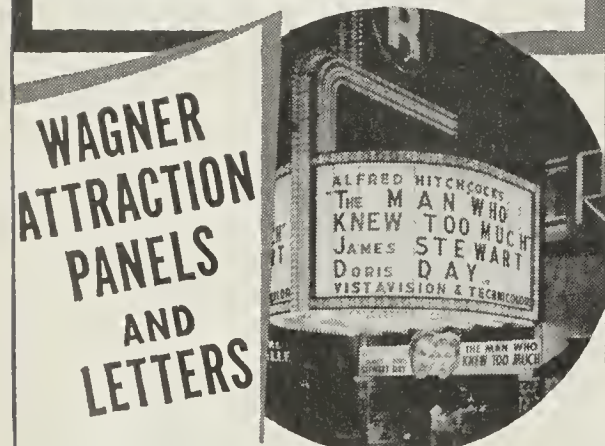
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## Allied Artists

(1954-55 releases from 5501)  
1955-56 Releases from 5601)

**ATOMIC MAN, THE**—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 78 issue Page 4133—(Made In England). (5612)  
**BLONDE SINNER**—D—Diana Dors, Michael Craig, Marcia Shaw—For the lower half—72m.—see Feb. 6 issue Page 4285—(English-made)—Leg.: B. (5635)  
**CALLING HOMICIDE**—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 issue Page 4225. (5624)  
**CANYON RIVER**—W—George Montgomery, Marcia Henderson, Peter Graves—Okay western—80m.—see Nov. 14 issue Page 4249—(CinemaScope)—(DeLuxe Color). (5620)  
**CHAIN OF EVIDENCE**—MD—Bill Elliott, James Lydon, Claudia Barrett—For the duallers—64m.—see Feb. 20 issue Page 4289. (5701)  
**COME ON, THE**—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue Page 4133—Leg.: B. (5608)  
**CRASHING LAS VEGAS**—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue Page 4149. (5609)  
**CRIME IN THE STREETS**—MD—James Whitmore, John Casavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue Page 4149. (5614)  
**CRUEL TOWER, THE**—MD—John Ericson, Mari Blanchard, Charles McGraw—Okay thriller for lower half—88m.—see Jan. 9 issue—Leg.: B. (5629)  
**FIGHTING TROUBLE**—C—Huntz Hall, Stanley Clements, Adele Jergens—Lower half filler—60m.—see Dec. 26 issue Page 4265—Leg. of Decency B. (5623)  
**FIRST TEXAN, THE**—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)  
**FOOTSTEPS IN THE NIGHT**—MYMD—Bill Elliott, Don Haggerty, Eleanor Tanin—Okay lower half entry—62m.—see April 3 issue. (5708)  
**FRIENDLY PERSUASION**—D—Gary Cooper, Dorothy McGuire, Marjorie Main—Fine family entry—140m.—see Oct. 3 issue Page 4229—(Color by DeLuxe). (5657)  
**HIGH TERRACE**—MD—Dale Robertson, Lois Maxwell, Derek Bond—For the lower half—70m.—see Feb. 20 issue Page 4289 (English-made). (5630)  
**HOLD BACK THE NIGHT**—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)  
**HOLD THAT HYPNOTIST**—C—Huntz Hall, Stanley Clements, Jane Nigh—Average Bowery Boys' series entry—61m.—see March 20 issue Page 4301. (5706)  
**HOT SHOTS**—C—Huntz Hall, Stanley Clements, Joi Lansing—Series average—61m.—see Feb. 20 issue Page 4289. (5632)  
**INDESTRUCTIBLE MAN, THE**—MD—Lon Chaney, Casey Adams, Marion Carr—Horror meller for the lower half—70m.—see April 4 issue Page 4129—Leg.: B. (5613)  
**KING OF THE CORAL SEA**—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue Page 4133—(Australian-made). (5617)  
**LAST OF THE BADMEN**—W—George Montgomery, Keith Larsen, Meg Randall—Good, suspenseful western—80m.—(CinemaScope)—(DeLuxe Color)—see March 6 issue. (5705)  
**MAGNIFICENT ROUGHNECKS**—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)  
**NAKED HILLS, THE**—MD—David Wayne, Keenan Wynn, James Barton, Marcia Henderson—Off beat program meller—73m.—see Oct. 3 issue Page 4229—(Pathe-Color). (5605)  
**NAVY WIFE**—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue Page 4181. (5611)  
**NO PLACE TO HIDE**—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue Page 4189—(Color by DeLuxe)—(Made In The Philippines). (5603)  
**ROSE BOWL STORY THE**—CD—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—see Dec. 12 issue Page 4261—(Color)—(Reissue).  
**SCREAMING EAGLES**—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)  
**STRANGE INTRUDER**—MD—Edmund Purdon, Ida Lupino, Ann Harding—Good adult past-war meller—82m.—see Nov. 28 issue Page 4257. (5619)  
**SUDDEN DANGER**—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue Page 4085. (5540)  
**THREE FOR JAMIE DAWN**—MD—Richard Carlson, Lorraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)  
**THUNDERSTORM**—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama far lower half—81m.—see Sept. 5 issue Page 4213—Leg.: B—(Made In Spain). (5604)  
**WORLD WITHOUT END**—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue Page 4133—(Technicolor)—(CinemaScope). (5607)  
**YAQUI DRUMS**—W—Rod Cameron, Mary Castle, J. Carroll Naish—Fair lower half western—71m.—see Sept. 19 issue Page 4225. (5625)  
**YOUNG GUNS, THE**—W—Russ Tamblyn, Gloria Talbott, Perry Lopez—Program western—84m.—see Nov. 14 issue Page 4249—Leg.: B. (5623)

### TO BE REVIEWED OR IN PRODUCTION

**ATTACK OF THE CRAB MONSTERS**—Richard Garland, Pamela Duncan, Russell Johnson. (5703)  
**BADGE OF MARSHAL BRENNAN**—Jim Davis. (5713)  
**DAUGHTER OF DR. JEKYLL**—John Agar, Gloria Talbott. (5710)

## MOTION PICTURE

# EXHIBITOR

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*The Check-Up of all features and shorts for a 12-month period*

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SECTION 2  
Vol. 57, No. 22

MARCH 27, 1957

**DESTINATION 60,000**—Preston Foster, Coleen Gray, Jeff Donnell. (5715)  
**DINO**—Sal Mineo, Brian Keith, Susan Kohner. (5721)  
**DISEMBODIED, THE**—Paul Burke, Allison Hayes. (5720)  
**DRAGON WELLS MASSACRE**—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope). (5709)  
**HOT ROD RUMBLE**—Leigh Snowden, Richard Hartunian, Brett Halsey. (5717)  
**HUNCHBACK OF PARIS**—Gina Lollobrigida, Anthony Quinn—(Made in France)—(CinemaScope). (5725)  
**JEANNIE**—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England). (5707)  
**LOVE IN THE AFTERNOON**—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France). (5719)  
**NOT OF THIS EARTH**—Paul Birch, Beverly Garland. (5704)  
**OKLAHOMA, THE**—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope). (5712)  
**PERSUADER, THE**—William Talman, Kristine Miller, James Craig. (5714)  
**SKIN DIVE GIRL**—Mara Corday, Pat Conway. (5718)  
**SPOOK CHASERS**—Bowery Boys. (5716)  
**STORM OUT OF THE WEST**—Dale Robertson, Brian Keith, Rossana Rory. (5702)

**OKLAHOMA WOMAN, THE**—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue Page 4169—(SuperScope).  
**RUNAWAY DAUGHTERS**—D—Marla English, John Littel, Anna Sten—For the lower half—88m.—see Nov. 14 issue Page 4249—Leg.: B.  
**SHAKE, RATTLE AND ROCK**—DMU—Fats Domino, Liso Gaye, Touch Connors—Exploitable programmer—77m.—see Nov. 14 issue Page 4249.  
**SHE CREATURE, THE**—SFMD—Chester Morris, Marla English, Tom Conway—Lower half filler—77m.—see Oct. 31 issue Page 4245.

### TO BE REVIEWED OR IN PRODUCTION

**ROCK ALL NIGHT**—Dick Miller and The Platters, Barboura Morris.  
**UNDEAD, THE**—Richard Garland, Allison Hayes, Pamela Duncan—71m.  
**UNDERWATER GIRL**—Mara Corday, Pat Conway.  
**VOODOO WOMAN**—Marla English, Tom Conway, Touch Connors—75m.

## Associated

**BLONDE BAIT**—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue Page 4134—(Made In England). (5506)  
**FRONTIER GAMBLER**—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.  
**MAN BEAST**—MD—Rock Madison, Virginia Maynor, Tom Maruzzi—For the lower half—62m.—see Feb. 20 issue Page 4290.  
**THREE OUTLAWS, THE**—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western for filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)  
**WILD DAKOTAS, THE**—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 4189.

## Astor

**DYNAMITERS, THE**—MD—Wayne Morris, Patrick Holt, Sandra Dorne—Far the lower half—75m.—see May 30 issue Page 4165—(Made In England).  
**MEN OF SHERWOOD FOREST**—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kiddie appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made).  
**PASSPORT TO TREASON**—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue Page 4165—(Made In England).

## Buena Vista

(Walt Disney)

**CINDERELLA**—CAR—Reissue Is topnotch Disney—74m.—see Jan. 9 issue—(Technicolor)—(Reissue)—(Disney).  
**DAVY CROCKETT AND THE RIVER PIRATES**—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue Page 4189—(Technicolor).  
**GREAT LOCOMOTIVE CHASE, THE**—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney).  
**SECRETS OF LIFE**—ED—Walt Disney True-Life Adventure—Commendable educational effort, dubious entertainment subject—75m.—see Oct. 31 issue Page 4241—(Technicolor: one reel in CinemaScope).  
**WESTWARD HO, THE WAGONS**—WMU—Fess Parker, Kathleen Crowley, Jeff York—Attractive western especially for younger set—90m.—see Dec. 26 issue Page 4265—(CinemaScope)—(Technicolor)—(Disney).  
**YANG KWEI FEI**—D—Japanese cast—Far the art spots—92m.—see Oct. 31 issue Page 4241—(Eastman Color)—Japanese made)—(English titles).

### TO BE REVIEWED OR IN PRODUCTION

**IF ALL THE GUYS IN THE WORLD**—Andre Valmy, Jean Gaven, Mimo Billi—(French-made).  
**OLD YELLER**—Fess Parker, Jeff York, Dorothy McGuire—(Technicolor)—(Disney).

## American International

**FEMALE JUNGLE**—MYMD—Lawrence Tierney, John Carradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue Page 4169.  
**FLESH AND THE SPUR**—W—John Agar, Touch Connors, Marla English—Average western—80m.—see March 6 issue—(PatheColor).  
**GIRLS IN PRISON**—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue Page 4201.  
**GUNSLINGER**—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue Page 4201—(Pathe Color).  
**HOT-ROD GIRL**—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for same spats—75m.—see Aug. 8 issue Page 4201.  
**IT CONQUERED THE WORLD**—SFMD—Peter Graves, Beverly Garland—Fair lower half filler—71m.—see Oct. 31 issue Page 4245.  
**NAKED PARADISE**—MD—Richard Denning, Beverly Garland, Leslie Bradley—Okay supporting feature—71m.—see Feb. 20 issue Page 4289—(Color)—(Filmed in Hawaii).

## KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama	HISD—Historical drama
ACD—Action drama	MD—Melodrama
BID—Biographical drama	MUC—Musical comedy
BIDMU—Biographical drama with music	MU—Musical
BUR—Burlesque	MUW—Musical western
C—Comedy	MY—Mystery
CAR—Cartoon feature	MYC—Mystery comedy
CD—Cameo drama	MYD—Mystery drama
CDMU—Cameo drama musical	MYMD—Mystery melodrama
CMU—Comedy musical	NOV—Novelty
COMP—Compilation	OPC—Operatic comedy
COSMD—Costume melodrama	OPD—Operatic drama
D—Drama	OD—Outdoor drama
DMU—Dramatic musical	QMD—Outdoor melodrama
DOC—Documentary	ROMC—Romantic comedy
ED—Educational feature	ROMCMU—Romantic comedy musical
F—Farce	ROMD—Romantic drama
FAN—Fantasy	SAT—Satire
FANMU—Fantasy musical	SFD—Science fiction drama
	TRAV—Travelogue
	W—Western



## Columbia

(1955-56 Releases from 801)

1956-57 Releases from 101)

**AUTUMN LEAVES**—ROMD—Jaan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 issue Page 4149—Leg.: B. (104)

**BLACKJACK KETCHUM, DESPERADO**—W—Howard Duff, Victor Jory, Maggie Mahaney—Western for the lower half—76m.—see May 2 issue Page 4150. (831)

**CHA-CHA-CHA BOOM**—MU—Perez Prado and Orchestra, Mary Kaye Trias—Pleasant programmer—72m.—see Oct. 3 issue Page 4229—Leg.: B. (114)

**DON'T KNOCK THE ROCK**—MU—Bill Haley and Comets, Alan Dale, Patricia Hardy—For the rock 'n' roll addicts or as filler for the lower half—80m.—see Dec. 26 issue Page 4265. (125)

**EARTH VS. THE FLYING SAUCERS**—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue Page 4173. (102)

**EDDY DUCHIN STORY, THE**—BIDMU—Tyrae Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemaScope). (101)

**FULL OF LIFE**—CD—Judy Holliday, Richard Conte, Salvatore Baccaloni—Highly enjoyable entertainment—91m.—see Dec. 26 issue Page 4265. (130)

**GAMMA PEOPLE, THE**—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild impact for lower half—79m.—see Sept. 19 issue Page 4225—(Filmed in England). (105)

**GUNS OF FORT PETTICOAT, THE**—OD—Audie Murphy, Kathryn Grant, Hope Emerson—Good action programmer—82m.—see March 20 issue Page 4301—(Technicolor). (131)

**HARDEK THEY FALL, THE**—D—Humphrey Bogart, Rod Steiger, Jan Sterling—Highly interesting expose of the fight racket—109m.—see April 4 issue Page 4129. (827)

**HE LAUGHED LAST**—CMU—Frankie Laine, Lucy Marlow, Anthony Dexter—Okay programmer—77m.—see Oct. 3 issue Page 4230—(Technicolor)—Leg.: B. (105)

**JUBAL**—OD—Glenn Ford, Ernest Borgnine, Valerie French—Powerful cast and story indicate strong boxoffice return—101m.—see April 4 issue Page 4129—(Technicolor)—(CinemaScope). (833)

**LAST MAN TO HANG, THE**—D—Tam Conway, Elizabeth Sellars, Freda Jackson—For the lower half—75m.—see Nov. 14 issue Page 4250—(English-made). (117)

**LAST TEN DAYS, THE**—D—Albin Skoda, Oscar Werner—Impact has interest—113m.—see April 18 issue Page 4134—(Austrian-made)—(English titles). (113)

**MAGNIFICENT SEVEN, THE**—MD—Japanese cast—Very good entry for art and specialty spots—158m.—see Jan. 23 issue Page 4277—(Japanese-made)—(English titles)—Leg.: B. (127)

**MAN WHO TURNED TO STONE, THE**—MD—Victor Jory, Ann Doran, Charlotte Austin—Average horror entry for the duallers—71m.—see Feb. 20 issue Page 4290. (134)

**MIAMI EXPOSE**—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the duallers—73m.—see Sept. 5 issue Page 4197. (106)

**NIGHTFALL**—MD—Aldo Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—see Dec. 12 issue Page 4261. (127)

**1984**—SFD—Edmund O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)

**ODONGO**—MD—Rhonda Fleming, Macdonald Carey, Juma—Pleasing programmer—85m.—see Oct. 3 issue Page 4230—(CinemaScope)—(Technicolor)—(Filmed in Africa). (109)

**PAPA, MAMA, THE MAID, AND I**—C—Robert Lamoureux, Gaby Morlay—One of the better French farces should do okay in art houses—94m.—see Oct. 31 issue Page 4241—(French-made)—(English titles and narration). (115)

**PORT AFRIQUE**—MD—Pier Angeli, Phil Carey, Dennis Price—Locale helps program meller—92m.—see Sept. 19 issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco). (115)

**REPRISAL**—OMD—Guy Madisan, Felicia Farr, Kathryn Grant—Interesting western meller—74m.—see Oct. 3 issue Page 4230—(Technicolor). (115)

**RIDE THE HIGH IRON**—D—Don Taylor, Sally Forrest, Raymond Burr—Lower half entry—74m.—see Dec. 12 issue Page 4261. (128)

**ROGUES OF SHERWOOD FOREST**—ROAD—John Derek, Diana Lynn, George Macready—Reissue is okay adventure programmer—80m.—see Oct. 31 issue Page 4241. (1072)

**RUMBLE ON THE DOCKS**—D—James Darren, Laurie Carroll, Michael Granger—Average meller of 'teen-age violence will appeal most of 'teen-age audiences—82m.—see Feb. 20 issue Page 4290. Leg. of Decency "B". (124)

**SAFARI**—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

**SECRET OF TREASURE MOUNTAIN**—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)

**SEVENTH CAVALRY, THE**—OMD—Randolph Scott, Barbara Hale, Jay C. Flippen—Okay outdoor meller—75m.—see Oct. 31 issue Page 4241—(Technicolor). (121)

**SHADOW ON THE WINDOW, THE**—MD—Phil Carey, Betty Garrett, John Barrymore, Jr.—Okay programmer—73m.—see March 6 issue. (133)

**SILENT WORLD, THE**—DOC—Made by Jacques-Yves Cousteau and Louis Malle—High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations—86m.—see Oct. 3 issue Page 4230—(Technicolor)—(French-made). (112)

**SOLID GOLD CADILLAC, THE**—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)

**SPIN A DARK WEB**—MD—Faith Domergue, Lee Patterson, Rona Anderson—Lower half filler—76m.—see Oct. 3 issue Page 4230—(English-made)—Leg.: B. (107)

**STORM CENTER**—D—Bette Davis, Brian Keith, Kim Hunter—Thought-provoking drama on controversial theme will fare best in metropolitan and special situations—85m.—see Sept. 5 issue Page 4197. (108)

**STORM OVER THE NILE**—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166—(Technicolor)—(CinemaScope)—(English-made). (829)

**SUICIDE MISSION**—DOC—Lelf Larsen—Lower half entry—70m.—see Nov. 14 issue Page 4250—(Filmed in Norway and the Shetland Islands). (123)

**TEN TALL MEN**—MD—Burt Lancaster, Jody Lawrence, Gilbert Roland—Reissue is good adventure yarn—97m.—see Oct. 31 issue Page 4242—(Technicolor). (119)

**TO THE ENDS OF THE EARTH**—MD—Dick Powell, Signe Hasso, Maylia—Reissue is high rating meller—108m.—see Oct. 31 issue Page 4242. (116)

**UTAH BLAINE**—W—Rory Calhoun, Susan Cummings, Angela Stevens—Average western fare for the duallers—75m.—see Jan. 23 issue Page 4277. (129)

**WEREWOLF, THE**—MD—Steven Ritch, Dan Megawan, Joyce Holden—Horror meller for program—83m.—see Sept. 5 issue Page 4174. (103)

**WHITE SNAKE, THE**—W—David Brian, May Wynn, William Bishop—For the lower half—75m.—see Oct. 31 issue Page 4242. (116)

**WICKED AS THEY COME**—MD—Arlene Dahl, Phil Carey, Herbert Marshall—Fair meller for the program—94m.—(Made in England)—Leg.: B. (132)

**YOU CAN'T RUN AWAY FROM IT**—CMU—June Allyson, Jack Lemman, Charles Bickford—Highly amusing comedy—95m.—see Oct. 17 issue Page 4237—Leg.: B—(CinemaScope)—(Technicolor). (135)

**ZARAK**—AD—Victor Mature, Michael Wilding, Anita Ekberg—Colorful, action packed adventure should have wide appeal—99m.—see Dec. 26 issue Page 4266—(CinemaScope)—(Technicolor)—(Made in Morocco)—Leg. B. (126)

**ZOMBIES OF MORA TAU**—MD—Gregg Palmer, Allison Hayes, Autumn Russell—Mild horror entry for the duallers—70m.—see March 6 issue—Leg. of Decency B. (135)

### TO BE REVIEWED OR IN PRODUCTION

**ABANDON SHIP**—Tyrone Power, Mai Zetterling, Lloyd Nolan—(Made in England).

**ADMIRABLE CRICHTON, THE**—Kenneth More, Diane Cilento—(English-made).

**BEYOND MOMBASA**—Donna Reed, Cornel Wilde, Leo Gen—(Technicolor)—(Made in Africa).

**BITTER VICTORY**—Richard Burton, Kurd Jurgens—(CinemaScope)—(Made in Libya and France).

**BRIDGE ON THE RIVER KWAI, THE**—William Holden, Alec Guinness—(Made in Ceylon)—(CinemaScope)—(Technicolor).

**BROTHERS RICO, THE**—Richard Conte, Dianne Foster, James Darren.

**CASE OF THE STOCKING KILLER, THE**—John Mills, Charles Coburn, Barbara Bates—(Made in England).

**DOMINO**—Rory Calhoun, Kristine Miller.

**FIRE DOWN BELOW**—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Technicolor)—(CinemaScope)—(Made in Trinidad).

**FRIDAY THE 13TH**—Betsy Palmer, Valerie French, Keenan Wynn.

**GARMENT JUNGLE, THE**—Lee J. Cobb, Kerwin Mathews, Valerie French.

**GIANT CLAW, THE**—Jeff Morrow, Mara Carday.

**GOLDEN VIRGIN, THE**—Joan Crawford, Rasanna Brazzi—(Made in England).

**HELLCATS OF THE NAVY**—Ronald Reagan, Nancy Davis, Arthur Franz.

**JEANNE EAGLES**—Kim Novak, Jeff Chandler, Charles Drake.

**LONG HAUL, THE**—Victor Mature, Diana Dors—(English-made).

**NIGHT OF THE DEMON**—Dana Andrews, Peggy Cummins—(English-made).

**NIGHT THE WORLD EXPLODED, THE**—Kathryn Grant, William Leslie.

**NO TIME TO BE YOUNG**—Robert Vaughn, Dorothy Green.

**PHANTOM STAGECOACH, THE**—William Bishop, Kathleen Crowley, Richard Webb.

**PICKUP ALLEY**—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(CinemaScope)—(Made in Italy).

**SEA WALL, THE**—Silvana Mangano, Richard Conte—(Made in Thailand)—(Technorama).

**SHE PLAYED WITH FIRE**—Jack Hawkins, Arlene Dahl, Dennis Price—(English-made).

**SIERRA STRANGER**—Howard Duff, Gloria McGhee, Dick Foran.

**STRANGE ONE, THE**—Ben Gazzara, James Olsen.

**TALL T, THE**—Randolph Scott, Maureen O'Sullivan—Technicolor.

**3:10 TO YUMA**—Glenn Ford, Van Heflin, Leora Dana.

**20 MILLION MILES TO EARTH**—William Hopper, Joan Taylor.

**27TH DAY, THE**—Valerie French, Gene Barry.

**UNCLE GEORGE**—Nigel Patrick, Charles Coburn, Wendy Hiller—(English-made).

**YOUNG DON'T CRY, THE**—Sal Mineo, James Whitmore.

## Continental

**LOVE LOTTERY, THE**—C—David Niven, Peggy Cummins, Anne Vernon—Light weight English farce—89m.—see Feb. 20 issue Page 4293—(Technicolor)—(English-made).

**SECRETS OF THE REEF**—DOC—Photographed, directed and edited by Lloyd Ritter, Robert Young and Murray Lerner—Intriguing entry of life under water—72m.—see Oct. 31 issue Page 4245—(Eastman-color).

**SHIP THAT DIED OF SHAME, THE**—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made).

**SNOW WAS BLACK, THE**—D—Daniel Gelin, Marie Mon-sart, Valentina Tessier—Well-made off-beat entry for art spots—105m.—see Nov. 28 issue Page 4257—(French-made)—(English titles)—Leg.: C.

### TO BE REVIEWED OR IN PRODUCTION

**NOTEBOOKS OF MAJOR THOMPSON, THE**—Jack Buchanan, Martine Carol, Noel-Noel—(Made in France).

## DCA

(Distributors Corporation Of America)

**BABY AND THE BATTLESHIP, THE**—C—John Mills, Richard Attenborough, Martyn Garrett—Fairly amusing British farce—96m.—see April 3 issue—(Eastman color)—(English-made).

**GOLD OF NAPLES**—COMP—Toto, Sophia Loren, Vittorio DeSica, Silvana Mangano—Entertaining import of four short stories for the art spots—107m.—see March 20 issue Page 4301—(Italian-made)—(English titles)—Leg. of Decency B.

**JEDDA THE UNCIVILIZED**—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia).

**PRIVATE'S PROGRESS**—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue Page 4214—(English-made).

**ROCK, ROCK, ROCK**—MU—Tuesday Weld, Alan Freed, Frankie Lyman and Teen-Agers—Picture with the beat, okay dualler—83m.—see Dec. 26 issue Page 4266.

**WOMAN OF ROME**—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—For the art spots or exploitation houses—93m.—see Jan. 23 issue Page 4277—(Italian-made)—(Dubbed in English)—Leg.: C.

## IFE

**MADAME BUTTERFLY**—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made).

**RETURN OF DON CAMILLO, THE**—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue Page 4155—(Italian-made)—(English titles).

## Lippert

**LIFE WITH THE LYONS**—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue Page 4166—(English-made).

## Metro

(1955-56 Releases from 602)

**ANNIE GET YOUR GUN**—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue Page 4157—(Technicolor). (632)

**BARRETT'S OF WIMPOLE STREET, THE**—ROMD—Jennifer Jones, John Gielgud, Bill Travers—Fine film version of classic—105m.—see Jan. 23 issue Page 4277—(CinemaScope)—(Metrocolor)—(Made in England). (718)

**BHOWANI JUNCTION**—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

**BOOM TOWN**—MD—Clark Gable, Spencer Tracy, Claudette Colbert—Reissue has the names and excitement—120m.—see Oct. 31 issue Page 4242. (704)

**BOYS' TOWN**—MD—Spencer Tracy, Mickey Rooney, Henry Hull—Reissue of tap-natch family meller—96m.—see Jan. 23 issue Page 4278—(Reissue). (716)

**CATERED AFFAIR, THE**—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue Page 4157. (633)

**DESIGNING WOMAN**—C—Gregory Peck, Lauren Bacall, Dolores Gray—Impressive comedy has angles—117m.—see March 20 issue Page 4301—(CinemaScope)—(MetroColor). (724)

**EDGE OF THE CITY**—D—John Cassavetes, Sidney Poitier, Kathleen Maguire—Off-beat drama has much merit and many angles—85m.—see Jan. 9 issue. (714)

**FASTEST GUN ALIVE, THE**—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)

**GABY**—ROMD—Leslie Caron, John Kerr, Sir Cedric Hardwicke—World War II love story will appeal most to the women—97m.—see April 4 issue Page 4130—(Eastman Color)—(Print by Technicolor)—(CinemaScope). (627)

**GREAT AMERICAN PASTIME, THE**—CD—Tom Ewell, Anne Francis, Ann Miller—Fairly amusing entry—89m.—see Nov. 28 issue Page 4257. (710)

**GREEN DOLPHIN STREET**—D—Lana Turner, Van Heflin, Donna Reed—Reissue has names to help—141m.—see Jan. 23 issue Page 4278—(Reissue). (715)

**HAPPY ROAD, THE**—C—Kene Kelly, Barbara Leage, Bobby Clark, Brigitte Fossey—Fine family fare—100m.—see Feb. 6 issue Page 4285—(Filmed in France).

**HIGH SOCIETY**—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue Page 4190—(Leg.: B—(Color by Technicolor)—(VistaVision). (637)

**HOT SUMMER NIGHT**—MD—Leslie Nielsen, Colleen Miller, Edward Andrews—Interesting program entry—86m.—see Feb. 6 issue Page 4285. (719)

**INVITATION TO THE DANCE**—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor). (721)

**IRON PETTICOAT, THE**—C—Bop Hope, Katherine Hepburn, Noelle Middleton—Fairly amusing hope entry—87m.—see Jan. 9 issue—(VistaVision)—(Technicolor)—(Made in England)—Leg.: B. (712)



**JULIE**—MD—Doris Day, Louis Jourdan, Barry Sullivan—Good, suspense-filled entry—97m.—see Oct. 17 issue Page 4237. (709)

**LIZZIE**—D—Eleanor Parker, Richard Boone, Joan Blondell—Psychological entry of a girl and her problems proves interesting—81m.—see March 6 issue—Leg. of Decency B. (722)

**LUST FOR LIFE**—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—Well-made entry for art, specialty and same class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor). (701)

**MARIE ANTOINETTE**—COSD—Norma Shearer, Tyrone Power, John Barrymore—Reissue should have value as museum piece—149m.—see Nov. 14 issue Page 4250. (708)

**MUTINY ON THE BOUNTY**—MD—Charles Laughton, Clark Gable, Franchot Tone—Reissue should do okay as museum piece—133m.—see Dec. 12 issue Page 4261. (711)

**OPPOSITE SEX, THE**—CMU—June Allyson, Joan Collins, Leslie Nielsen—Loaded with entertainment values—117m.—see Sept. 19 issue Page 4226—Leg.: B—(CinemaScope)—(MetroColor). (705)

**POWER AND THE PRIZE, THE**—D—Robert Taylor, Elisabeth Mueller, Burl Ives—Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope). (703)

**RACK, THE**—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—Highly engrossing drama—100m.—see April 18 issue Page 4134. (706)

**SLANDER**—D—Van Johnson, Ann Blyth, Steve Cochran—Topical drama is powerful indictment of scandal magazines—81m.—see Dec. 26 issue Page 4266. (717)

**SOMEBODY UP THERE LIKES ME**—BIOD—Paul Newman, Pier Angeli, Everett Sloane—Well-dane, highly interesting entry—113m.—see July 11 issue Page 4185. (635)

**SWAN, THE**—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—Yarn about a princess has good potential—112m.—see April 18 issue Page 4134—(Eastman Color)—(CinemaScope). (628)

**TALE OF TWO CITIES, A**—D—Ronald Colman, Elizabeth Allan, Reginald Owen—Reissue should have value as museum piece—128m.—see Nov. 14 issue Page 4250. (707)

**TEA AND SYMPATHY**—D—Deborah Kerr, John Kerr, Leif Erickson—High rating drama—122m.—see Oct. 3 issue Page 4231—Leg.: B—(CinemaScope)—(MetroColor). (702)

**TEAHOUSE OF THE AUGUST MOON, THE**—C—Marlon Brando, Glenn Ford, Machiko Kye—Highly amusing entry—123m.—see Oct. 31 issue Page 4242—(CinemaScope)—(MetroColor)—(Partially made in Japan). (713)

**TEN THOUSAND BEDROOMS**—CDMU—Dean Martin, Anna Maria Alberghetti, Eva Bartok—Amusing entry has angles—114m.—see Feb. 20 issue Page 4290—(MetroColor)—(CinemaScope). (723)

**THESE WILDER YEARS**—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue Page 4190. (636)

**VINTAGE, THE**—D—Pier Angeli, Mel Ferrer, John Kerr—High rating drama features excellent performances; should appeal primarily in special situations—90m.—see March 20 issue Page 4302—(CinemaScope)—(MetroColor)—(Made in France). (727)

**WINGS OF EAGLES, THE**—BIOD—John Wayne, Dan Dailey, Maureen O'Hara—High rating entry of men and the U. S. Navy—110m.—see Feb. 6 issue Page 4285—(MetroColor). (720)

## TO BE REVIEWED OR IN PRODUCTION

**ACTION OF THE TIGER**—Van Johnson, Martine Carol—(Made in Spain).

**GUN GLORY**—Stewart Granger, Rhonda Fleming, Chill Wills—(CinemaScope)—(MetroColor).

**HOUSE OF NUMBERS, THE**—Jack Palance, Barbara Lang.

**LES GIRLS**—Gene Kelly, Mitzi Gaynor—(CinemaScope)—(Color).

**LITTLE HUT, THE**—Ava Gardner, Stewart Granger, David Niven—(Color)—(Made in England). (730)

**LIVING IDOL, THE**—Steve Forrest, Lillian Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

**MAN ON FIRE**—Bing Crosby, Mary Fickett, Inger Stevens.

**PURPLE HARVEST**—Mel Ferrer, Pier Angeli, Leif Erickson—(CinemaScope)—(Color).

**RAINTREE COUNTY**—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

**SEVENTH SIN, THE**—Eleanor Parker, Bill Travers, George Sanders—(Made in China)—(CinemaScope).

**SILK STOCKINGS**—Fred Astaire, Cyd Charisse, Janis Paige—(CinemaScope)—(MetroColor).

**SOMETHING OF VALUE**—Rock Hudson, Dana Wynter, Wendy Hiller—(Made in Africa).

**TARZAN AND THE LOST SAFARI**—Gordon Scott, Yolande Donlan, Robert Beatty—(Technicolor). (728)

**THIS COULD BE THE NIGHT**—Jean Simmons, Paul Douglas, Joan Blondell—(CinemaScope). (729)

## Paramount

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**BIRDS AND THE BEES, THE**—C—George Gobel, Mitzi Gaynor, David Niven—Gobel screen debut should aid moderate comedy—94m.—see April 4 issue Page 4130—Leg.: B—(Technicolor)—(VistaVision). (5515)

**FEAR STRIKES OUT**—BIOD—Anthony Perkins, Karl Malden, Norma Moore—Interesting drama—100m.—see Feb. 6 issue Page 4286—(VistaVision). (5607)

**FUNNY FACE**—MUC—Audrey Hepburn, Fred Astaire, Kay Thompson—Highly entertaining musical—103m.—see Feb. 20 issue Page 4291—(VistaVision)—(Technicolor)—(Made in France). (5608)

**HOLLYWOOD OR BUST**—CMU—Dean Martin, Jerry Lewis, Anita Ekberg—Average Martin and Lewis—95m.—see Dec. 12 issue Page 4262—(Technicolor)—(VistaVision)—Leg.: B.

**LEATHER SAINT, THE**—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue Page 4166—(VistaVision). (5521)

**LUCY GALLANT**—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)

**MAN WHO KNEW TOO MUCH, THE**—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)

**MOUNTAIN, THE**—D—Spencer Tracy, Robert Wagner, Claire Trevor—High rating suspense drama—105m.—see Oct. 3 issue Page 4231—(VistaVision)—(Technicolor)—(Made in France). (5603)

**PARDNERS**—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)

**PROUD AND PROFANE, THE**—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)

**RAINMAKER, THE**—D—Burt Lancaster, Katherine Hepburn, Wendell Corey—High rating entry—121m.—see Jan 9 issue—(VistaVision)—(Technicolor)—Leg.: B. (5606)

**SCARLET HOUR, THE**—MD—Carol Ohmart, Tom Tyron, Jody Lawrence—Satisfactory programmer introduces new faces—93m.—see April 18 issue Page 4135—(VistaVision). (5514)

**SEARCH FOR BRIDEY MURPHY**—D—Terese Wright, Louis Hayward, Nancy Gates—Exploitation item for the program—84m.—see Oct. 17 issue Page 4237—Leg.: B—(VistaVision). (5602)

**TEN COMMANDMENTS, THE**—HISD—Charlton Heston, Anne Baxter, Yul Brynner—One of the top entertainments of all time—219m.—see Oct. 17 issue Page 4237—(VistaVision)—(Technicolor).

**THAT CERTAIN FEELING**—C—Bob Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue Page 4174—Leg.: B—(Technicolor)—(VistaVision). (5522)

**THREE VIOLENT PEOPLE**—W—Charlton Heston, Anne Baxter, Gilbert Roland—Okay western—100m.—see Dec. 26 issue Page 4267—(VistaVision)—(Technicolor). (5604)

**VAGABOND KING, THE**—MU—Kathryn Grayson, Oreste, Rita Moreno—Average Film musical will need plenty of help—88m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision). (5601)

**WAR AND PEACE**—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary work rates high on all counts—208m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision)—(Filmed in Italy). (5625)

## TO BE REVIEWED OR IN PRODUCTION

**BEAU JAMES**—Bob Hope, Paul Douglas, Vera Miles—(VistaVision)—(Technicolor).

**BLACK MANTILLA, THE**—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

**BUSTER KEATON STORY, THE**—Donald O'Connor, Ann Blyth, Rhonda Fleming—(VistaVision).

**DELICATE DELINQUENT, THE**—Jerry Lewis, Darren McGavin—(VistaVision).

**GUNFIGHT AT THE OK CORRAL**—Burt Lancaster, Kirk Douglas, Rhonda Fleming—(Technicolor)—(VistaVision)—Leg. of Decency B.

**HOT SPELL**—Shirley Booth, Anthony Quinn—(VistaVision).

**JOKER, THE**—Frank Sinatra, Mitzi Gaynor, Jeannie Crain—(VistaVision).

**LONELY MAN, THE**—Jack Palance, Anthony Perkins, Elaine Aiken—(VistaVision).

**LOVING YOU**—Elvis Presley, Elizabeth Scott, Wendell Corey—(Technicolor)—(VistaVision).

**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).

**OMAR KHAYYAM**—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

**TIN STAR, THE**—Henry Fonda, Anthony Perkins, Betsy Palmer—(VistaVision).

## Republic

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**ABOVE US THE WAVES**—MD—John Mills, John Gregson, Donald Sinden—Exciting English meller—92m.—see Jan. 9 issue—(English-made). (5601)

**ACCUSED OF MURDER**—MY—David Brian, Vera Ralston, Sidney Blackmer—Adequate programmer—74m.—see Feb. 6 issue Page 4286—(Naturama)—(Trucolor). (5603)

**CIRCUS GIRL**—MD—Kristina Soderbaum—Lower half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germany, Ceylon, and India). (5506)

**DAKOTA INCIDENT**—OD—Linda Darnell, Dale Robertsan, John Lund—Good programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

**DANIEL BOONE, TRAIL BLAZER**—W—Bruce Bennett, Lon Chaney, Faran Young—Mediocre western for lower half—76m.—see Oct. 31 issue Page 4243—(Trucolor). (5513)

**DUEL AT APACHE WELLS**—W—Anna Maria Alberghetti, Ben Cooper, Jim Davis—Lower half western—70m.—see April 3 issue—(Naturama). (5606)

**GREEN BUDDHA, THE**—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)

**JAGUAR**—MD—Sabu, Chiquita, Barton MacLaine—Average dualler—66m.—see April 18 issue Page 4135. (5531)

**LISBON**—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue Page 4198—Leg.: B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

**MAGIC FIRE**—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)

**MAN IS ARMED, THE**—MD—Dane Clark, William Talman, May Wynn—Okay dualler—70m.—see March 20 issue Page 4302. (5538)

**MAVERICK QUEEN, THE**—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue Page 4151—(Trucolor)—(Naturama). (5509)

**SCANDAL, INC.**—MD—Robert Hutton, Patricia Wright, Paul Richards—Topical program meller can be exploited—79m.—see Nov. 28 issue Page 4258. (5514)

**STRANGE ADVENTURE, A**—MD—Joan Evans, Ben Cooper, Marla English—Far the lower half—70m.—see Oct. 31 issue Page 4243—Leg.: B. (5537)

**STRANGER AT MY DOOR**—OD—Macdonald Carey, Patricia Medina, Skip Homeier—Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue Page 4135. (5507)

**TEARS FOR SIMON**—MD—David Farrar, Julia Arnall, David Knight—Good suspenseful import—91m.—see Feb. 20 issue Page 4291—(English-made)—(Eastman Color).

**TERROR AT MIDNIGHT**—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue Page 4158. (5536)

**THUNDER OVER ARIZONA**—W—Skip Homeier, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)

**TRACK THE MAN DOWN**—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)

**WOMAN'S DEVOTION, A**—D—Ralph Meeker, Janice Rule, Paul Henreid—For the program—88m.—see Dec. 12 issue Page 4262—(Trucolor)—(Filmed in Mexico). (5602)

**ZANZABUKU**—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

## TO BE REVIEWED OR IN PRODUCTION

**AFFAIR IN RENO**—John Lund, Doris Singleton, John Archer—(Naturama)—75m.—Leg.: B. (5607)

**CONGRESS DANCES, THE**—Rudolf Prack, Johanna Matz—(Trucolor)—(CinemaScope)—(German-made)—90m. (5605)

**HELL'S CROSSROADS**—Stephen McNally, Peggie Castle—(Naturama)—73m. (5608)

**IN OLD VIENNA**—Heinz Roettinger, Robert Killick—(Trucolor)—(German-made).

**MAN IN THE ROAD**—Derek Farr, Ella Raines—(English-made).

**SPOILERS OF THE FOREST**—Rod Cameron, Vera Ralston—(Naturama)—(Trucolor).

## Trans-Lux

**LA STRADA**—D—Anthony Quinn, Richard Basehart, Giulietta Masina—One of the better Italian imports—115m.—see Aug. 22 issue Page 4206—Leg.: B—(Italian-made)—(English titles).

**LOVERS AND LOLLIPOPS**—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—For the art and specialty spots or for the program—80m.—see May 2 issue Page 4155.

## TO BE REVIEWED OR IN PRODUCTION

**BED OF GRASS**—Anna Brazzou—(Made in Greece).

**DANGER FLIGHT 931**—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

**FOUR BAGS FULL**—Jean Gabin, Bourvil—(French-made).

## 20th Century-Fox

(1955 releases from 501;  
1956 releases from 601)

**ABDULLAH'S HAREM**—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg.: B—(Technicolor)—(Made in Egypt)—see June 27 issue Page 4182. (613)

**ANASTASIA**—D—Ingrid Bergman, Yul Brynner, Helen Hayes—Brilliantly enacted, beautifully mounted filmization of stage play—105m.—see Dec. 26 issue Page 4267—(Color by Deluxe)—(CinemaScope)—(Made in Europe). (627)

**BAREFOOT BATTALION**—D—Maria Castil, Nicas Ferasas—Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)

**BEST THINGS IN LIFE ARE FREE, THE**—MU—Gordon MacRae, Dan Dailey, Sheree North—Highly entertaining musical—104m.—see Oct. 3 issue Page 4234—(CinemaScope)—(Color by Deluxe). (625)

**BETWEEN HEAVEN AND HELL**—MD—Robert Wagner, Terry Moore, Broderick Crawford—Interesting war entry—94m.—see Oct. 17 issue Page 4238—(CinemaScope)—(Color by Deluxe).

**BIGGER THAN LIFE**—D—James Masan, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by Deluxe)—(CinemaScope). (620)

**BLACK WHIP, THE**—W—Rugh Marlowe, Coleen Gray, Paul Richards—Adult, off-beat western—77m.—see Dec. 26 issue Page 4267—Leg.: B—(Regalscope). (628)

**BUFFALO BILL**—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue Page 4190. (662)



**BUS STOP**—C—Morilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope). (618)

**CRASH DIVE**—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sack service show reissue—105m.—see Aug. 8 issue Page 4198 (665)

**D-DAY THE SIXTH OF JUNE**—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)

**DESPERADOS ARE IN TOWN, THE**—W—Robert Arthur, Kathy Nolan, Rhys Williams—Okay western—73m.—see Nov. 28 issue Page 4258—(Regalscope). (626)

**GIRL CAN'T HELP IT, THE**—MUC—Tom Ewell, Jayne Mansfield, Edmond O'Brien—Highly entertaining entry—99m.—see Jan. 9 issue—(CinemaScope)—(DeLuxe Color)—Leg.: B. (629)

**HALLS OF MONTEZUMA**—AD—Richard Widmark, Jack Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

**HEAVEN KNOWS, MR. ALLISON**—D—Deborah Kerr, Robert Mitchum—Warm drama of a Nun and a Marine should have wide appeal—105m.—see March 20 issue Page 4302—(CinemaScope)—(DeLuxe Color). (710)

**HILDA CRANE**—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

**KING AND I, THE**—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemaScope-55). (615)

**LAST WAGON, THE**—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by DeLuxe)—(CinemaScope). (619)

**LOVE ME TENDER**—OMDMU—Richard Egan, Debra Paget, Elvis Presley—Presley name should make this a box-office winner—89m.—see Nov. 28 issue Page 4258—(CinemaScope)—Leg.: B. (624)

**MAN IN THE GRAY FLANNEL SUIT, THE**—D—Gregory Peck, Jennifer Jones, Fredric March, Marisa Pavan—High rating entry—152m.—see April 4 issue Page 4130—(Color by DeLuxe)—(CinemaScope). (606)

**MASSACRE**—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue Page 4175—(Anso Color)—(Made in Mexico). (614)

**MOHAWK**—MD—Scott Brady, Rita Gam, Neville Brand—Okay programmer—79m.—see April 4 issue Page 4131—(Eastman Color). (609)

**OASIS**—MD—Michele Morgan, Pierre Brasseur, Cornell Borchers—Mediocre programmer—84m.—see Jan. 23 issue—(Eastman color)—(CinemaScope)—Filmed in Morocco—Leg.: B. (632)

**OH, MEN! OH, WOMEN!**—C—Don Dailey, Ginger Rogers, David Niven—Film version of play has name values but is only mildly amusing—90m.—see Feb. 20 issue Page 4291—(CinemaScope)—(Color by DeLuxe). (706)

**OKLAHOMA!**—MU—Gordon MacRae, Shirley Jones, Gene Nelson—High rating entertainment—140m.—see Nov. 14 issue Page 4251—(Technicolor)—(CinemaScope)—(Mogna). (630)

**PROUD ONES, THE**—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devotees—94m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

**QUEEN OF BABYLON, THE**—COSMD—Rhonda Fleming, Ricardo Montalban, Roldano Lupi—Import for exploitation and specialty spots—98m.—see Aug. 8 issue Page 4198—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

**QUIET GUN, THE**—W—Forrest Tucker, Mara Corday, Jim Davis—For the lower half—77m.—see Feb. 20 issue Page 4291—(Regalscope). (702)

**RAWHIDE**—W—Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue Page 4191. (663)

**REBECCA**—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitcock version of mystery best-seller should do okay as reissue—129m.—see Sept. 5 issue Page 4216—(Selznick).

**REVOLT OF MAMIE STOVER, THE**—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provocative theme and exploitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

**SMILEY**—D—Sir Ralph Richardson, John McCallum, "Chips" Rafferty, Colin Petersen, Margaret Christensen—Import for the program—97m.—see Feb. 20 issue Page 4292—(Technicolor)—(CinemaScope)—(Made in Australia). (703)

**STAGECOACH TO FURY**—W—Forrest Tucker, Marl Blanchard, Wallace Ford—Good western for the duallers—76m.—see Oct. 17 issue Page 4238—(Regalscope).

**STORM RIDER, THE**—W—Scott Brady, Mala Powers, Bill Williams—Satisfactory western for lower half—70m.—see March 20 issue Page 4302—(Regalscope). (709)

**TEENAGE REBEL**—D—Ginger Rogers, Michael Rennie, Mildred Natwick—Interesting mother-daughter story should have family appeal—94m.—see Nov. 14 issue Page 4251—(CinemaScope)—Leg.: B. (622)

**THIRD MAN, THE**—MYMD—Joseph Cotten, Valli, Orson Welles—Reissue is excellent film of its type—104m.—see Oct. 31 issue Page 4243. (667)

**THREE BRAVE MEN**—D—Ray Milland, Ernest Borgnine, Nina Foch—Topical, thought-provoking drama has documentary flavor—88m.—see Jan. 23 issue Page 4278—(CinemaScope). (701)

**23 PACES TO BAKER STREET**—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

**TRUE STORY OF JESSE JAMES, THE**—MD—Robert Wagner, Jeffrey Hunter, Hope Lange—The James Boys ride again in satisfactory programmer—92m.—see Feb. 20 issue Page 4292—(CinemaScope)—(DeLuxe color)—Leg.: B. (704)

**WOMEN OF PITCAIRN ISLAND, THE**—AD—James Craig, Lynn Bari, Arleen Whelan—Exploitable programmer—72m.—see Dec. 26 issue Page 4267—(Regalscope). (631)

TO BE REVIEWED OR IN PRODUCTION

**ABDUCTORS, THE**—Victor McLaglen, Fay Spain, Carl Thayer—(Regalscope).

**AFFAIR TO REMEMBER, AN**—Cary Grant, Deborah Kerr, Richard Denning—(CinemaScope)—(DeLuxe Color).

**BAD LANDS OF MONTANA**—Rex Reason, Margla Dean.

**BEAUTIFUL BUT DANGEROUS**—Gina Lollobrigida, Vittorio Gassman, Robert Alda—(Made in Italy)—Leg.: B.

**BERNARDINE**—Janet Gaynor, Terry Moore, Pat Boone, Dean Jagger—(CinemaScope)—(DeLuxe Color).

**BOY ON A DOLPHIN**—Clifton Webb, Alan Ladd, Sophia Loren—(Color)—(CinemaScope 55)—(Made in Italy).

**BREAK IN THE CIRCLE**—Forrest Tucker, Eva Bartok.

**CHINA GATE**—Nat 'King' Cole, Gene Barry, Angie Dickinson.

**DESK SET, THE**—Spencer Tracy, Katharine Hepburn, Joan Blondell—(CinemaScope)—(DeLuxe Color).

**GOD IS MY PARTNER**—Walter Brennan, John Hoyt, Marion Ross—(Regalscope).

**HATFUL OF RAIN, A**—Eva Marie Saint, Don Murray, Lloyd Nolan—(CinemaScope).

**ISLAND IN THE SUN**—James Mason, Joan Fontaine, Dorothy Dandridge—(CinemaScope)—(DeLuxe Color)—(Made in England).

**KRONOS**—Jeff Morrow, Barbara Lawrence.

**LURE OF THE SWAMP**—Marshall Thompson, Joan Vohs—(Regalscope).

**RESTLESS BREED, THE**—Scott Brady, Ann Bancroft.

**RIVER'S EDGE, THE**—Ray Milland, Anthony Quinn, Debra Paget—(CinemaScope)—(DeLuxe Color).

**SEAWIFE**—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica).

**SHE DEVIL, THE**—Mari Blanchard, Jack Kelly, Albert Dekker—Leg.: B.

**THREE FACES OF EVE**—David Wayne, Joanne Woodward—(CinemaScope).

**TWO GROOMS FOR A BRIDE**—Virginia Bruce, John Carroll—Leg.: B.

**WAY TO THE GOLD, THE**—Jeffrey Hunter, Sheree North, Barry Sullivan—(CinemaScope).

**WAYWARD BUS**—Joyne Mansfield, Dan Dailey—(CinemaScope).

United Artists

**ALEXANDER THE GREAT**—BID—Richard Burton, Fredric March, Claire Bloom—Lavish spectacle has angles—141m.—see April 4 issue Page 4131—(Technicolor)—(CinemaScope)—(Rossen).

**AMBASSADOR'S DAUGHTER, THE**—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—see July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

**AROUND THE WORLD IN 80 DAYS**—CMFD—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—Fabulous entertainment—173m.—see Oct. 31 issue Page 4243—(Eastman Color; print by Technicolor)—(Todd-A-O).

**ATTACK**—D—Jack Palance, Eddie Albert, William Smithers—Powerful war film should stimulate favorable word of mouth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich).

**BACHELOR PARTY, THE**—CD—Don Murray, Patricia Smity, Jack Warden—Highly interesting entry—93m.—see March 20 issue Page 4303—(Hecht-Lancaster).

**BANDIDO**—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Jacks).

**BEAST OF HOLLOW MOUNTAIN, THE**—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor offering lends itself to exploitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Nassour).

**BIG BOODLE, THE**—MD—Errol Flynn, Pedro Armendariz, Rosanna Rory—Programmer has intrigue, action, and adventure—83m.—see Feb. 6 issue Page 4286—(Filmed in Cuba)—Leg.: B. (Blumberg)

**BLACK SLEEP, THE**—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue Page 4175—(Bel-Air).

**BOSS, THE**—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer).

**BRASS LEGEND, THE**—W—Hugh O'Brien, Nancy Gates, Raymond Burr—For the lower half—79m.—see Dec. 12 issue Page 4262—(Goldstein).

**CREEPING UNKNOWN, THE**—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinds).

**CRIME OF PASSION**—MD—Barbara Stanwyck, Sterling Hayden, Raymond Burr—Fine acting lifts crime meller above average program fare—84m.—see Jan. 23 issue Page 4278—Leg.: B—(Goldstein).

**DANCE WITH ME—HENRY**—C—Lou Costello, Bud Abbott, Gigi Perreau—Mediocre Abbott and Costello entry for the duallers—79m.—see Dec. 26 issue Page 4270—(Goldstein).

**DELINQUENTS, THE**—MD—Tom Laughlin, Peter Miller, Rosemary Howard—Ineffective treatment of juvenile delinquency theme strives for sensation—71m.—see March 6 issue—(Imperial)—Leg. of Decency B.

**DRANGO**—D—Jeff Chandler, John Lupton, Joanne Dru—Absorbing post-Civil War drama—92m.—see Jan. 23 issue Page 4279—(Earlmar).

**EMERGENCY HOSPITAL**—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue Page 4135—(Bel-Air).

**FIVE STEPS TO DANGER**—MD—Ruth Roman, Sterling Hayden—Interesting meller for the program—80m.—see Jan. 23 issue Page 4279—(Kessler).

**FLIGHT TO HONG KONG**—MD—Rory Calhoun, Barbara Rush, Dolores Donlon—For the lower half—88m.—see Oct. 3 issue Page 4234—Leg.: B—(Sabre).

**FOREIGN INTRIGUE**—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue Page 4168—(Eastman Color)—(Made in Europe)—(DRM).

**FOUR BOYS AND A GUN**—MD—Frank Sutton, Tarry Green, James Franciscus—Lower half filler—73m.—see Jan. 9 issue—(Security).

**GUN BROTHERS**—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 issue Page 4217—(Grant).

**GUN THE MAN DOWN**—W—James Arness, Angie Dickinson, Robert Wilke—For the lower half—78m.—see Nov. 28 issue Page 4258—(Morrison-McLaglen).

**HALLIDAY, BRAND, THE**—OD—Joseph Cotten, Viveca Lindfors, Betsy Blair—Names, interesting story lifts western above average program fare—77m.—see Feb. 6 issue Page 4286. (Young)

**HIGH NOON**—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue Page 4175—(Kramer).

**HIT AND RUN**—MD—Cleo Moore, Hugo Haas, Vince Edwards—Sordid adult drama is exploitable program fare—84m.—see March 20 issue Page 4303—(Hoas).

**HOT CARS**—MD—John Bromfield, Joi Lansing, Mark Dana—Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air).

**HUKI**—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made in the Philippines)—(Collier Young).

**JOHNNY CONCHO**—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent).

**KILLING, THE**—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 16 issue Page 4168—Leg.: B—(Harris-Kubrick).

**KING AND FOUR QUEENS, THE**—OD—Clark Gable, Eleanor Parker, Jo Van Fleet—Western has names to draw but suffers from lack of action—86m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Color by DeLuxe)—Leg.: B—(Russ-Field-Gabco).

**KISS BEFORE DYING, A**—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown).

**MAN FROM DEL RIO**—W—Anthony Quinn, Katy Jurado, Peter Whitney—Well conceived western should please wide variety of patrons—82m.—see Oct. 17 issue—Page 4239—(Jacks).

**MEN IN WAR**—MD—Robert Ryan, Aldo Ray, Robert Keith—Well-made war film—104m.—see Feb. 6 issue Page 4287—(Security).

**NIGHTMARE**—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas).

**PEACEMAKER, THE**—W—James Mitchell, Rosemarie Bowe, Jan Merlin—Religious western for duallers, small towns—81m.—see Nov. 14 issue Page 4251—(Makelim).

**PHARAOH'S CURSE**—MD—Mark Dana, Ziva Rodann, Diane Brewster—Lower half entry—66m.—see Feb. 20 issue Page 4292—(Bel-Air).

**QUINCANNON, FRONTIER SCOUT**—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air).

**REBEL IN TOWN**—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air).

**REVOLT AT FORT LARAMIE**—OD—John Dehner, Gregg Palmer, Frances Helm—Good programmer holds interest despite lack of name values—73m.—see March 20 issue Page 4303—(DeLuxe Color)—(Bel-Air).

**RUN FOR THE SUN**—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made in Mexico)—(Russ-Field).

**RUNNING TARGET**—OD—Doris Dowling, Arthur Franz, Richard Reeves—For the lower half—83m.—see Nov. 28 issue Page 4259—(DeLuxe Color)—(Canyon).

**SHADOW OF FEAR**—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds).

**SHARKFIGHTERS, THE**—D—Victor Mature, Karen Steele, Philip Coolidge—Okay programmer holds interest—73m.—see Oct. 31 issue Page 4244—(CinemaScope; Technicolor)—(Samuel Goldwyn, Jr.).

**SINS OF THE BORGASIS**—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 issue Page 4160—Leg.: C—(Technicolor)—(Frenchmade)—(Dubbed in English)—(Aldart).

**STAR OF INDIA**—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe)—(Stross).

**TOMAHAWK TRAIL**—OD—Chuck Connors, John Smith, Susan Cummings—Lower half filler—60m.—see Dec. 26 issue Page 4270—(Bel-Air).

**TRAPEZE**—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

**12 ANGRY MEN**—D—Henry Fonda, Lee J. Cobb, Ed Begley—High rating drama—95m.—see March 6 issue—(Orion-Nova).

**UNIDENTIFIED FLYING OBJECTS**—DOC—Interesting and exploitable documentary—92m.—see May 16 issue Page 4160—(Black and white with some color sequences)—(Greene).



**VOODOO ISLAND**—MD—Boric Karloff, Beverly Tyler—Lower half horror entry—76m.—see Feb. 20 issue Page 4292—(Bel-Air).

**WILD PARTY, THE**—D—Anthony Quinn, Carol Ohmert Arthur Franz—Off-beat entry for art, specialty and exploitation houses—81m.—see Dec. 12 issue Page 4263—Leg.: B—(Security).

## TO BE REVIEWED OR IN PRODUCTION

**BAILOUT AT 43,000**—John Payne, Karen Steele—(Pine-Thomas).

**BARNEY ROSS STORY, THE**—Cameron Mitchell, Dianne Foster, Poul Richards—(Smoll).

**BIG CAPER, THE**—Rory Calhoun, Mary Costa—(Pine-Thomos)—Leg.: B.

**BLICKSKIN LADY, THE**—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittleman).

**CARELESS YEARS, THE**—Natalie Trundy, Dean Stockwell, Catherine McLeod—(Bryna).

**ENEMY FROM SPACE**—Brian Donlevy, Sidney James, John Longden—(Hinds).

**FURY AT SHOWDOWN**—John Derek, John Smith—(Goldstein).

**FUZZY PINK NIGHTGOWN, THE**—Jane Russell, Keenan Wynn, Ralph Meeker—(Russ-Field).

**GIRL IN THE BLACK STOCKINGS, THE**—Lex Barker, Anne Bancroft, Momié Van Doren—(Bel-Air)—Leg.: B.

**GUN DUEL IN DURANGO**—George Montgomery, Ann Robinson—(Peerless).

**HIDDEN FEAR**—John Payne, Conrad Nogel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

**IRON SHERIFF, THE**—Sterling Hayden, Darryl Hickman, Peter Miller—(Grand).

**JUNGLE HEAT**—Lex Barker, Mari Blanchard—(Made in Hawaii)—(Bel-Air).

**LADY OF VENGEANCE**—Dennis O'Keefe—(Balaban)—(English-made).

**LEGEND OF THE LOST**—John Wayne, Sophia Loren—(Technirama)—(Bat-Jac).

**MONKEY ON MY BACK**—Cameron Mitchell, Dianne Foster—(Small).

**MONSTER THAT CHALLENGED THE WORLD, THE**—Tim Holt, Audrey Dalton, Hans Conreid—(Levy-Gardner-Laven).

**MONTE CARLO STORY, THE**—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope)—(Made in Monaco)—(Titanus).

**OUTLAW'S SUN**—Dane Clark, Ben Cooper, Lori Nelson—(Bel-Air).

**PISTOLERO**—Jack Palance—(Philip Waxman).

**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

**QUIET AMERICAN, THE**—Audie Murphy, Michael Redgrave, Georgia Moll—(Figaro)—(Made in Viet-Nam).

**RIDE BACK, THE**—Anthony Quinn, Lita Milan—(Associates & Aldrich).

**SAINT JOAN**—Richard Widmark, Richard Todd, Jean Seberg—(Preminger)—(English-made).

**SAVAGE PRINCESS**—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

**SPRING REUNION**—Dana Andrews, Betty Hutton—78m.—(Bryna).

**STRANGER AT SOLDIER SPRINGS**—Joel McCrea, Mark Stevens, Joan Weldon—(Libra).

**STREET OF SINNERS**—George Montgomery, Geraldine Brooks—(Security).

**SWEET SMELL OF SUCCESS, THE**—Burt Lancaster, Tony Curtis, Susan Harrison—(Hecht-Hill-Lancaster).

**TIGER BY THE TAIL**—Larry Parks, Constance Smith—(Canyon).

**TO A SHOWDOWN**—John Derek, John Smith, Carolyn Craig—(Goldstein).

**TROOPER HOOK**—Joel McCrea, Barbara Stanwyck—(Fielding).

**VALERIE**—Anita Ekberg, Anthony Steele, Sterling Hayden—(Makelim).

**VAMPIRE, THE**—John Beal, Coleen Gray, Lydia Reed—(Gramercy).

**WAR DRUMS**—Lex Barker, Joan Tyler, Ben Johnson—(Color)—(Bel Air).

**BOLD AND THE BRAVE, THE**—D—Wendell Corey, Mickey Rooney, Nicole Maurey—Highly entertaining entry—90m.—see April 4 issue Page 4130—(Superscope).

**BRAVE ONE, THE**—Michel Ray—Highly attractive entry of a boy and his unusual pet—100m.—see Oct. 3 issue Page 4231—(CinemaScope)—(Technicolor)—(Filmed in Mexico). (706)—(RKO)

**BUNDLE OF JOY**—CMU—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—see Dec. 12 issue Page 4262—(Technicolor). (710)—(RKO)

**CONGO CROSSING**—MD—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)

**CURUCU, BEAST OF THE AMAZON**—MD—John Bromfield, Beverly Garland, Tom Payne—Exploitation programmer—76m.—see Nov. 14 issue Page 4251—(Eastman color)—(Filmed in Brazil)—Leg.: B. (5703)

**DAY OF FURY, A**—W—Dale Robertson, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)

**DEATH OF A SCOUNDREL**—D—George Sonders, Yvonne DeCarlo, Victor Jory—Interesting drama has names and exploitable story values—119m.—see Nov. 14 issue Page 4250. (707)—(RKO)

**EDGE OF HELL**—D—Huga Haas, Francesca De Scaffa—For the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)

**EVERYTHING BUT THE TRUTH**—C—Maureen O'Hara, John Forsythe, Tim Hovey—Pleasant family divertimento—83m.—see Nov. 14 issue Page 4251—(Eastman Color). (5704)

**FIRST TRAVELING SALESLADY, THE**—C—Gina Rogers, Barry Nelson, Carol Channing—Moderate, light-hearted offering has good name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)—(RKO)

**FOUR GIRLS IN TOWN**—CD—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—see Dec. 12 issue Page 4263—(Technicolor)—(CinemaScope)—Leg.: B. (5706)

**FRANCIS IN THE HAUNTED HOUSE**—C—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue Page 4191 (5625)

**GREAT DAY IN THE MORNING**—OD—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(Superscope). (613)—(RKO)

**GREAT MAN, THE**—D—Jose Ferrer, Dean Jagger, Julie London—Highly interesting drama—92m.—see Nov. 28 issue Page 4259. (5708)

**GUN FOR A COWARD**—OD—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoor fans—88m.—see Dec. 26 issue Page 4271—(CinemaScope)—(Eastman Color). (5711)

**INCREDIBLE SHRINKING MAN, THE**—SFD—Grant Williams, Randy Stuart, April Kent—Highly impressive science fiction entry—81m.—see Feb. 6 issue Page 4287. (5715)

**I'VE LIVED BEFORE**—D—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue Page 4191. (5632)

**ISTANBUL**—MD—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5709)

**KANSAS RAIDERS**—W—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)

**KELLY AND ME**—D—Van Johnson, Piper Laurie, Mortho Hyer—Okay program entry—86m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5714)

**KILLERS, THE**—MD—Burt Lancaster, Ava Gardner, Edmond O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227. (5781)

**LARCENY**—MD—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue Page 4192. (5685)

**LIGHT TOUCH, THE**—See Touch and Go

**MAN IN THE VAULT**—MD—William Campbell, Karen Sharpe, Anita Ekberg—For the duallers—73m.—see Dec. 26 issue Page 4267. (709)—(RKO)

**MISTER CORY**—D—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—see Jan. 23 issue Page 4280—(CinemaScope)—(Eastman Color) Leg.: B. (5713)

**MOLE PEOPLE, THE**—SFD—John Agar, Cynthia Patrick, Hugh Beaumont—Exploitation programmer—78m.—see Nov. 14 issue Page 4252. (5702)

**NIGHT RUNNER, THE**—MD—Ray Danton, Colleen Miller, Merry Anders—Psychological drama for lower half—79m.—see Jan. 23 issue Page 4280. (5710)

**OUTSIDE THE LAW**—MD—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue Page 4136. (5621)

**PILLARS OF THE SKY**—MD—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)

**RAW EDGE**—W—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)

**RAWHIDE YEARS, THE**—OMD—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)

**ROCK, PRETTY BABY**—DMU—Sal Mineo, John Saxon, Luana Patten—Juveniles should be real "gone" on this one—89m.—see Nov. 28 issue Page 4259—Leg.: B. (5707)

**SHAKEDOWN**—MD—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)

**SHOWDOWN AT ABILENE**—W—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)

**SIMON AND LAURA**—C—Peter Finch, Kay Kendall—Far the art and specialty spots and some programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)

**SLEEPING CITY, THE**—MD—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227. (5782)

**STAR IN THE DUST**—W—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)

**TAP ROOTS**—D—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)

**TARANTULA**—MD—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue Page 4063. (5605)

**TATTERED DRESS, THE**—D—Jeff Chandler, Jeanne Crain, Jack Corson—Highly interesting entry—93m.—see March 6 issue—(CinemaScope). (5716)

**TENSION AT TABLE ROCK**—OD—Richard Egan, Dorothy Malone, Cameron Mitchell—Tense outdoor drama should have wide appeal—93m.—see Oct. 3 issue Page 4231—(Technicolor). (704)—(RKO)

**TOUCH AND GO (The Light Touch)**—CD—Jack Hawkins, Margaret Johnston—Superior Import—85m.—see April 18 issue Page 4136—(English-made). (5681)

**TOY TIGER**—C—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue Page 4151—(Print by Technicolor). (5624)

**UNGUARDED MOMENT, THE**—D—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama 95m.—see Sept. 5 issue Page 4217—(Print by Technicolor). (5701)

**WALK THE PROUD LAND**—W—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)

**WHILE THE CITY SLEEPS**—MD—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue Page 4158—Leg.: B. (615)—(RKO)

**WRITTEN ON THE WIND**—D—Rack Hudson, Lauren Bacall, Robert Stack—Entry for adults has lots of selling angles—99m.—see Oct. 3 issue Page 4234—(Technicolor). (5703)

**YOUNG STRANGER, THE**—D—James MacArthur, Kim Hunter, James Daly—Interesting, well-made entry—84m.—see Feb. 20 issue Page 4292. (711)—(RKO)

## TO BE REVIEWED OR IN PRODUCTION

**BADGE OF EVIL**—Charlton Heston, Orson Welles, Janet Leigh.

**BEAST OF THE KREMLIN, THE**—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone.

**DAY THEY GAVE BABIES AWAY, THE**—Cameron Mitchell, Glynis Johns—(Eastman Color). (RKO)

**DEADLY MANTIS, THE**—Craig Stevens, Alix Talton.

**ESCAPADE IN JAPAN**—Teresa Wright, Cameron Mitchell—(Color)—(Made in Japan). (RKO)

**GIRL MOST LIKELY, THE**—Jane Powell, Kaye Ballard, Tommy Noonan, Cliff Robertson. (RKO)

**INTERLUDE**—June Allyson, Rossano Brazzi—(CinemaScope)—(Technicolor)—(Made in Germany).

**I MARRIED A WOMAN**—George Gobel, Diana Dors, Jessie Royce Landis. (RKO)

**JET PILOT**—John Wayne, Janet Leigh, J. C. Flippin—119m.—(Technicolor). (RKO)

**JOE BUTTERFLY**—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn—(Technicolor)—(CinemaScope)—(Made in Japan).

**JOE DAKOTA**—Jock Mahoney, Luana Patten—(Color).

**LAND UNKNOWN, THE**—Jock Mahoney, Shawn Smith—(CinemaScope).

**MA AND PA KETTLE AT OLD MACDONALD'S FARM**—Marjorie Main, Parker Fennelly, Gloria Talbott.

**MAN AFRAID**—George Nader, Tim Hovey, Phyllis Thaxter—(CinemaScope).

**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).

**MIDNIGHT STORY, THE**—Tony Curtis, Gilbert Roland, Marisa Pavan—(CinemaScope).

**MY MAN GODFREY**—June Allyson, David Niven, Martha Hyer—(Technicolor)—(CinemaScope).

**PAY THE DEVIL**—Jeff Chandler, Orson Welles, Colleen Miller—(CinemaScope).

**PUBLIC PIGEON NO. 1**—Red Skelton, Vivian Blaine, Janet Blair—(Color)—79m. (708)—(RKO)

**PYLON**—Rock Hudson, Robert Stack, Dorothy Malone—(CinemaScope).

**QUANTEZ**—Fred MacMurray, Dorothy Malone—(Eastman-color)—(CinemaScope).

**RUN OF THE ARROW**—Rod Steiger, Sarita Montiel—(Eastman Color). (RKO)

**TAMMY**—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

**THAT NIGHT**—John Beal, Augusta Dabney, Shepperd Strudwick. (716)—(RKO)

**UNHOLY WIFE, THE**—Diana Dors, Rod Steiger, Tom Tryon—(Color). (RKO)

## Universal-International

(1955-56 releases from 5601;

1956-57 releases from 5701)

**AWAY ALL BOATS**—MD—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue Page 4160—(Technicolor)—(VistaVision). (5626)

**BACK FROM ETERNITY**—MD—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227. (703)—(RKO)

**BATTLE HYMN**—BIOD—Rock Hudson, Dan Duryea, Martha Hyer—Well made entry should have wide appeal—108m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Technicolor). (5712)

**BEHIND THE HIGH WALL**—MD—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue Page 4176. (5629)

**BEYOND A REASONABLE DOUBT**—MD—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227. (702)—(RKO)



## Warners

(1955-56 releases from 501;

1956-57 releases from 601)

- AMAZON TRADER, THE—OD—John Sutton, Maria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)
- ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue Page 4136—(Technicolor). (520)
- AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving impart will appeal most to women—101m.—see June 27 issue Page 4182—(German-made)—(Dubbed in English). (519)
- BABY DOLL—CD—Karl Malden, Carroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—see Dec. 12 issue Page 4263—Leg.: C. (607)
- BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)
- BIG LAND, THE—OD—Alan Ladd, Virginia Mayo, Edmond O'Brien—Ladd hits, the trail again in colorful outdoor show—93m.—see Feb. 6 issue Page 4287—(Warner Color). (610)
- BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)
- CRY IN THE NIGHT, A—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220 (602)
- DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue Page 4169. (522)
- DISTANT DRUMS—MD—Gary Cooper, Mari Aldon—Reissue should do okay—101m.—see May 30 issue—Page 4169. (523)
- EAST OF EDEN—D—James Dean, Julie Harris, Raymond Massey—Dean name will help this high rating drama—115m.—see April 3 issue—(Reissue)—(CinemaScope)—(WarnerColor)—(Print by Technicolor).
- GIANT—D—Elizabeth Taylor, Rock Hudson, James Dean—This is a giant of a picture—198m.—see Oct. 17 issue Page 4239—(WarnerColor). (606)
- GIRL HE LEFT BEHIND, THE—CD—Tab Hunter, Natalie Wood, Jessie Royce Landis—Highly amusing entry—103m.—see Nov. 14 issue Page 4252—Leg.: B. (605)
- GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue Page 4152. (517)
- MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)
- PARIS DOES STRANGE THINGS—F—Ingrid Bergman, Mel Ferrer, Jean Marais—Bergman name will barely carry this import—86m.—see March 6 issue—(Technicolor)—(Made in France)—Leg.: B. (611)
- REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood—Dean name should keep this in the better money—111m.—see April 3 issue—(Reissue)—(CinemaScope)—(WarnerColor).
- SANTIAGO—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)
- SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfitt—Science-fiction entry has angles—85m.—see June 27 issue Page 4182—(WarnerColor)—(CinemaScope). (525)
- SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue Page 4192—(WarnerColor). (526)
- SPIRIT OF ST. LOUIS, THE—HISD—James Stewart, Patricia Smith, Murray Hamilton—High rating aramatic entertainment—138m.—see March 6 issue—(CinemaScope)—(WarnerColor). (614)
- TOP SECRET AFFAIR—C—Susan Hayward, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—see Jan. 23 issue Page 4280—Leg.: B. (609)
- TOWARD THE UNKNOWN—AD—William Holden, Lloyd Nolan, Virginia Leith—Well made and timely offering should register strongly at boxoffice—115m.—see Oct. 3 issue Page 4234—(WarnerColor). (604)
- WRONG MAN, THE—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—see Jan. 9 issue. (608)

### TO BE REVIEWED OR IN PRODUCTION

- BAND OF ANGELS—Clark Gable, Yvonne DeCarlo—(WarnerColor).
- BLACK SCORPION—Richard Denning, Mara Corday—(Mexican-made).
- BOMBERS B-52—Karl Malden, Natalie Wood—(WarnerColor)—(CinemaScope).
- COUNTERFEIT PLAN, THE—Zachary Scott, Peggy Castle. (612)
- FACE IN THE CROWD, A—Andy Griffith, Patricia Neal.
- HELEN MORGAN STORY, THE—Ann Blyth, Paul Newman, Richard Carlson—(CinemaScope).
- LAFAYETTE ESCADRILLE—Tab Hunter, Etchika Chouveau, J. Carroll Naish.
- NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick, Nick Adams.
- OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba)
- PAJAMA GAME, THE—Doris Day, John Raitt, Carol Haney—(WarnerColor).
- PRINCE AND THE SHOWGIRL, THE—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).

SAYONARA—Marlon Brando, Red Buttons, Patricia Owens (Technirama)—(Made in Japan).

SHOOT OUT AT MEDICINE BEND—Randolph Scott, James Craig, Dani Crayne.

STORY OF MANKIND, THE—Ronald Colman, Hedy Lamarr, Charles Coburn.

UNTAMED YOUTH—Mamie VanDoren, Lori Nelson, John Russell. (613)

## Miscellaneous

(Distributors' addresses will be furnished on request)

ALBERT SCHWEITZER — 8IOD — Produced and directed by Jerone Hill; filmed by Erica Anderson; narration by Frederic March—Attractive biographical drama for art and specialty spots—80m.—see March 20 issue Page 4303—(Filmed in France and French Equatorial Africa)—(Eastman Color)—(de Rochemont).

BAGDAD AFTER MIDNIGHT—8UR—For exploitation, burlesque spots—60m.—see Oct. 31 issue Page 4245—(Sonney).

BIG FUN CARNIVAL, THE—NOV—Marian Stafford, Jared Reed, the Bunin Puppets—Novelty should please youngsters at special showings—90m.—see Jan. 23 issue Page 4281—(Artists Producers Associates).

CODE OF THE UNDERWORLD—MD—John Heath, Neil Hamilton, Esther Minciotti—Mediocre lower half filler—68m.—see April 18 issue Page 4137—(M. C. Pictures).

CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue Page 4194—(Filmed in Puerto Rico)—(Tudor).

CURFEW BREAKERS—MD—Paul Kelly, Cathy Downs, Regis Toomey—Mild, inept expose of drug traffic among high school teenagers—70m.—see April 3 issue—(Screen Guild).

DANCE HALL RACKET—MD—Produced by George Weiss; directed by Phil Tucker—For the lower half of discriminating exploitation spots—62m.—see Oct. 3 issue Page 4235—(Weiss).

DAUGHTER OF HORROR (Dementia)—MD—Adrienne Barret—Exploitation entry is only suited for particular situations—60m.—see Feb. 20 issue Page 4294—(E.P.I.).

FLESH MERCHANT, THE—MD—Fast buck stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227—(Sonney).

FORBIDDEN CARGO — MD — Satisfactory programmer—83m.—see June 13 issue Page 4176—(Jacon).

FRONTIER WOMAN—W—Cindy Carson, Lance Fuller, Ann Kelly—Indian thriller okay for duallers—80m.—see Jan. 9 issue—(Eastman color)—(Vistarama)—(Top).

GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue Page 4161—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).

ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color)—(Filmed in Arabia)—(Brenner).

IS YOUR HONEYMOON REALLY NECESSARY—C—Diana Dors—Pleasing bedroom farce—70m.—see Oct. 31 issue Page 4244—(English-made)—(Brenner).

KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).

KID FOR TWO FARTHING, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue Page 4161—(Technicolor)—(Lopert).

LOVE ME MADLY—CNOV—Marilyn Waltz, Lynn Craig—"Fast buck" compilation—60m.—see Dec. 26 issue Page 4271—(Partly in color)—(McCarthy).

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue Page 4051—Leg.: 8—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

OEDIPUS REX—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama troupes, etc.—88m.—see Jan. 23 issue Page 4281—(Filmed in Canada)—(Eastman color)—(Motion Picture Distributors).

SPELL OF THE HYPNOTIST—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).

SWAMP WOMEN—MD—Marie Windsor, Touch Connors, Beverly Garland—Strictly for the exploitation spots—72m.—see April 18 issue Page 4137—(Pathe Color)—(Wide Vision)—(Woolner).

THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famous).

THRILLARAMA—NOVTRAV—Albert Reynolds' wide screen novelty has technical problems, but can be played at many situations as a change of pace—90m.—(Eastman color; print by Technicolor)—(Thrillarama).

UNTAMED MISTRESS—NOV—Lower half exploitation subject—70m.—see Oct. 31 issue Page 4245—(Color)—(Ron Armond Ent.).

VIOLENT YEARS, THE—MD—Jean Moorehead, Barbara Weeks, Glen Corbett—Lower half fare for exploitation spots—61m.—see Oct. 17 issue Page 4239—(Phoenix).

WALK THE DARK STREET—MD—Chuck Connors, Don Ross, Regina Gleason—Routine lower half entry—74m.—see Oct. 31 issue Page 4245—(Dominant).

WETBACKS—MD—Lloyd Bridges, Nancy Gates, Barton MacLane—Bottom half entry—88m.—see Oct. 31 issue Page 4246—(Color)—(Gibraltar).

## English Films

(Distributors' addresses will be furnished on request)

BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue Page 4176—(National Telefilm).

FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue Page 4183—(English-made)—(Saturn).

WEE GEORDIE—CD—Bill Travers, Alastair Sim, Norah Gorsen—Highly amusing entry—93m.—see Jan. 23 issue Page 4280—(English-made)—(Times).

## Foreign-Made

(Distributors' addresses will be furnished on request)

ANGELS OF DARKNESS—D—Linda Darnell, Anthony Quinn, Valentina Cortesa—Exploitation item—84m.—see Jan. 23 issue Page 4281—(Italian-made)—(Dubbed in English)—(Excelsior).

BULLFIGHT—COMP—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue Page 4200—(Janus).

DOCTORS, THE—D—Raymond Pellegrin—Good entry for art spots—92m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Union; Kingsley-Int.)—Leg.: B.

DON GIOVANNI—OP—Otto Edelmann, Elisabeth Grummer, Cesare Siepi—Filmed grand opera for art spots—153m.—see Feb. 20 issue Page 4293—(Eastman color)—(Made in Austria)—(Sung in Italian)—(Festival).

EVIL FOREST, THE—D—For the art spots and possible special showings—76½m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—(Studio Films).

FRENCH CAN CAN—MU—Jean Gabin—Interesting import—93m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Technicolor)—(United Motion Picture Organization).

FRUITS OF SUMMER — C — Edwige Feuillere — Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).

INSIDE A GIRLS' DORMITORY—CMD—Jean Marais, Francoise Arnoul—Amusing French who-done-it—100m.—see Nov. 14 issue Page 4252—(French-made)—(English titles)—(Ellis).

LA SORCIERE—D—Marina Vlady, Maurice Ronet, Nicole Courcel—Okay art house entry—97m.—see Jan. 23 issue Page 4281—(French-made; filmed in Sweden)—(English titles)—(Ellis).

LEGENDS OF ANIKA — D — Art house filler — 85m. — see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).

MARCELINO—D—Pablito Calvo—Interesting, charming import—90m.—see Oct. 31 issue Page 4245—(Spanish-made; English titles)—(UMPO).

MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing import for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: 8—(Ferranacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

OBERSTEIGHER DER (THE FOREMAN) — OPC — Walter Janssen, Josefip Kipper, Hans Holt—Cute entry for foreign language and art spots—98m.—see Dec. 26 issue Page 4271—(Austrian-made)—(English titles)—(Casino).

PANTALOONS—C—Fernandel, Erno Crisa, Carmen Sevilla—Amusing import with Fernandel—93m.—see Feb. 20 issue Page 4293—(Technicolor)—(French-made)—(English titles)—(U.M.P.O.)—Leg.: B.

PHANTOM HORSE, THE—Well-made import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).

PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philipe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

RIFI—MD—Jean Servais—High rating import could go into some conventional spots as well as art houses—116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).

ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).

TEL AVIV TAXI—C—Israeli cast—Fair comedy—70m.—see Feb. 20 issue Page 4293—(Filmed in Israel)—(English dialogue)—(Principal).

TEMPEST IN THE FLESH—D—Francoise Arnoul, Raymond Pellegrin, Philippe LeMaire—Highly effective adult import for the art spots—92m.—see Feb. 20 issue Page 4294—(French-made)—(English titles)—(Pacemaker).

TIGER'S CLAW—D—Inferior import—74m.—see April 18 issue Page 4136—(Scandinavian-made)—(Dubbed in English)—(Realart).

TWO LOVES HAD I—BIDMU—Gabriele Ferzatti, Marta Toren, Nadia Gray—Good entry for art spots—98m.—see Dec. 26 issue Page 4271—(Italian-made)—(English dialogue)—(Color by Technicolor)—(Jacon).

TREASURE OF BENGAL—MD—Sabu, Luisa Boni—Low grade filler—82m.—see April 18 issue Page 4136—(Italian-made)—(Dubbed in English)—(Color)—(Bell).

VITELLONI—D—Franco Fabrizi, Leonora Ruffo, Franco Interlenghi—Interesting import—103m.—see Dec. 12 issue Page 4263—(Italian-made)—(English titles)—(API Prod.)

WHITE SHEIK, THE — C — Alberto Sordi, Brunella Bovo, Leopoldo Trieste—Highly amusing import—86m.—see April 3 issue—(Italian-made)—(English title)—(Janus).



# The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4254, and 4255 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
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## Buena Vista

### TECHNICOLOR FEATURETTE

(.....) Cow Dog ..... E 22m. 4246

### PEOPLES AND PLACES

(CinemaScope; Technicolor)

(.....) Disneyland ..... E 42m. 4271

### WALT DISNEY CARTOONS

(.....) A Cowboy Needs A Horse E 8m. 4247

### WALT DISNEY CLASSIC CARTOON REISSUES

(Technicolor) (18)

74101 (Aug. 3)	The Hackey Champ	E	7m. 4208
74102 (Aug. 24)	Pluto at the Zoo	G	8m. 4211
74103 (Sept. 14)	Donald's Tire Trouble	E	7m. 4247
74104 (Oct. 5)	The Purloined Pup	G	7m. 4247
74105 (Oct. 26)	Bill Posters	G	8m. 4252
74106 (Nov. 16)	Pluto's Playmate	E	8m. 4256
74107 (Dec. 7)	Donald's Snow Fight	G	7m. 4283
74108 (Dec. 28)	Society Dog Show	E	7m. 4283
74108 (Jan. 18)	Donald's Gold Mine	G	7m. 4283
74110 (Feb. 8)	T-Bone For Two	G	7m. 4283
74111 (Mar. 1)	Dumbell Of The Yukon	G	7m. 4294
74112 (Mar. 22)	Bone Trouble	E	9m. 4294
74113 (.....)	Window Cleaners	G	8 1/2m. 4295

## Columbia

### TWO REEL

JEFFERIES

512-STAR 16

8411 (Sept. 15)	One Spooky Night (Clyde)	F	16m. 4035
8412 (Oct. 27)	He Took A Powder (Quillen-Vernon)	F	17m. 4056
8413 (Nov. 24)	Hook A Crook (Besser)	F	16m. 4074
8414 (Feb. 23)	Come On Seven (Quillen-Vernon)	F	16 1/2m. 4137
8415 (Mar. 22)	Army Daze (Besser)	F	16 1/2m. 4137
8416 (Apr. 26)	Andy Goes Wild (Clyde)	F	17m. 4259

(1956-57)

1475 (Jan. 22)	Pardon My Nightshirt (Clyde)	F	16m. 4283
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### ASSORTED FAVORITE REPRINTS

1421 (Sept. 20)	Clunked In the Clink (Vague)	F	16m. 4246
1422 (Oct. 18)	When the Wife's Away (Hugh Herbert)	F	17m. 4246
1423 (Dec. 12)	She Took A Powder (Vague)	G	16m. 4294
1424 (Jan. 3)	Nervous Shakedown (Herbert)	F	15 1/2m. 4294
1425 (Feb. 7)	A Miss In a Mess (Vague)	F	15 1/2m. 4303

### COMEDY FAVORITE RE-RELEASES

1431 (Oct. 11)	Scooper Dooper (Sterling Holloway)	F	18m. 4246
1432 (Nov. 15)	Jiggers My Wife (Shemp Howard)	F	18m. 4294
1433 (Dec. 20)	The Sheepish Wolf (VonZell)	F	17 1/2m. 4294
1434 (Jan. 24)	Where The Pest Begins (Shemp Howard)	B	17m. 4294

### CINEMASCOPE MUSICAL TRAVELARKS

(Technicolor)

8441 (Feb. 16)	Wonders of Manhattan	E	16m. 4075
8442 (Apr. 20)	April In Portugal	E	20m. 4137

(1956-57)

1441 (Feb. 14)	Wonder of New Orleans	G	19m. 4275
(.....)	Wonder of Washington		

### SERIALS

8120 (Sept. 22)	The Sea Hound (reissue)	G	15ep. 4036
8140 (Jan. 6)	Pearls of the Wilderness	F	15ep. 4103
8160 (Apr. 21)	The Monster And The Ape (reissue)	F	15ep. 4161
8180 (Aug. 4)	Blazing The Overland Trail	F	15ep. 4208

(1956-57)

1120 (Nov. )	Hop Harrigan (Reissue)	G	15ep. 4272
(.....)	Congo Bill (Reissue)	G	15ep.

### THE THREE STOOGES

1401 (Sept. 6)	Hot Stuff	F	16m. 4246
1402 (Oct. 4)	Scheming Schemers	F	16m. 4259
1403 (Nov. 8)	Commotion On The Ocean	F	16m. 4275
1404 (Jan. 17)	Hoofs And Goofs	B	15 1/2m. 4281
1405 (Feb. 28)	Muscle Up A Little Closer	F	17m. 4294
1406 (Mar. 28)	A Merry Mix-Up	F	16m.

### One Reel

### CANDID MICROPHONES

(Reissue)

1551 (Sept. 20)	Series 3, No. 3	G	10 1/2m. 4256
1552 (Dec. 6)	Series 3, No. 4	F	11m. 4295
1553 (Jan. 3)	Series 3, No. 5	G	10m. 4295

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### CAVALCADE OF BROADWAY

(Reissue)

1951 (Sept. 6)	Cafe Society	G	11m. 4256
1952 (Nov. 8)	Blue Angel	G	10 1/2m. 4295
1953 (Dec. 21)	Village Born	G	9m. 4295
1954 (Feb. 21)	Leon and Eddie's	G	11m.

### COLOR FAVORITES

(Technicolor)

(Reissue)

1601 (Sept. 6)	Leave Us Chase It	F	6 1/2m. 4247
1602 (Oct. 4)	Topsy Turkey	F	6 1/2m. 4247
1603 (Nov. 1)	Silent Tweetment	F	6 1/2m. 4295
1604 (Nov. 15)	Coo-Coa Bird Dog	F	6m. 4294
1605 (Dec. 13)	Concerto in B-Flat Minor	G	7m. 4294
1606 (Jan. 17)	Robin Hoodlum	G	7m. 4295
1607 (Feb. 7)	Fowl Brawl	F	7m. 4303
1608 (Feb. 21)	Magic Fluke	G	7m.

### CINEMASCOPE MAGOOS

(Technicolor)

1751 (Sept. 13)	Trail Blazer Magoo	E	6m. 4246
1752 (Oct. 18)	Magoo's Problem Child	G	6 1/2m. 4246
1753 (Dec. 27)	Meet Mother Magoo	E	6m. 4283
1754 (Feb. 21)	Magoo Goes Overboard	G	6m. 4294

### MR MAGOO

(Technicolor)

8701 (Oct. 6)	Stage Door Magoo	E	7m. 4057
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### CINEMASCOPE CARTOON SPECIALS

(Technicolor)

8511 (Feb. 9)	Gerald McBoing-Boing On Planet Moo	E	7m. 4115
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### SCREEN SNAPSHOTS

8851 (Sept. 22)	Hollywood Branc Busters	G	9m. 4043
8852 (Oct. 20)	The Great Al Jolson	F	11m. 4057
8853 (Nov. 17)	Hollywood Premiere	G	10m. 4084
8854 (Dec. 15)	Ramblln' 'Round Hollywood	G	10 1/2m. 4084

8855 (Jan. 19)	Hollywood Goes A-Fishin'	F	10 1/2m. 4115
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8856 (Feb. 23)	Hollywood Small Fry	F	9m. 4138
8857 (Mar. 22)	Hollywood City of Stars	F	10m. 4138
8858 (May 3)	Playtime In Hollywood	G	10 1/2m. 4224
8859 (June 14)	Mr. Rhythm's Holiday	F	9 1/2m. 4183
8860 (July 5)	Fobulous Hollywood	G	10 1/2m. 4195

(1956-57)

1851 (Dec. 15)	Hollywood Stars At A Party (Color)	F	9 1/2m. 4283
1852 (.....)	Hollywood Star Night (Tech.)	G	10m.

### UPA ASSORTED CARTOONS

(Technicolor)

8501 (Sept. 8)	Christopher Crumpet's Playmate	E	7m. 4036
8502 (Dec. 1)	The Rise Of Dutton Lang	E	6 1/2m. 4087
8503 (May 31)	The Jaywalker	G	6 1/2m. 4194

### WORLD OF SPORTS

1801 (Oct. 25)	Asphalt Playground	G	10m. 4276
1802 (Nov. 29)	Midget Musclemen	G	9m. 4283
1803 (Dec. 27)	Tee Topnotchers	F	10m. 4295
1804 (Jan. 31)	Sharpshootin' Sportsmen	F	9m. 4295
1805 (Feb. 28)	Flying Horses	F	9m.

## MGM

### THREE REEL

### CINEMASCOPE SPECIAL

(Eastman Color)

A-801 (Oct. 5)	The Battle of Gettysburg	E	30m. 4252
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### One Reel

### CINEMASCOPE CARTOONS

(Technicolor)

C-831 (Sept. 7)	Muscle Beach Tom	G	7m. 4203
C-832 (Sept. 21)	Millionaire Droopy	E	7m. 4208
C-833 (Oct. 12)	Dawnbeat Bear	G	7m. 4208
C-834 (Nov. 16)	Blue Cat Blues	G	7m. 4299
C-835 (Dec. 14)	Barbecue Brawl	G	7m.
C-836 (Jan. 25)	Cat's Meow	F	7m.
C-837 (Feb. 22)	Tops With Pops	F	7m.
C-838 (Mar. 29)	Give And Tyke	G	7m.

### GOLD MEDAL REPRINT CARTOONS

(Technicolor)

W-861 (Sept. 28)	Polka Dot Puss (T-J)	F	8m. 4236
W-862 (Oct. 5)	The Bear And the Bean (B-B)	G	7m. 4235
W-863 (Oct. 26)	Heavenly Puss (T-J)	F	8m. 4235
W-864 (Nov. 9)	Bad Luck Blackie (T-A)	G	7m. 4260
W-865 (Nov. 30)	Cueball Cat (T-J)	G	7m. 4260
W-866 (Dec. 7)	Senor Droopy (D)	G	8m. 4260
W-867 (Dec. 28)	Little Rural Riding Hood (T-A)	G	6m. 4260
W-868 (Jan. 4)	The Cat And The Mermouse (T-J)	G	7 1/2m.
W-869 (Jan. 18)	The Cuckoo Clock (T-A)	G	7m.
W-870 (Feb. 1)	Tennis Chumps (T-J)	E	7m.
W-871 (Feb. 15)	The Bear And The Hare (B-B)	F	7m.
W-872 (Mar. 8)	Saturday Evening Puss (T-J)	G	7m.
W-873 (Mar. 22)	Garden Gophers (T-A)	F	7m.

## Paramount

### CARTOON CHAMPION REISSUES

(Technicolor) (12).

1956-57

S16-1 (Sept. 21)	Mice Meeting You	G	7m. 4235
S16-2 (Sept. 21)	Sock-A-Bye Kitty	G	7m. 4236

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
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S16-3 (Sept. 21)	Cosper's Spree Under The Sea	E	8m. 4235
S16-4 (Sept. 21)	One Quack Mind	F	7m. 4235
S16-5 (Sept. 21)	Mice Paradise	G	7m. 4235
S16-6 (Sept. 21)	Once Upon A Rhyme	G	8m. 4235
S16-7 (Sept. 28)	Hold The Lion Please	G	7m. 4235
S16-8 (Sept. 28)	Land Of Lost Watches	G	9m. 4235
S16-9 (Sept. 28)	To Boo Or Not To Boo	G	7m. 4236
S16-10 (Sept. 28)	As The Crow Lies	F	6m. 4235
S16-11 (Sept. 28)	Slip Us Some Redskin	G	7m. 4236
S-16-12 (Sept. 28)	Boo Scout	G	8m. 4235

### CASPER CARTOONS

(Technicolor)

B16-1 (Nov. 2)	Fright From Wrong	G	6m. 4256
B16-2 (Jan. 4)	Spooking About Africa	F	6m. 4295
B16-3 (Mar. 1)	Hooky Spooky		

### HERMAN AND CATNIP CARTOONS

(Technicolor)

H16-1 (Dec. 7)	Hide and Peak	F	6m. 4295
H16-2 (Feb. 22)	Cat In The Act		

### NOVELTOONS

(Technicolor)

P16-1 (Oct. 19)	Sir Irving And Jeames	G	7m. 4256
P16-2 (Dec. 21)	Lion In The Roar	F	6m. 4295
P16-3 (Jan. 25)	Pest Pupil	F	6m. 4295

### POPEYE CARTOONS

(Technicolor)

E16-1 (Oct. 12)	Parlez Vous Woo	G	6m. 4256
E16-2 (Nov. 16)	I Don't Scare	F	6m. 4295
E16-3 (Dec. 14)	A Haul In One	G	6m. 4295
E16-4 (Feb. 8)	Nearlyweds		

### SPEAKING OF ANIMALS

### CHAMPIONS

(Reissue) (4)

A15-1 (Sept. 30)	Tain't So	F	10m. 4044
A15-2 (Sept. 30)	Monkey Shines	G	9m. 4044
A15-3 (Sept. 30)	Be Kind To Animals	E	8m. 4043
A15-4 (Sept. 30)	From A to Zoo	E	9m. 4043

### TOPPERS

(6)

M15-1 (Oct. 7)	Three Kisses	E	10m. 4084
M15-2 (Nov. 11)	Reunion In Paris	G	10m. 4096
M15-3 (Jan. 27)	Animals a la Carte	F	10m. 4105
M15-4 (Mar. 9)	There's Gold In Them Thrills	F	10m. 4126
M15-5 (May 4)	Ups And Downs	G	9m. 4179
M15-6 (Aug. 24)	Herman Hickman's Football Review	G	10m. 4256

### VISTAVISION SPECIALS

(Technicolor)

V15-1 (.....)	Bing Presents Oreste	E	10m. 4126
V15-2 (June 29)	VistaVision Visits Panama	G	10m. 4187
V15-3 (Aug. 3)	VistaVision Visits Gibraltar	G	10m. 4240
V15-4 (Oct. 5)	VistaVision Visits Austria	E	17m. 4252

## Republic

### SERIALS

5582	(Sept. 19)	Dick Tracy's G-Men	.....G	15ep. 4041
		(Reissue)		
5583	(Jan. 2)	Manhunt Of Mystery		
		(reissued Reissue)	F	15ep. 4075
5584	(Apr. 16)	Adventures Of Frank And Jesse James	.....G	13ep. 4114
5681	(July 16)	King of the Rocket Men (Reissue)	....G	12ep. 4208
5682	(Oct. 15)	Federal Operator 99		
		(Reissue)	G	12ep. 4246
5683	(Jan. 14)	Dangers Of The Canadian Mounted (Reissue)	.....G	12ep. 4299



**MARCH 27, 1957**



distributors for their up-to-date checking and correcting, so that it is the latest information available.

PROMISED FOR EARLY RELEASE										
A.A.	COLUMBIA	M.O.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	W.A.	UNIVERSAL	WARNERS	MISC.
Hot Shots, The Bowery Boys	The Seventh Calvary (TC) Randolph Scott	Boys Town (RE)	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	(Now available through Universal)	The Man Is Armed Dane Clark, May Wynn	Three Brave Men (CS) Ray Milland, Ernest Borgnine Diane Jergens	Crime Of Passion Barbara Stanwyck, Sterling Hayden (Herman Cohen)	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers	Baby Doll Karl Malden, Carroll Baker, Eli Wallach	Rock, Rock, Rock (DCA) Alan Freed, LaVern Baker, Frankie Lyman and Teenagers
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Beyond A Reasonable Doubt Dana Andrews, Joan Fontaine	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter Hope Lange	Voodoo Island Boris Karloff, Beverly Tyler (Bel-Air)	Battle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Durvea	The Wrong Man Henry Fonda, Vera Miles	Runaway Daughters (American-Int.) Marla English, John Litel
Storm Out Of The West Dale Robertson, Lois Maxwell, Derek Bond	Ride The High Iron Don Taylor Sally Forrest	Ten Thousand Bedrooms (CS-MC) Dean Martin, Anna Marie Alberghetti, Eva Bartok	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Back From Eternity Anita Ekberg, Robert Ryan	Tears For Simon (Tricolor) David Farrar, Julie Arnall (English-made)	Oh, Men! Oh, Women! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Pharaoh's Curse Mark Dana, Ziva Rodann (Bel-Air)	Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye
Not Of This Earth Paul Birch, Beverly Garland	The Silent World (TC) (French-made) Documentary	Hot Summer Night Leslie Nielsen, Colleen Miller	The Search For Bridley Murphy (VV)	The Brave One (CS-TC) Michel Ray	The Congress Dances (Tricolor-CS) (German-made)	The Quiet Gun Farrest Tucker, Mara Corday (RegalScope)	Hit And Run Cleo Moore, Hugo Haas (Haas)	Kelly And Me (CS-TC) Van Johnson, Piper Laurie, Martha Hyer	Paris Does Strange Things (TC)	Cinderella (RE) (Buena Vista) (Disney)
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	Don't Knock The Rock Bill Haley and his Comets	Invitation To The Dance (TC) Gene Kelly	Teresa Wright, Louis Hayward	Death Of A Scoundrel George Sanders, Yvonne De Carlo	Accused Of Murder (Tricolor- Naturama) David Brian, Vera Ralston	The Storm Rider Scott Brady, Mala Powers	Spring Reunion Betty Hutton, Dana Andrews (Bryna)	The Incredible Shrinking Man Grant Williams, Randy Stuart	Rebel Without A Cause (RE) James Dean	Flesh and The Spur (Eastman Color) John Algar, Marla English (American-Int.)
Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	Nightfall Aldo Ray, Anne Bancroft	Lizzie Eleanor Parker, Richard Boone, Joan Blondell	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	Heaven Knows Mr. Allison (CS-DC) Deborah Kerr, Robert Mitchum	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)	The Tattered Dress (CS) Jeff Chandler, Jeanne Crain, Jack Carson	East of Eden (RE) James Dean	Naked Paradise (Pathe Color) Richard Denning, Beverly Garland (American-Int.)
Hold That Hypnotist Bowery Boys	Wicked As They Come Arlene Dahl, Herbert Marshall		The Rainmaker (VV-TC) Burt Lancaster, Katharine Hepburn	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg					The Spirit Of St. Louis (CS-WC) James Stewart	
Footsteps In The Night Bill Elliott	Full Of Life Judy Holliday, Richard Conte		Fear Strikes Out (VV) Anthony Perkins, Norma Moore							
PROMISED FOR EARLY RELEASE										
The Badge Of Marshal Brennan Jim Davis, Arleen Whelan	Utah Blaine Rory Calhoun, Susan Cummings	Designing Woman (CS-Color) Gregory Peck, Lauren Bacal	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made In Egypt) (Special Engagements)	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	Fury At Showdown John Derek, John Smith (Goldstein)	The Night Runner Ray Danton, Colleen Miller Beast Of The Kremlin Lex Barker, Zsa Zsa Gabor	The Counterfeit Plan Zachary Scott, Peggie Castle	The Undead Richard Garland, Pamela Duncan (American-Int.)
Dragon Wells Massacre (CS-Color) Barry Sullivan, Mona Freeman, Dennis O'Keefe Katy Jurado	The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.	The Vintage (Made in France) Pier Angeli, Mel Ferrer	Omar Khayyam (VV-TC) Carmel Wilde, Debra Paget	The Young Stranger James MacArthur, Kim Hunter	Hell's Crossroads (Naturama) Stephen MacNally, Peggie Castle, Barton MacLane	Two Grooms For A Bride Virginia Bruce, John Carroll	The Bachelor Party Don Murray, E. G. Marshall (Norma)	The Deadly Mantis Craig Stevens	Untamed Youth Mamie Van Doren, Lori Nelson, John Russell	Voodoo Woman Marla English, Tom Conway, Touch Connors (American-Int.)
The Persuader James Craig, Kristine Miller	Zombies Of Mora-Tau Allison Hayes, Majorie Eaton	The Postman Always Rings Twice (RE)	Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Spoilers Of The Forest (Tricolor) Rad Cameron, Vera Ralston	Break In The Circle Farrest Tucker, Eva Bartok	12 Angry Men Henry Fonda, Lee J. Cobb (Orion-Nova)	The Night Runner Ray Danton, Colleen Miller Beast Of The Kremlin Lex Barker, Zsa Zsa Gabor	The Counterfeit Plan Zachary Scott, Peggie Castle	The Undead Richard Garland, Pamela Duncan (American-Int.)
Destination 60,000 Preston Foster, Jeff Donnell	Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant	Tarzan And The Lost Safari Gordon Scott, Betta St. John	The Buster Keaton Story (VV) Rhonda Fleming Dorald O'Connor, Ann Blyth	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Man In The Road Derek Farr, Ella Raines (English-made)	Boy On A Dolphin (CS-DC) Alan Ladd, Sophia Loren, Clifton Webb	War Drums Lex Barker, Joan Tyler (Bel-Air)	The Night Runner Ray Danton, Colleen Miller Beast Of The Kremlin Lex Barker, Zsa Zsa Gabor	The Counterfeit Plan Zachary Scott, Peggie Castle	The Undead Richard Garland, Pamela Duncan (American-Int.)
The Oklahoman (CS-Color) Joel McCrea, Barbara Hale	The Tall T (TC) Randolph Scott, Paul Douglas, Richard Boone, Maureen O'Sullivan	This Could Be The Night (CS) Jean Simmons, Paul Douglas, Joan Blondell	The Little Hut (Color) Ava Gardner, Stewart Granger, David Niven (Made in England)	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Man In The Road Derek Farr, Ella Raines (English-made)	Boy On A Dolphin (CS-DC) Alan Ladd, Sophia Loren, Clifton Webb	War Drums Lex Barker, Joan Tyler (Bel-Air)	The Night Runner Ray Danton, Colleen Miller Beast Of The Kremlin Lex Barker, Zsa Zsa Gabor	The Counterfeit Plan Zachary Scott, Peggie Castle	The Undead Richard Garland, Pamela Duncan (American-Int.)

SYMBOLS USED ABOVE: CS—CinemaScope, DC—Deluxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Tech nicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.



# TRAILERS are Jokers Wild!



For the best chance to draw a full house, your top card was, is and will continue to be trailers. At the very least, trailers will

produce a healthy flush at the box-office—and the cost is a joke when compared to other advertising media.

NATIONAL *Screen* SERVICE  
PRIZE BABY OF THE INDUSTRY

## SINDLINGER

Survey showed 34.2 per cent went to the movies because of TRAILERS!

## NATIONAL THEATRES CIRCUIT IN 21 STATES

Survey showed 43 per cent went to the movies because of TRAILERS!

*Trailers — Showmen's Socko Salesmen!*



MOTION PICTURE

# EXHIBITOR

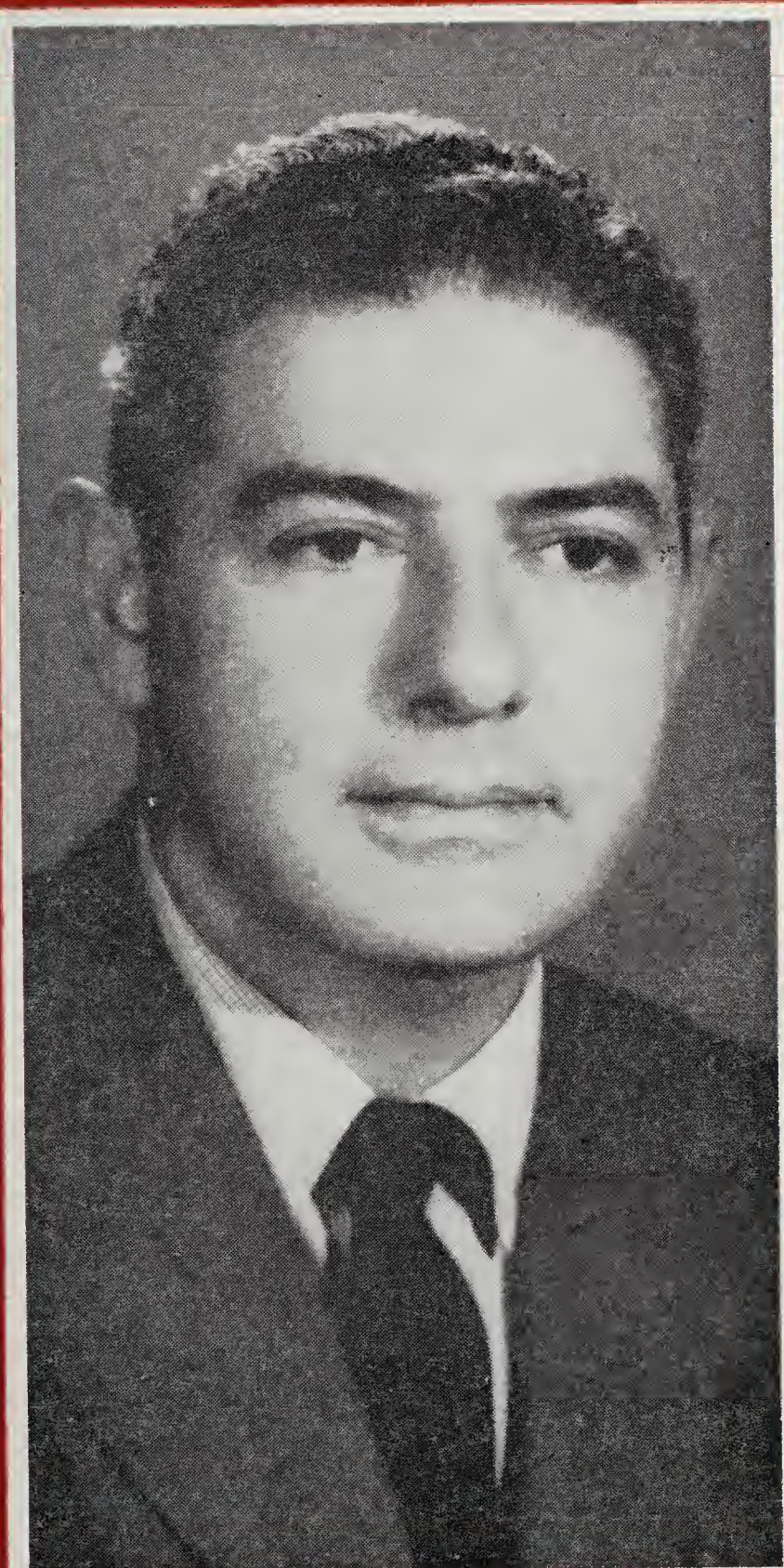
APRIL 3, 1957

VOLUME 57

NUMBER 23

IN TWO SECTIONS

• THIS IS SECTION ONE



## ***"Blind Checking"***

### ***Has Its Uses***

editorial

## **Brynner, Bergman Cop Top Oscars**

(page 9)

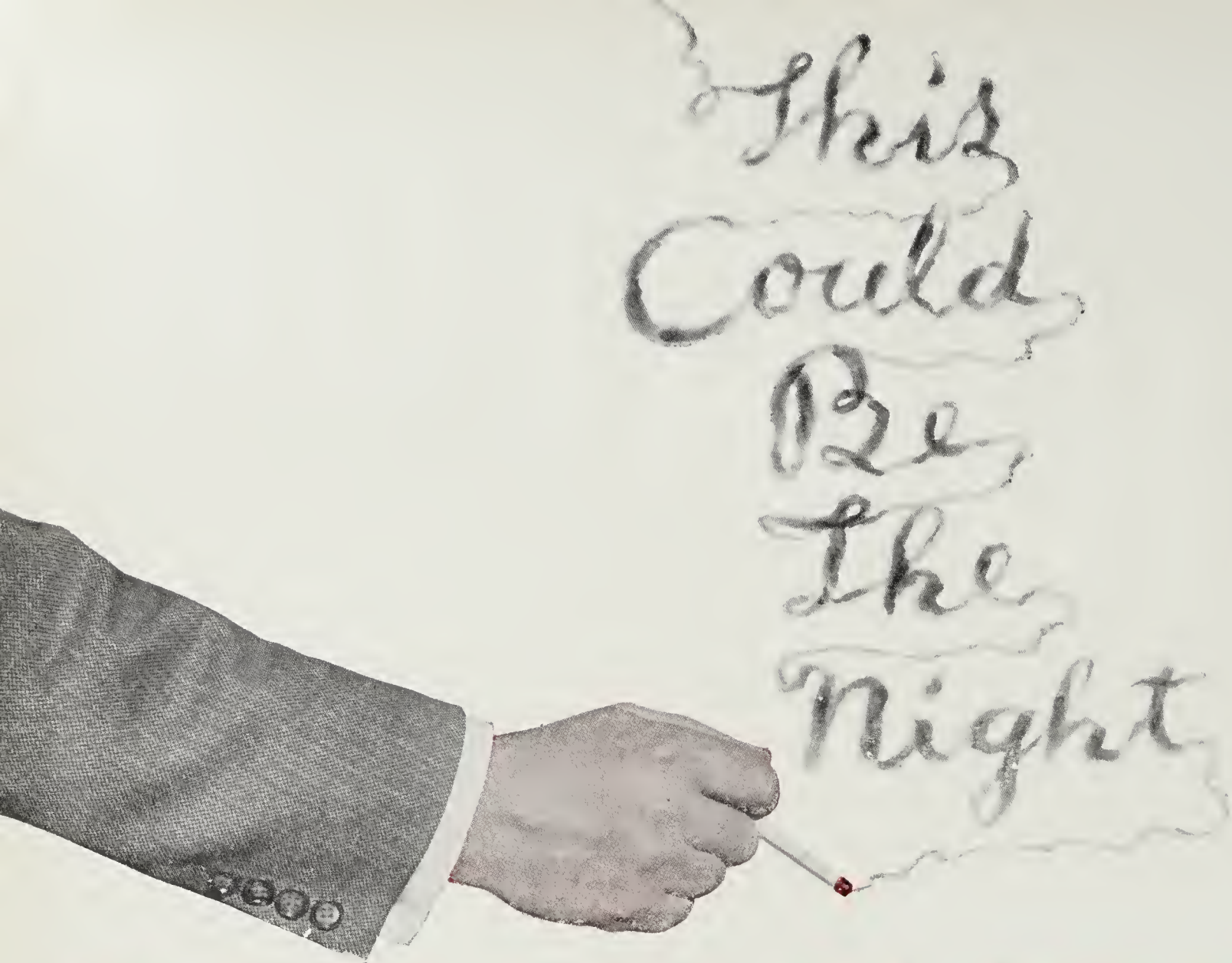
## **Loew's Sued On TV Sales**

(page 9)

**AND FEATURING: EXTRA PROFITS**

Henry G. Plitt, president, Paramount Gulf Theatres, is also host chief barker to the Variety Clubs International convention, beginning today in New Orleans and attracting barkers from everywhere in the world.





# IT WILL TAKE YOU ONE CIGARETTE TO READ THIS!



**The schoolteacher**  
(Jean Simmons)

"This Could Be The Night" presents that most innocent of heroines, a schoolteacher, in a setting where neither we nor the Board of Education ever expected to find her—backstage at a hot-spot night club run by an ex-bootlegger with indigestion and his young partner who thinks nice girls should be home before dark.

Jean Simmons is the pretty teacher who is kept after school, serving as the secretary-of-all-work at The Tonic, a little club which has a large band, small floor and more smoke than a three-alarm fire. Paul Douglas, as the older owner, is convinced that Jean is the greatest thing since they invented the cover charge. The other partner, played by virile newcomer Anthony Franciosa, is a romantic guy who doesn't know about good girls and doesn't want to learn.



**The night club partners**  
(Paul Douglas,  
Anthony Franciosa)





**The singer**  
(Julie Wilson)



**The dancer**  
(Neile Adams)



**The stage mother**  
(Joan Blondell)



**The chef**  
(J. Carrol Naish)



**The band-leader**  
(Ray Anthony)

M-G-M put this trio together in a breezy story with mood and music to match. Fun, frolic and a flock of surprises follow as surely as a happy hang-over follows a night on the town. Before **"This Could Be The Night"** is over, you've had a really wonderful date with a Runyonesque assortment of people—the strippers and singers and dancers and mobsters whose day begins when the sun goes down.

This picture is rich in personalities. There is seductive Julie Wilson (the torch-swinging tops of "Pajama Game") and the newcomely Neile Adams (in a sensational strip-tease number called "Hustlin' Newsgal") plus such talents as Joan Blondell, J. Carrol Naish, Rafael Campos, ZaSu Pitts and Ray Anthony and his orchestra.

Joe Pasternak produced with a knowing eye on life. Robert Wise directed wisely and well. Isobel Lennart, who wrote the amusing screen play, based it on stories by Cordelia Baird Gross.

**"This Could Be The Night"** is a good tune to whistle and a good CinemaScope movie to go see. We figure it is for anyone who has ever known a pretty schoolteacher, ever visited a smoky night spot, or ever enjoyed a really relaxed night at the movies. This could be the night for it. You'll have an awfully good time.

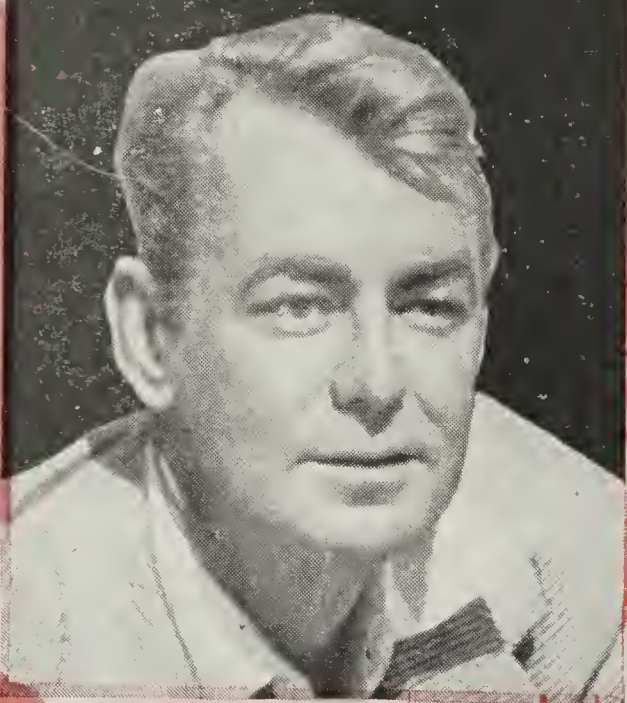
THINGS-TO-LOOK-FOR DEPT.: The visit of the tough night club operator to the schoolteacher's classroom. (He finds himself in the middle of a junior "Blackboard Jungle" and quells a pint-sized riot).

NOTE: The above text appears in M-G-M's "Picture-of-the-Month" column in leading national magazines.



# 20th has the indu Easter attraction is "3 Coins In The Fountain"

ALAN  
LADD



## BOY ON A DOLPHIN

COLOR by DE LUXE

CINEMASCOPE

co-starring ALEXIS MINOTIS • JORGE MISTRAL

Produced by SAMUEL G. ENGEL • Directed by JEAN NEGULESCO

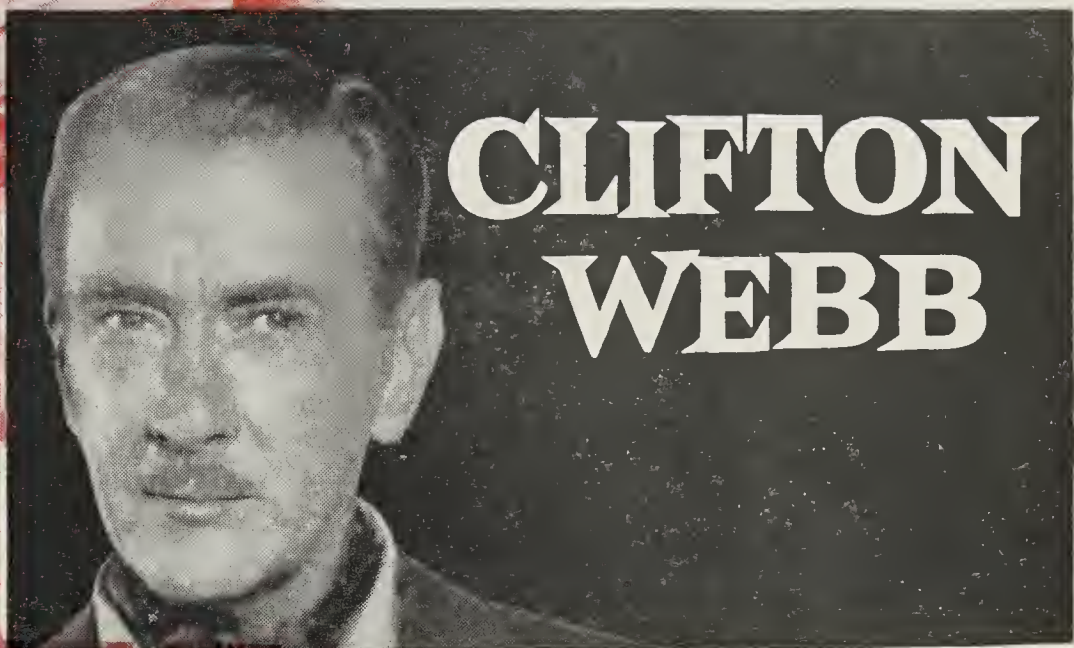
Screenplay by IVAN MOFFAT and DWIGHT TAYLOR



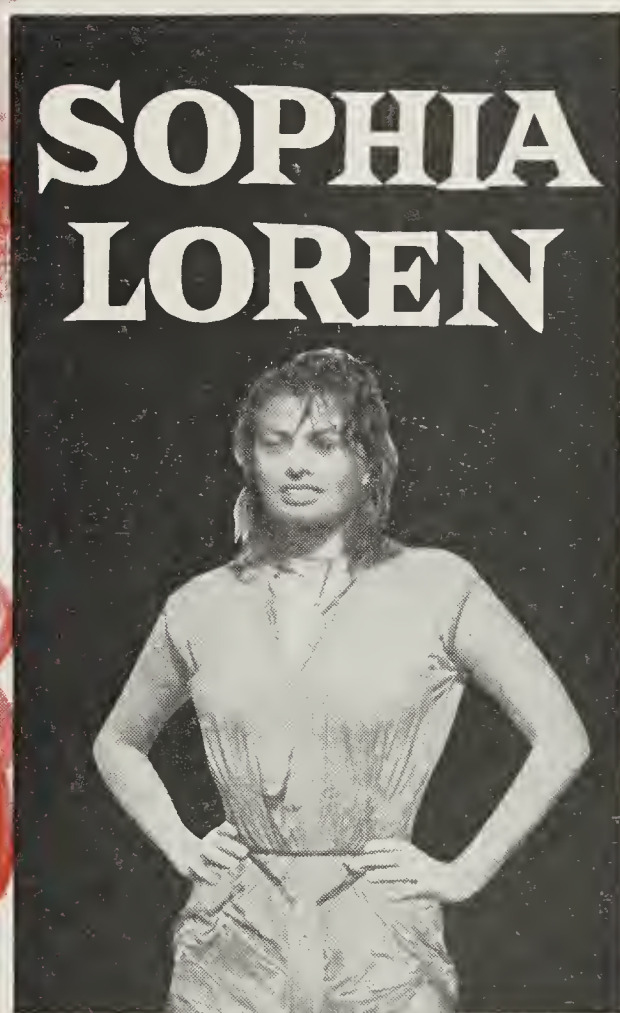
Heaven knows, Mr. Exhibitor, 20th brings you  
entire history! "Heaven Knows, Mr. Allison" is the  
A Dolphin" for Easter! Then "Desk Set"! Darryl L.  
"The Wayward Bus"! "Bernardine"! And many more  
Audience applause! National promotions! Personalities



# stry's exceptional the tradition of



**CLIFTON  
WEBB**



**SOPHIA  
LOREN**

Available to theatres everywhere  
in Mag-optical prints!

le most of the best pictures in its  
new sensation! Followed by "Boy On  
Zanuck's "Island In The Sun"!

F. Zanuck Productions, Inc. • Released by 20th Century-Fox

All supported by rave reviews!

ours! Awards!





# EXHIBITOR



APRIL 3, 1957  
VOLUME 57 NUMBER 23

## "BLIND CHECKING" HAS ITS USES

IT MAY BE NEWS to State Senator Preston Smith of Texas, and to Ed Jacobs, president of the Texas Drive-In Association, but there are many theatremen across the country who won't think much of the bill forbidding "blind checking" in that state, which the former has introduced before the State legislature. As we understand it, should that bill pass, private investigators, or checkers of any sort, would have to notify in advance the exhibitor being checked, and file a report of their findings within three days.

Of course, it is easy to see that, notified in advance, even a dishonest theatremán would turn honest, during the checked period at least. And, if it was mandatory that a report of the investigator's findings be filed with the theatre within three days, it is easy to see that a dishonest theatremán would need only to delay filing his boxoffice report for about four days, and then make it conform. So such a bill would very effectively outlaw "blind checking" by making it ineffective.

But, what about the honest theatremán?

Such a bill takes from him the use of a legitimate tool of management and of competition.

Take the case of the absentee owner, or of the resident owner who wants to have a night off or take a vacation.

The only safeguard he has is an occasional "blind check," plus the staff having the knowledge that occasional "blind checks" are made. Many an honest theatre owner has had "a partner" he didn't know about until either his own "blind check," or that of a film distributor, disclosed the fact.

Take also the case of bad practices. Everyone knows of high competitive bids which keep an opposition theatre poor, and which are only possible because the bidder steals his profit. Everyone knows of the over-reporting of grosses in bidding situations in order to build a position of preferred customer. And everyone knows of the premature closings of boxoffice reports at 8 p.m. or so, in order to bolster the next day's picture. Competitive gimmicks like these, and many more, can only be recognized through "blind checks." It's the way this business is built. And it always will be!

So the honest theatremán has nothing to fear from, and much to gain from, "blind checking."

And, while we seriously question whether any state legislature would seriously consider and pass such splinter legislation, Messrs. Smith and Jacobs won't be helping the industry's operating techniques if these Texas legislators do so.

## MR. GREGORY SAYS A MOUTHFUL

WE ARE INDEBTED to S. J. Gregory, executive of the important Alliance Amusement theatre circuit of Chicago, for directing to our attention the following letter that was sent over his signature to the 90 theatre managers in their Midstates and Alliance divisions.

*"At a time when our entire industry is going through what may be the most critical period in its history, there exists a shameful condition to which many of us may have unknowingly contributed, and which is definitely holding back our progress to better times—namely, the practice of talking down the movie business.*

*"There has been, and still is, entirely too much 'down-beat' talk about theatre business, both on the distribution and exhibition levels. Any theatre manager, or any theatre employee, who spreads discouraging and depressing conversation about the state of our business, is not only adding to the serious problems we face in getting patrons back into the movie-going habit, but is actually jeopardizing his own bread and butter.*

*"The whole structure of successful theatre operation is built on enthusiasms. People want to attend a theatre that has 'standing room only'—they avoid places where very few people can be seen.*

*"Each of us can start right now to make our theatres 'the place to go' by making it a habit to talk enthusiastically and optimistically about our business at all times. At every opportunity we should be ready to tell everyone we talk to that the quality of pictures has never been so high as it is right now, and that people are going back to the movies in greater number each month.*

*"At your next staff meeting, stress this 'up-beat' attitude to all your employees. Convince them that we are looking forward to the best year we've had in a long time, and ask every one of them to help us do a big job of public relations.*

*"Spread the word that business is good—and it's going to be even better. Let your fellow businessmen know that the theatre business is alive again and that we're confirmed optimists about the future.*

*"Talk the theatre business up—not down!"*

We agree wholeheartedly! In these columns, we have referred on many occasions to the foolishness of "talking down" the movie business, that we all must like, or we ought to get out of it. Such "talking down" is "talking down" everything we are—and do.

So, a bow to Mr. Gregory! He has said a mouthful.



## HOW TO COMMIT SUICIDE

BETTER TAKE A GOOD GRIP on your seat before you peruse the following double feature dates that, according to Bob Wile in the current Service Bulletin of the I.T.O. of Ohio, were actually found in a survey they are now conducting. Here we go:

1. "FRIENDLY PERSUASION" and "HOLLYWOOD OR BUST" at a sub-run in Erie, Pa. Also at a theatre in Milwaukee, Wis.
2. "TEAHOUSE OF THE AUGUST MOON" and "HOLLYWOOD OR BUST" at a drive-in in Chicago, Ill.
3. "ANASTASIA" and "WAR AND PEACE" at another Chicago theatre for a 45 cent admission.
4. "WRITTEN ON THE WIND" and "TEAHOUSE OF THE AUGUST MOON" at still another Chicago theatre.
5. "WAR AND PEACE" and "KING AND I" at a

Chicago theatre for a 35 cent admission.

This wouldn't seem to be showmanship, so much as self destruction. Any of those bills must have produced one hell of a gross. But what are you gonna offer 'em tomorrow?

\* \* \*

A later issue of the same Service Bulletin explains the supposed film terms that make such bookings possible. You must "suppose that both pictures are 30 per cent and the gross is \$1,000. The exhibitor is entitled to deduct the cost of the second feature. So he pays each distributor 30 per cent of \$700, or \$210. He thus has a total film cost of \$420 on a gross of \$1,000." Or 42 per cent on what should be a big gross.

The big questions are: where do you buy that kind of product for 30 per cent? And—to repeat—what are you gonna offer 'em tomorrow?

## THAT OLD STYLE SHOWMANSHIP

FROM ALEX HARRISON of 20th Century-Fox comes a set of photostats of the ad campaign on Samuel Fuller's "CHINA GATE," and we can't help but react to the sweep and excitement of the art. Alex phrases it "exotic, important, and loaded with action," and he may be right, too; but the big thing that will strike any veteran showman's eye is the fact that this campaign is in the

old tradition of the great movie epics. While not taken from any "best seller" or stage play, the title is interesting and provocative. And, if the finished lithos in full color can hold the "big" feel that is in these rough visuals, they should be certain to build a lot of "want to see."

We do!

## GRIN OF THE WEEK

THEATREMEN ARE GRINNING about the distributor who, to better his position in a time of short product, refused to sell a subsequent run theatre because: "I can't sell these pictures until I have prints in the office." But in the same week he sent out bidding invitations on a pic-

ture that wouldn't be available for dates until July, and explained: "Sorry, but no print is available for screening."

Looks as though it all depends on whether you want to show your "mug" or your "wump."

Jay Emanuel

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarian Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Cal. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonemaker, feature editor; Mel Kanecaff, New York editor; Arnold Farber, Physical Theatre and Extra Profits departmental editor; William Haddack, associate editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarian Street, Philadelphia 7, Pennsylvania.

**in 1956 \***

**MOTION PICTURE EXHIBITOR** <sup>alone</sup> **reversed the trend!**

- MOTION PICTURE EXHIBITOR . . . . . **GAINED** 34 Paid
- Motion Picture Herald . . . . . **LOST** 556 Paid
- Boxoffice . . . . . **LOST** 710 Paid
- Showmen's Trade Review . . . . . **LOST** 1468 Paid

\* By direct mathematical contrast of the AVERAGE TOTAL PAID CIRCULATIONS of all four publications for the 6 mos. ending 12/31/56 and the 6 mos. ending 12/31/55.



# Byrne, Mochrie Set In MGM Sales Posts

NEW YORK—Charles M. Reagan, vice-president and general sales manager, Loew's, Inc., this week announced the appointment of John P. Bryne and Robert Mochrie to positions as assistant general sales managers of the company.

Reagan described the appointments as "consistent with MGM's intensified concentration on better merchandising of its product and further improvement of its service to customers."

Edward M. Saunders, who has been assistant general sales manager, has been assigned to other duties in the new alignment. Responsibilities of Bryne and Mochrie will be as varied as necessary to meet any contingency. "We are fortunate to have two such capable and experienced sales executives available to us," Reagan commented.

Byrne began his MGM career in 1925, in a roving sales assignment which took him into the Denver and San Francisco territories. He was later assigned to sales duties at Albany, then promoted to branch manager at New Haven. In 1938 he was promoted to branch manager at Boston and in 1941 was advanced to district manager with headquarters at Denver. In 1943 he was promoted to district manager at Detroit, and in 1946 to eastern division sales manager.

Mochrie has been vice-president and sales manager of Samuel Goldwyn Productions since 1952.



## The NEW YORK Scene By Mel Konecoff

INDEPENDENT PRODUCER Philip A. Waxman is a firm believer in the theory that the industry should win friends and influence people for the better. So when he went down to Savannah, Ga., to film "The Young Don't Cry" for Columbia release, he was determined that the populace get to know his staff and stars from Hollywood and see that they were decent, friendly, and as law-abiding as anyone else.

As a result of this policy, the public relations effect on behalf of the industry in the area was "tremendous," and when they left, localites had a lot more respect for picture people. He believed that if 15 or 20 more films were similarly handled on location in various parts of the country, the cumulative effects would be impressive.

For instance, he learned that local charities were sponsoring a dinner and a fashion show, and he sent over his lights and crew to help out which surprised and pleased the people no end. He allowed inhabitants to watch the filming whenever possible. He set up interview parties for stars Sal Mineo and James Whitmore in which over 700 youngsters participated. Each member of the one hundred man company acted as a good-will ambassador for the industry the six weeks, and Waxman has letters of appreciation from the principal citizens of the locality.

"The Young Don't Cry" was made to satisfy a one-picture deal with Columbia and will probably be released in the summer. Waxman has a contract with Mineo for two more features, and it's expected that the young actor will make personal appearances on behalf of the film over a three-week period prior to release. One reason for same is that he has a small piece of the picture.

One of the problems facing Waxman as an independent is the shortage of story material and the fact that he has to compete with the majors for what is available. With less money to spend, he admitted he has to look for angles..

He liked his relations with Columbia and was discussing releasing his next property, "The Tight Corner," through that company. This, too, will be made on location, this time in the New Orleans area, and he expects the same type of conditions to prevail.

**THE METROPOLITAN SCENE:** Fae R. Miske, president of Joseph Burstyn, Inc., showed the company's latest release, "Stella," Greece's first film of major importance  
(Continued on page 11)

**Mag-Optical Prints Set For "Dolphin"; Also On "Jesse"**

NEW YORK—Mag-optical prints of 20th-Fox's "Boy On A Dolphin," the film company's Easter CinemaScope attraction, will be available at all 20th-Fox exchanges, according to general sales manager Alex Harrison.

The mag-optical combination prints meet every exhibitor's technical requirements regardless of which type of sound he is presently equipped for.

Harrison also announced that mag-optical prints are available on "The True Story Of Jesse James."

**U-I Earnings Down**

NEW YORK—It was announced last fortnight that Universal Pictures Company earnings in the 13 weeks ending Feb. 2 were \$163,786, equal to 12 cents per common share. This compared to \$1,122,420, equal to \$1.10 per share last year.

Milton R. Rackmil, president, indicated that the decrease was due to the limited number of big pictures in release during the period.

**Republic's Lavenstein Dies**

NEW YORK—Meyer H. Lavenstein, general counsel, Republic Pictures Corporation, died last week following a brief illness. Lavenstein had been associated with Republic and its predecessor companies for 33 years.

Surviving are his widow, two sons, and his mother.

# BROADWAY GROSSES (As of this Monday)

**"Funny Face," Easter Show Tops**

NEW YORK—Radio City Music Hall and the Roxy led the Broadway first-run parade last weekend with most of the other spots finding themselves in the pre-Easter doldrums awaiting new product.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

**"Paris Does Strange Things"** (Warners). Paramount (\$47,654)\*—Opening session expected to reach \$25,000.

**"Heaven Knows, Mr. Allison"** (20th-Fox). Roxy (\$81,388)—Third week fine at \$87,000 with Friday through Sunday accounting for \$59,364. Ice show on stage.

**"Funny Face"** (Paramount). Radio City Music Hall (\$146,192)—A sock \$160,000 anticipated for the opening week, and \$108,000 garnered for Thursday through Sunday. Easter stage show.

**"Men In War"** (UA). Capitol (\$39,813)—Second week down to \$26,000.

**"The True Story Of Jesse James"** (20th-Fox). Globe (\$11,854)—Second week claimed at \$11,000.

**"The Tattered Dress"** (U-I). Mayfair (\$15,087)—Third week dropped to \$10,000.

**"The Brave One"** (RKO-U-I), Astor (\$24,538)—\$18,000 reported for the second week.

**"The Lost Continent"** (Lopert). Victoria (\$21,930)—Third session down to \$13,000.

**"Fear Strikes Out"** (Paramount). Loew's State (\$18,644)—Second and last week dropped to \$12,000.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

**Rank Sales Meet**

NEW YORK—The first sales convention of the newly organized Rank Film Distributors of America will be held April 10, 11, and 12, at the Park Sheraton Hotel, it was announced by Kenneth Hargreaves, president.

District and branch managers will be brought into New York for the meetings which will be preceded by a week of screenings of the new product to be available for national distribution.

Sales meetings will be conducted by Irving Sochin, general sales manager of RFD.

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# '80 Days,' Brynner, Bergman Win 'Oscars'

**Stevens Best Director For "Giant"; Quinn, Malone Cop Awards For Best Supporting Roles; Lewis Again Emcees**

HOLLYWOOD—The Academy of Motion Picture Arts and Sciences made its 1956 awards last week at ceremonies conducted at the Pantages Theatre.

Mike Todd's "Around The World In 80 Days" was hailed as best film of the year.

Yul Brynner, for 20th-Fox's "The King And I," and Ingrid Bergman, for 20th-Fox's "Anastasia," were crowned the top star performers. Anthony Quinn, for MGM's "Lust For Life," and Dorothy Malone, for U-I's "Written On The Wind," won Oscars for being the best supporting actor and actress.

George Stevens won the direction award for Warners' "Giant."

"La Strada," Italian-made Ponti-De Laurentiis production, released in the U. S. by Trans-Lux, was named best foreign language film. "The Silent World," Columbia release of a Filmad-F.S.J.Y.C. Production, made by Jacques-Yves Cousteau, was named the best documentary feature.

In the short subject field, Steven Bosustow, producer, UPA Cartoons for Columbia release, won for the best cartoon with "Mister Magoo's Puddle Jumper" taking the award. In the one reel category, Robert Youngson, producer of the Warners release, "Crashing The Water Barrier," won, while in the two-reel class George K. Arthur won for the Romulus English-made subject, "The Bespoke Overcoat." The best documentary in the short subject class was "The True Story Of The Civil War," produced by Louis Clyde Stoumen, for Camera Eye Pictures, Inc.

In music categories awards went to "Whatever Will Be, Will Be," best song, from Paramount's "The Man Who Knew Too Much"; best score, musical, "The King And I," and best score, drama or comedy film, "Around The World In 80 Days."

Other awards were art direction, black and white, MGM's "Somebody Up There Likes Me"; art direction, color, "The King And I"; cinematography, black and white, "Somebody Up There Likes Me"; cinematography, color, "Around The World In 80 Days"; costume design, black and white, Columbia's "The Solid Gold Cadillac"; and costume design, color, "The King And I." For film editing, "Around The World In 80 Days" was named, while "The King And I" also won a statuette for best sound recording. In the special effects field, Paramount's "The Ten Commandments" won.

For the best original story written for the screen, Robert Rich was named for "The Brave One," while the screen play award went to James Poe, John Farrow, and S. J. Perelman for their job on "Around The World In 80 Days." For developing his own original motion picture story into a complete screen play, Albert Lamorisse won for "The Red Bal-

## Special Awards Presented To Adler, Freeman, Cantor

HOLLYWOOD—George Seaton, Academy of Motion Picture Arts and Sciences president, announced last fortnight that the board of governors had voted the Irving G. Thalberg Memorial Award to 20th-Fox production head Buddy Adler, and the Jean Hersholt Humanitarian Award to Y. Frank Freeman, Paramount vice-president and studio head.

A special honorary award was voted to Eddie Cantor.

All three awards were presented to the recipients at the 29th annual Academy Awards show at the RKO Pantages.

## Gov't Sues Loew's On Film Sales To TV

NEW YORK—The U. S. Government filed a civil anti-trust suit in U. S. District Court here against Loew's, Inc., charging the forced selling to television stations of films they did not want.

The Government charged that the company by "block booking" forced a compulsory sale or licensing of MGM feature films to TV stations for exhibition. The suit said that Loew's has refused to license feature product to TV stations on a picture-by-picture basis.

The suit said that since 1956, when Loew's began releasing the MGM backlog of product, the block booking allegedly insisted upon has been an unreasonable restraint of trade and a violation of the Sherman Act.

The Government said that unless Loew's was stopped, it would continue to force such contracts upon TV stations. The suit said some 7000 feature films had been licensed to TV stations by Loew's and in each case, Loew's insisted on a block contract whereby the stations had to take bad movies with the good.

In at least three instances, the Government charged, corporations owning TV stations had issued or transferred 25 per cent of their voting capital stock to Loew's in exchange for licenses to exhibit films.

## Censor Hassle In Md.

BALTIMORE, MD.—C. Morton Goldstein, chairman, State Board of Motion Picture Censors, last week stated he saw no need for broadening the present censorship law, thus disagreeing with former chairman Sydney Traub. He also criticized a suggestion that movie censorship be handled by the police department, saying, "It is plain sense that the police department could not interpret what is 'obscene'."

loon," Films Montsouris (French) production, released by Lopert.

Jerry Lewis acted as master of ceremonies of the 29th annual ceremonies, which were televised.

## Telemovies Interest Oklahoma City Exhibs

OKLAHOMA CITY—A large number of local exhibitors, both chains and independents, have indicated they will join Video Independent Theatres, Inc., as partners in bringing telemovies to this city of 300,000 population, it was announced last week.

Video, which has been granted a permit by the city council to install coaxial cable and other facilities for telemovie (TM) operations here, invited all other exhibitors in the metropolitan area to participate in the venture. Virtually all of them, about 20 individual owners and firms representing nearly 50 theatres have responded favorably.

Video president Henry S. Griffing advised the city council his company is offering the other exhibitors a financial interest in proportion to their present business.

Griffing said Video will reserve 25 per cent of the financial investment for its TM subsidiary, The Vumore Company, and will manage the operation. The other 75 per cent of the telemovie organization will be available to exhibitor-partners. Video will receive five per cent of the gross revenue as a buying-book-ing-administration fee.

Oklahoma City is believed to be the first city of its size to grant a telemovie permit, and the joint financing plan will be another "first" on such a scale.

Griffing said it probably would take at least a year to start delivering telemovies in Oklahoma City, and the actual cable-stringing will not begin until early in 1958. He estimated the cost of equipment and installation will be between \$2 million and \$3 million.

The present plan is to charge \$9.50 a month, but this figure may be lowered when the number of subscribers tops 10,000. The goal is to put telemovies in at least 30,000 homes here.

## NTS Receives Video Order For Bartlesville, Okla., Test

NEW YORK—J. W. Servies, vice-president, National Theatre Supply, announced last week that the complete order for projection and television equipment for the Bartlesville, Okla., Cable Theatre had been placed by Video Independent Theatres, Inc., with his company.

The equipment, including the television studio model Simplex XL projectors, is designed and fabricated by General Precision Laboratory, a NTS affiliate, and is of the same type as used by the major TV networks for broadcasting 35mm. films.

Plans for this first TeleMovies, or Cable Theatre installation, include the furnishing of two motion pictures simultaneously on two separate channels which will give patrons a choice of two pictures and, presumably, twice as many pictures as originally proposed.

In addition, Video is planning to furnish customers with a third channel of continuous news and weather given in visual form.



# Hyman Sees Continued Improvement In "Orphan Period" Release Setup

NEW YORK—Continued improvement in the release of quality product for the May-June "orphan period" is reported by Edward L. Hyman, vice-president, American Broadcasting-Paramount Theatres.

Hyman and Leonard H. Goldenson, president of AB-PT, proposed to the industry in January, 1956, a 10 point program with its most vital point calling for an orderly distribution of quality product throughout the year. They pleaded that the top product not be "bunched" around the four major holidays of the year but that equally fine pictures be released in the so-called "orphan periods" such as pre-Easter, May-June, pre-Christmas, and the month of September immediately following Labor Day.

"We look forward to another May-June period . . . and in examining the contemplated releases for that period we find that the producers and distributors are taking even greater cognizance of the needs of the exhibitor than they did in 1956 when we proved to them that pictures . . . could roll up substantial grosses even in the orphan period of May and June. This year, during that same period, the showmen of America will be asked to prove themselves with twice as many quality pictures—'Gun Fight At OK Corral,' 'The Lonely Man,' 'Face In The Crowd,' 'Story Of Mankind,' 'This Could Be The Night,' 'Something Of Value,' 'Desk Set,' 'Island In The Sun,' 'Wayward Bus,' 'Garment Jungle,' 'Abandon Ship,' and 'Twelve Angry Men.'"

"I want to emphasize that the orderly distribution of quality product through the year," continues Hyman, "must not end with the mere availability of such quality product in the orphan periods. All of the segments of our industry must get behind these pictures with every showmanly device to sell them to the public. The exhibitors must shoulder their responsibility in launching these pictures on the local level."

Looking beyond May-June, Hyman has his eye on September beginning right after Labor Day, and the pre-Christmas period.

"The month of September is the direct antithesis of the May-June period," says Hyman. "In May-June the public which has been confined indoors by winter weather, has a tendency to give their attention to outdoor amusements and recreations. In that period with the aid of the fact that the big TV shows go off the air and the children are starting their summer school vacations, we must put our best foot forward to maintain their interest in our motion picture theatres. In September, the public's trend is reversed and we have an even greater task on our hands in keeping them coming to our theatres. The pre-Christmas season brings us the problem of our patrons who have other interests to divert them from our box offices. If distributors of quality product will cooperate with us and schedule their releases so that we can play pictures of high merit during these periods I am certain we can prove to them that there is really no season for

## Columbia's Wiener, Wurtele Out Of Theatre Operation

NEW YORK—Recent reports that Harry Wiener, Columbia division manager, and Lester Wurtele, Philadelphia branch manager, had purchased an interest in the Lewen Pizor theatre circuit or had joined a combine for the operation of theatres was revealed last week to have been premature in an announcement released by the interested parties.

While confirming that discussions of such a purchase had taken place, it was stated that the negotiations were dropped when it was learned, upon checking the Columbia home office, that such a step would be contrary to company policy.

## Thompson Productions Set

NEW YORK—Harlan Thompson, with an extensive background in motion pictures, television, and stage production, last week announced the formation of Harlan Thompson Productions, with headquarters at 745 Fifth Avenue, in the same offices with Artists-Producers Associates, Inc., which company is headed by A. W. Schwalberg. Artists-Producers will be the distributing outlet for Thompson Productions and will work closely with the Thompson organization.

# Moskowitz To Retire From Loew's After More Than 40 Years Service

NEW YORK—Joseph R. Vogel, president, Loew's, Inc., announced last week that Charles C. Moskowitz, vice-president and treasurer, had advised him that he will retire at the termination of his present contract in March, 1958.



MOSKOWITZ

In a communication to Vogel, Moskowitz said, "I feel the time has come to relinquish my heavy duties and responsibilities. Where does one find words to sum up more than 40 years of daily association with the company? I know that you will want to give thought to some new man for the post and undoubtedly to have me familiarize him with his tasks. Of course I would do

good entertainment, that top pictures can earn top money regardless of the time of the year. If we can get big pictures for Thanksgiving Day we can keep them running until Christmas when the big year-end attractions become available to us thus bridging the poor pre-Christmas period for both distributors and exhibitors."

## Film Industry Growing, Raibourn Tells Analysts

NEW YORK—Paul Raibourn, Paramount vice-president, last week told the New York Society of Security Analysts that "the motion picture industry is a growing, not a liquidating, business," and indicated that the business will continue to improve as long as top quality films are produced and once wire subscription television is proved successful.

"This business could also improve itself immeasurably," he said, "if everyone would sit down and iron out problems such as clearances and runs and letting films have runs so that the public can see product at its convenience."

The Paramount vice-president said that wire subscription TV might "improve film grosses much more." He said every TV distribution organization is bidding for Paramount's films of pre-1949 vintage, but that the company is holding out for the highest bidder. He said the company would like to get a minimum of \$35,000,000 for the library.

Raibourn stated that Paramount last year made a profit on over half of its releases.

## Indie Signs With Paramount

HOLLYWOOD—Bartlett-Champion Pictures has signed a two-picture deal with Paramount Pictures, it has been announced. Under the contract, Paramount will release the films, both of which will be made at Paramount Sunset Studios. First of the pictures will be "Zero Hour." The newly-formed company is headed by John Champion and Hall Bartlett.

anything you wish to make the transition successful. Loew's like many motion picture companies, has recently had its difficulties, but that does not dim the fact that from the tiny company I joined as a bookkeeper in 1913, it has grown to be one of the great corporations with vast holdings all over the world. It has been an influence for better motion pictures as well as for the American message which no other company has equalled."

Moskowitz has served under various regimes from that of Marcus Loew to the recently elected Vogel. Vogel, in accepting the retirement, wrote Moskowitz, "Everyone has a high regard for your executive ability and your storehouse of knowledge which has been given devotedly. The years run by and while we still think ourselves as youngsters and only notice the gray hairs on the other fellow, the word 'retirement' hits us between the eyes. But it is part of wisdom, I suppose, not to let even good habits, like work, enslave us, and we should take some leisure while we still are vigorous enough to enjoy it. Fortunately you are that vigorous and your decision is wise. We all wish you a long life with good health and happiness."

Vogel stated that no successor to Moskowitz has been appointed by the Loew's management.



## NSS Anti-Trust Suit Settled With Decree

NEW YORK—The Government's civil anti-trust action of 1952 against National Screen Service and eight motion picture producers ended last week with the entering into two consent judgments concerning the production and distribution of trailers and accessories to theatres.

The Government charged NSS with monopoly in the production and distribution of trailers and accessories, and of conspiring to restrain trade and commerce by entering into an agreement wherein only NSS would be permitted to make and distribute trailers and accessories.

One of the consent judgments affects NSS and Paramount, 20th-Fox, RKO, UA, Columbia, and Universal; the other applies to Warners because it was alleged to have conspired with NSS only with respect to the production and distribution of accessories.

Under the consent judgment, NSS is enjoined and restrained from "entering into, adhering to or claiming any right under any term of any agreement with any producer which has the purpose or effect of preventing such producer from licensing any other person to produce and distribute trailers or accessories; demanding or securing from any producer any right to license to produce and distribute trailers or accessories on the understanding that the terms or conditions of such right or license shall not be available to any other person; acquiring, by purchase, merger, consolidation, or otherwise, ownership or control of the business, its physical assets, good will, or any part therefor, or any stock of any person engaged in the production or distribution of trailers or accessories until after National Screen has, upon reasonable notice to the Attorney General and an opportunity on the part of the latter to be heard, shown to this court that such an acquisition would not substantially lessen competition or tend to create a monopoly in the production and distribution of trailers or accessories; discriminating against any exhibitor from using trailers or accessories produced or distributed by any other person, including any producer; entering into, adhering to or claiming any right under any agree-

## Variety, Heart Of Show Business, Gathers For New Orleans Meeting

### NOTICE

It has come to the attention of MOTION PICTURE EXHIBITOR recently that the practice of slapping a new title on an old picture when it is reissued **WITHOUT PROPERLY IDENTIFYING** the film is growing, notably among some independent releasing companies.

Obviously, this is intended to mislead, confuse, and, perhaps dishonestly, obtain a few dates for a long forgotten subject as "a new picture." Exhibitors can rightfully refuse to pay for such films.

This publication will continue to expose this practice by tracing such releases to their original source and so identifying them for the benefit of exhibitors and readers, whose help is solicited in this respect.

This is a warning, however, that in cases where it can be definitely established that there has been a positive attempt to perpetuate such fraud, the matter will in the future be referred to the Better Business Bureau.

JAY EMANUEL

ment which prevents any person from licensing or obtaining trailers or accessories from anyone other than National Screen or which limits the distribution of trailers or accessories licensed or obtained from National Screen in a defined area; conditioning the lease of any trailer or accessory upon the lease of any other trailer or accessory or discriminating against any exhibitor to induce him to lease any other trailer or accessory; requiring, as a condition of any contract, that any exhibitor lease any trailer or accessory other than those he had bargained or contracted for."

It is specified that nothing in the final judgment shall apply to the operations, or activities, of any defendant outside the U. S. and its territories.

NEW ORLEANS—Barkers from across the country and abroad were congregating here this week for the opening of the Variety Clubs International annual convention today (April 3) in the Roosevelt Hotel. Yesterday (April 2), the local Tent held an open house from nine in the morning until after midnight.

Today's program was to commence with registration at nine a.m., with the first convention session set to follow at 10 a.m. A noon luncheon was to be followed by an afternoon session at two p.m. Evening activities scheduled included a Get-Acquainted cocktail party from 6:30 to 8:30 p.m. in the Roosevelt. Delegates were at liberty for the balance of the evening to investigate the city's famous restaurants and night spots.

Another registration period at nine a.m. was to begin activities tomorrow (April 4), followed by a 10 a.m. convention session and a noon luncheon. In the evening, the Coca-Cola Company was to host a dinner and showboat party on the river steamer "President."

Activities for Friday provided still another registration period for late-comers and then Heart Reports to the convention, beginning at 10 a.m., and continued after a luncheon break. The Pepsi-Cola Company was set to be host for the evening for cocktails and dinner in the Roosevelt.

On Saturday, a final business session and the election of officers, called for 10 a.m., was to be followed by a free afternoon and then the climax of the meeting, the Humanitarian Award dinner. A Midnight Au Revoir party was slated to be held in the Variety Clubrooms.

An extensive program specially devised for the ladies at the convention included a Sherry Party today in the Roosevelt; a luncheon, a tour of the French Quarter, and tea tomorrow; and a business meeting, Latin American fashion show and luncheon on Friday.

### Robbins Statement Stresses No Admission Of Wrongdoing

Herman Robbins, NSS board chairman, stated, "We are pleased with the disposition of this matter. We have cooperated fully with the government in achieving its objectives of an open competitive market. Many years ago we gave up exclusivity in our contracts with distributors. We have agreed . . . to maintain thin non-exclusivity.

"As to the other provisions of the consent decree . . . the decree specifically recites that National Screen has denied any wrongdoing in these or any other matters, and that this . . . does not constitute an admission, nor is it a finding directly or indirectly, that National Screen has done anything wrong. It is in this spirit that we have voluntarily agreed to be enjoined from practices we do not engage in.

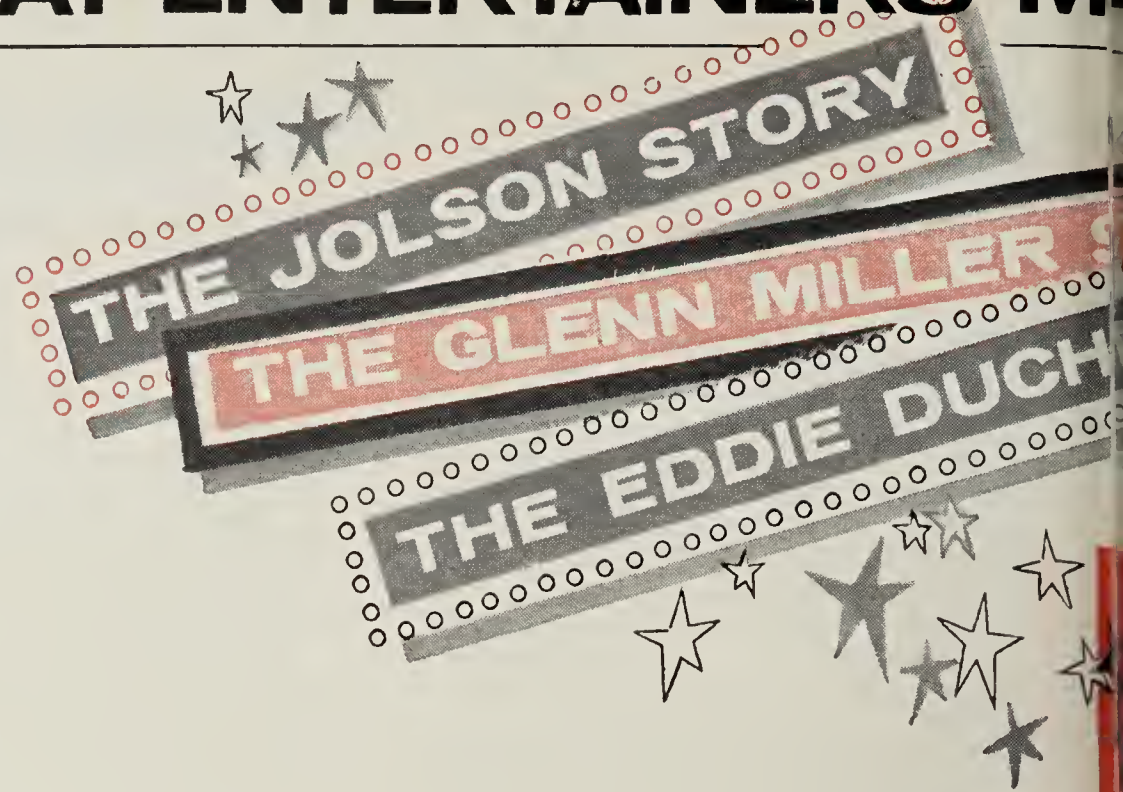
"We are pleased to have been relieved of the burdens of this litigation so that we can give our full energy to serving exhibitors in the most efficient way and at the most reasonable price possible in an inflated market."

### The New York Scene (Continued from page 8)

to be released here, aboard the Greek luxury liner T.S.S. Olympia while it was docked here. A tour of the vessel was followed by the special screening attended by press, diplomats, entertainment personalities, etc. . . . Russell E. Forgoston, son of MGM's assistant advertising production manager, Sam Forgoston, was bar mitzvahed over the weekend in Spring Valley, N. Y. We understand the event was quite a production. . . . Mike Todd made up a special calendar for "Around The World In 80 Days" which has provisions for award notices to be pasted on as the film garners same. . . . The business being done by "Heaven Knows, Mr. Allison" at the Roxy has set back the opening of "Boy On A Dolphin," which was to be the Easter attraction. A one night charity premiere will be held April 10 after which "Mr. Allison" continues its run. . . . Herman King has signed Jane Wagner for a featured role in "The Syndicate," to be filmed in Miami, Chicago and New York. . . . Carolyn Jones unveiled the huge "Bachelor Party" sign overlooking Broadway between 45th and 46th Streets as photographers and crowds looked on. The scaffold was none too steady, which helped add to the excitement. . . . Avon Publications getting out a special paper-backed movie edition of "Boy On A Dolphin" as the film gets ready to go into release. . . . Exhibitors and press are receiving special advertising art stills in connection with the soon-to-be-released "The Strange One." . . . A pair of sisters from Brooklyn were given free tickets to see "The Ten Commandments" as they stepped up to purchase tickets which marked a million dollars taken in since the theatre opened with the film some 19 weeks prior.

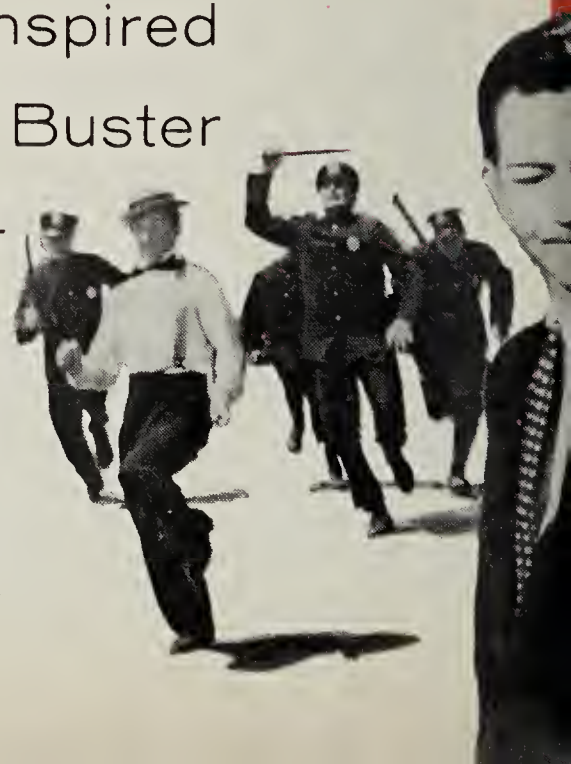


# THE LIVES OF GREAT ENTERTAINERS MAY



**PARAMOUNT** presents one of the most hilarious, most appealing, most exciting, bio-pics from the wonderful world of show business. Inspired by the fabulous life of that beloved funny-man, Buster Keaton, it's played by Donald O'Connor, the greatest young comic of our time who re-creates in it some of the greatest comedy routines of all time.

**IT'S BIG-TIME FOR MAY-TIME!**





THE GREAT BOXOFFICE ENTERTAINMENT!

STORY

AND

NOW...

DONALD  
O'CONNOR  
ANN  
BLYTH

# THE BUSTER KEATON STORY



VISTAVISION®  
MOTION PICTURE HIGH FIDELITY

Guest Star  
RHONDA  
FLEMING

Co-starring

PETER LORRE

Produced by  
ROBERT SMITH and SIDNEY SHELDON

Directed by  
SIDNEY SHELDON • SIDNEY SHELDON and ROBERT SMITH

Written by





# The International Scene . . . . .

## Canada

### Sweeps Test Benefits From Mass Promotion

TORONTO—Nearly 500 theatres and 40 newspapers in Canada were working together to make a success of the Oscar Sweepstakes, with even the radio and TV stations taking time to boost the awards. Newspapers were cooperating with spreads of pictures and stories, as well as printing ballots, pointed out H. C. Dick Main, national coordinator.

"It seems those TV stations that were to be televising the awards event itself wanted to get in a little promotion for the show and were cooperating to make this a complete success," said Main. For instance, in Owen Sound, Ont., nine and a half hours air time was devoted to the sweeps by the radio station.

Theatres participating in the promotion are extremely happy and everything seems to be working out according to plan, said Main. Newspaper space was surprisingly heavy, said Main. He cited Montreal where The Gazette gave a full page on the opening; Hamilton, where the Spectator came through with three-quarters of a page; and Winnipeg, where the Tribune delivered a full page.

Toronto, headquarters for the campaign, was nearly left out of the Oscar Sweepstakes. The Telegram, which was to have been the cooperating paper, decided to set March 17 for its first Sunday edition, and as a result could not devote the staff towards Oscar Sweeps. It had to pull out a day before the opening gun. The Toronto Daily Star, however, with a circulation of over 400,000, printed a daily ballot form, plus opening with a front-page story on its participation. It gave two weeks to the Sweeps.

The 67 theatres cooperating in Toronto prefaced their clips on the Sweeps with a note about the ballots appearing in the Toronto Star, making it a two-way promotion.

Individual theatres in Canada are not doing anything unique in the way of promotion, "because with the attention they are receiving in the best media, what's the need," pointed out Main.

### Canadian Comment

Jean A. Pouliot, currently executive engineer with Famous Players Canadian Corporation, will become general manager of Television de Quebec Limited, directing both the French-language station CFCM, Quebec City, and the English station CKMI, owned 50 per cent by Famous Players.

Press, radio, and TV critics picked "The King And I" as the best feature film shown in Canada during 1956 in the annual Ten Best Poll of the Canadian Film Weekly. A close second was Paramount's "War And Peace." First in the selection for the Ten Best Players was Frank Sinatra for his performances in "The Man With The Golden Arm" and



Dr. Renato Gualino, left, managing director, Lux Film, Rome, looks on as Edwin J. Smith, Jr., Allied Artists International vice-president, recently signed the contract between their respective companies which gives the Italian distributor exclusive rights to AA's product.

"Guys And Dolls." Runner-up was Deborah Kerr for her roles in "The King And I" and "Tea And Sympathy."

With competition among the films suspended for this year, the Canadian Film Awards will look to "people, projects, and pictures" to enable the committee to make awards for distinguished contributions to film making in Canada. Nominations will be open until April 29. The awards are sponsored by the Canadian Film Institute, The Canada Foundation, and The Canadian Association for Adult Education. It also enjoys the cooperation and support of Independent Filmmakers, the National Film Board, federal and provincial government agencies, the theatrical film industry, and the press.

Dr. Albert W. Trueman, chairman, National Film Board, is likely to be named permanent director of the \$100,000,000 Canada council to aid Canadian culture. Dr. Trueman, 55, former president of the University of New Brunswick, would rank as deputy minister, with pay about \$18,000.

Robert Stern succeeds Robert Cringan as Calgary branch manager for 20th-Fox. Cringan is entering his own business.



Top Columbia International executives recently met in the New York home office. Seated is president Lacy Kastner, and standing, left to right, are Harry Novak, European supervisor from Paris; Aaron Pines, district supervisor from Manila; Morris Goodman, international sales manager; and vice-president Michael Bergher, Far East supervisor from Tokyo.

### U-I Latin Receipts Up

NEW YORK—Universal-International South American receipts this year will better those of 1956 by more than 20 per cent, it was predicted last fortnight by Americo Aboaf, vice-president and general sales manager, on his return here from a three-week swing through Argentina, Brazil, Venezuela, Mexico, and Cuba. He described long range prospects as "very bright," despite the devaluation of currencies in some Latin markets, and "local trade conditions" in Mexico.

Aboaf explained that his optimistic view was promoted by several considerations, an improving economic situation; admission price increases, permitting U-I greater share of the boxoffice; the increase in CinemaScope pictures; "good flow" of product; and the availability of the kind of picture the South American public likes. He viewed the potential of the Latin market as substantially greater than that of Europe.

### World Wide Talent Hunt

NEW YORK—The industry's first world wide search for new screen talent is being launched by 20th-Fox with the specific objective of finding a young girl for the lead in "A Certain Smile," to be adapted from the best selling novel of Francoise Sagan, it was disclosed last week by Buddy Adler, executive producer. The initial handling of the campaign has been assigned to Ben Bard, who heads the company's recently created new talent school; Jack Saunders, assistant eastern talent representative; and Robert Goldstein, London representative.

Also leaving the branch is Jack Gow, Calgary salesman under Cringan. Jack McCann, head booker, western exchange, succeeds Gow, while Cy Davies, formerly assistant booker, fills McCann's old job.

**CINE CHATTER:** "The King And I" was the choice of moviegoers as the film of the year, according to readers of The Star Weekly of Toronto. The readers picked MGM's "I'll Cry Tomorrow" and Paramount's "War And Peace" as runners-up. Best actor and actress were Frank Sinatra and Susan Hayward. Following them were Yul Brynner, William Holden, Deborah Kerr, and Grace Kelly. . . . R. D. Shears' 16mm. theatre in Hawkes Bay, Newfoundland, the only one in St. Barbe district, was completely destroyed in a recent \$60,000 fire. Shears' living quarters and his general store were also a total loss. . . . Harold G. Coxon was appointed head of the processing department of Crawley Films, Ltd., by F. R. Crawley, president. . . . Halifax Theatre Managers Association held a party and screening in the Paramount, Halifax, on a Sunday night. Refreshments and several live acts were also a part of the evening. . . . Strand and New Orpheum, Prince Albert, Sask., are asking the Council to reduce the local tax. . . . Pat Malone, Odeon Theatres head office, Toronto, will have his play, "Star Crossed," produced at the Grand, London, Ont., this month. . . . Vancouver's best known stagehand, Alfred Levi H. Harrington, died at the age of 84.

—HARRY ALLEN, JR.



## MPAA Ad Code Unit Rejections Dip In '56

NEW YORK—The MPAA Advertising Code Administration in its annual report covering the past year indicated that with the exception of 1937 it processed more material than in any other year in its 23-year history.

Advertising stills made up the largest volume item of all advertising and publicity material submitted for review under the Code. In 1956 over 140,500 items were screened, compared with 122,481 in the preceding year.

The bulk of the finished advertising material, including posters, lobby display cards, trade, magazine and newspaper advertisements, trailers, press books and miscellaneous accessories is handled in the MPAA New York office by the Advertising Code Administration.

The total number of all items submitted was 172,789, as compared with 159,930 in 1955.

Material rejected or returned for revision declined to 1.62 per cent, as compared to 2.55 per cent the previous year. The vast majority of the material returned for revision was corrected satisfactorily and approved.

## Trilling New Warners V-P

NEW YORK—Steve Trilling, associate executive producer of Warners, was elected a vice-president of the motion picture company at a meeting of the board of directors, it was announced by Jack L. Warner, president.

## AB-PT Income Hits Record Figure Despite Drop In Theatre Business

NEW YORK—Income of American Broadcasting-Paramount Theatres, Inc., for 1956 set a new high at \$206,916,000, from \$198,350,000 in 1955, Leonard H. Goldenson, president, announced last week in the annual report to stockholders.

Consolidated net earnings were \$8,477,000 or \$1.96 per share (after \$362,000 of preferred dividends) compared with \$8,373,000 of \$1.93 per share (after preferred dividends of \$488,000) in 1955. Of this amount, \$7,735,000 or \$1.78 a share came from net operating earnings and \$742,000 or 18 cents a share came from capital gains. These figures compare with \$8,218,000 or \$1.89 a share from net operating earnings and \$155,000 or four cents a share from capital gains in the previous year.

Income for the ABC Division was \$98,759,000, an increase of \$17,642,000 over 1955. Fourth quarter results, however, were below those of the same period of 1955 since television network sales, largely established prior to the start of the Fall season, were not up to expectations. A materially strengthened and broadened television program structure is being set for the 1957-58 season, a number of shows featuring outstanding performers already sponsored, Goldenson reported.

Theatre business for the fourth quarter was ahead of the same quarter of 1955

although results for the year were not up to the 1955 level. Goldenson reported that theatre income of \$100,565,000, compared to \$110,503,000 in 1955, reflected the continuing short supply of quality pictures released and, to some extent, the disposition of 32 theatre properties during the year. The company currently operates 550 theatres.

The company's strong financial position was fortified by additional financing during the year, primarily to meet the requirements of the expanding ABC television operation, both in programming and physical facilities, Goldenson noted. Working capital increased to \$41,200,000 from \$30,238,000 at the 1955 year end.

Depreciation continued at a high level at \$7,884,000 and capital expenditures were \$5,182,000. Common stock dividends paid in 1956 were \$5,380,000 or \$1.30 a share compared with \$4,920,000 or \$1.20 a share in the previous year.

Goldenson reported continued progress for the company's other activities, including the Disneyland Park in which a 35 per cent interest is held, the company's subsidiary Am-Par Records, and expansion in the electronics field through the acquisition of interests in Technical Operations, Inc., and Wind Tunnel Instrument Company.



**"THE STRANGE ONE"**

**IS A STRANGE ONE!**

**COMING FROM COLUMBIA!**



# NEWS OF THE TERRITORIES . . .



Michael Todd, Jr., left, recently signed contracts for the Boston showing of "Around The World In 80 Days" at the Saxon beginning April 20 with theatre owner Benjamin Sack, center, as UA vice-president William Heineman looked on.

## Alabama-Georgia Joint Meet To Feature News Story Award

ATLANTA—The joint annual convention of the Alabama Theatre Owners Association and Motion Picture Theatre Owners and Operators of Georgia is slated for June 23-25 in the Dinkler Plaza Hotel here, it was announced last fortnight by J. H. Thompson, MPTOOG president.

One of the features of this year's conclave will be the presentation of prizes for the best newspaper stories written by Georgia journalists in a contest sponsored by MPTOOG and the Georgia Press Association between Jan. 1 and May 1. Excellent publicity for the industry has resulted from the contest, and editors of metropolitan dailies and country weeklies alike have discovered that the public enjoys reading about films, Thompson concluded.

## Albany

Fabian's Palace, in cooperation with Gannett's Knickerbocker News and six merchants, conducted a Sweepstakes Contest worth \$650. Winner took all. . . . Variety Club scheduled a dinner in the Sheraton-Ten Eyck Hotel on April 8 to honor Norman Jackter, Columbia branch manager, who is leaving to take over a similar job in Los Angeles. . . . "The Ten Commandments" opened a roadshow engagement in the Stanley Warner Ritz following special premieres arranged by Paramount branch manager D. R. Houlihan, Edward J. Wall, field representative, and Ritz manager Paul Laube. . . . The Senate and Assembly passed legislation



If this snapshot were in color, each reader could appreciate the sartorial splendor of Phil Smith, head, Smith Management Corporation, Boston, who brightened the scenery of Palm Beach, Fla., with this pair of shocking pink shorts.

decreasing licensing fees and sent the measure to Governor Harriman for his signature.

## Atlanta

Sunday movies have been legalized in Springfield, Tenn., through action of the City Council. . . . The Lyric, Prattville, Ala., owned by Moffitt Theatres, Montgomery, Ala., was destroyed by fire. The house will be rebuilt at once. . . . "Seven Wonders Of The World" was set for an April 21 opening in the Roxy. . . . William Richardson, Capitol exchange president, returned to his desk after an illness. . . . Ben Jordan, former Allied Artists salesman here, now is in Oklahoma City as branch manager.

## Boston

Ruth Kickham, formerly with Warners, has joined Embassy Pictures as a secretary. . . . The Strand, Orono, Maine, has been dismantled to become an office building. . . . The northwest district and Boston branch office of Rank Film Distributors of America, Inc., now is located in the Metropolitan Building, 260 Tremont Street, Rooms 312-313. Abe Weiner, district manager, and Stanton Davis, branch manager, are settled in their new quarters. . . . Chester Stoddard, district manager, New England Theatres, Inc., was married to Mrs. Lewis Maker, Little Compton, R. I. . . . Larry Herman, gen-



Stanton H. Davis was recently named branch manager in Boston of the J. Arthur Rank Organization.

## N. E. Drive-In Owners Hit Dusk-Dawn Shows

BOSTON—More than 60 New England drive-in owners attended the Drive-In Association meeting called by Edward Lider, president. Panelists in the forenoon discussions were Arthur Howard, Julian Rifkin, and Melvin Safner.

Dusk to dawn shows, which have received serious complaints from neighbors and police in some sections, headed the discussions, and the group was urged to eliminate them before the subject could reach state legislation. A midnight curfew was suggested, and at the same time exhibitors were warned against booking more than two features on one program. Two films were mentioned as being unfit for drive-in showings, "The Delinquents" and "The Young Stranger."

In the discussion of film rentals and availabilities, the policy of 40 per cent film rental with one week's playing time was condemned, especially when these features have passed availabilities.

Following the luncheon, hosted by the Coca-Cola Company, Lider introduced the afternoon panelists on concessions, headed by Philip Lowe, with Mel Wintman, Irving Shapiro, Nat Buchman, and John Fitzgerald.

eral manager, Ralph Snider circuit, and Mrs. Evelyn Green, Brookline, Mass., were to wed. . . . Plans are under way for the gala New England premiere of Michael Todd's "Around The World In 80 Days," sponsored by the New England Baptist Hospital League, on April 10 in the Saxon Theatre, 10 days before the public opening.

PROVIDENCE, R. I., NEWS—Four thousand square feet of land in the block on which the Strand is located were sold recently to the Union Land Corporation for an estimated \$200,000. Archibald Silverman, treasurer of the land corporation, said it already held 8,000 square feet and the recent purchase now gives it one half of the land in the entire block. Silverman owns and operates the Strand, one of the city's four remaining downtown first-run houses. . . . The shuttered Metropolitan will shortly reopen as a boxing center.

## Buffalo

Mori Krushen, United Artists director of exploitation, was in for a visit with exhibitors. He was host at a cocktail party in the Hotel Statler. . . . Bill Brereton, director of advertising and publicity, Basil circuit, was recovering from surgery. . . . Tent Seven, Variety Club, in appreciation of the long and faithful service of the maitre d'hotel, Clint La Flamme, is sending him to the International convention, all expenses paid. Other local Tent seven members attending are chief barker Harold Bennet, delegate V. Spencer Balser, heart committee chairman Marvin Jacobs, and past chief barkers Murray Whiteman and Dewey Michaels. . . . The North Park Drive-In, Rochester, N. Y., has been purchased by Hudson Avenue Drive-In, Inc., of which Leo Katz is president.



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## New Dallas Company On Production Scene

DALLAS—The formation of Dallas Film Industries, Inc., was announced last week by its chairman of the board, Wylie Stufflebeme, prominent banker, who stated that "expansion into this field is a logical development in the growth of Dallas, already noted as a center of music, art, and design. The development of this company should eventually make Dallas a major factor in national film production." The production schedule in 1957 calls for a minimum of 26 half-hour television programs and two feature films for theatrical release.

In addition to Stufflebeme, the officers of the new corporation include Joe Graham, president, and Ray L. Miller, treasurer. The board of directors consists of H. Thad Childre, Vernon Coe, J. M. Haggard, Bryan C. Miller, W. C. Miller, Lewis N. Sparkman, and James K. Wilson, Jr.

Graham, who resigned from the American Broadcasting Company, New York, to become president, stated that cameras would begin to roll in May on properties already acquired and developed by the company.

## Cincinnati

The annual Old Newsboys' Day of Tent Three, Variety Club, will be staged May 20, when hundreds of local business and professional men and women will sell a special edition of a local newspaper on downtown streets to raise funds for the Variety Opportunity Workshop for the mentally handicapped at Goodwill Industries. Edward Salzberg, chairman, Variety welfare committee, is in charge of advance arrangements. . . . On a recent Saturday, 22 school buses from other communities brought 1,300 children to the Capitol to view "Seven Wonders Of The World." . . . After extensive remodeling, the Royal, Princeton, W. Va., will be reopened as the Lavon, with T. D. Fields as manager. . . . Edward Salzberg, Screen Classics, was reported convalescing nicely at Jewish Hospital from a heart attack.

## Charlotte

One hundred theatre managers of the Stewart and Everett and Stellings-Gossett circuits met here last fortnight. One day was largely devoted to demonstration clinics, held in the Manor. Roger Lewis, director of advertising and publicity, United Artists, was a dinner speaker. . . . Dominant Pictures moved its offices from the Third Street location to 217 West



On hand for the recent west coast premiere of 20th-Fox's "Heaven Knows, Mr. Allison" at Grauman's Chinese in Hollywood were Frank H. Ricketson, Jr., right, general manager of theatre operations, National Theatres, Inc., and Spyros P. Skouras, president, 20th-Fox.

Fourth Street. . . . Nancy DeJarnette is the new Kay Films cashier. . . . C. M. Bowden was planning to reopen his Palace shortly. He had to rebuild because of highway right of way. . . . American Astor Distributing Company is moving from Third Street to 215 West Fourth Street. . . . Lucille Price, executive secre-

tary, Theatre Owners of North and South Carolina, returned to her desk following illness.

## Chicago

Harold Bridge was named Paramount manager, Fort Wayne, Ind. . . . John T. Kendall, pioneer theatre owner, Farmer City, Ill., died. . . . Spiro Papas, vice-president, Alliance Amusement Company, was elected to the board, Allied Theatre Owners of Indiana. . . . A Get-Acquainted Night was held at Variety Club for old and new members, with the latter as guests. . . . Harold Willett reopened the Lamar, Manito, Ill.

I. H. Keller, auditor, Harry Nepo Circuit, died after a brief illness. . . . Frank Banghart, former RKO publicity chief, joined United Artists' publicity department. . . . John Phelps was appointed Syndicate Theatres manager, Wabash, Ind. . . . George Phillips took over operation of the Harding after B and K gave up its lease. Fred Gielow was named managing director. . . . James O'Brien, formerly with RKO, joined Universal. . . . Herb Frank was named Shore manager.

## Film Exchange and Dealer Listing for the

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

## DES MOINES FILM TERRITORY

### • Film Distributors

#### ALLIED ARTISTS, 1115 High St.—CHerry 3-4117

Br. Mgr.: Jack Kennedy. Sales: Herman Coffman. Booker: Cloyd L. Street. Cashier: Ruby M. Zelcer. Shipper: Iowa Film Depot. Emerg. Phone: BLockburn 5-9258.

#### COLUMBIA, 1003 High St.—CHerry 3-0105

Br. Mgr.: B. M. Shapiro. Office Mgr.: James M. Ricketts. Sales: Lu Hummell, Gus Simon. Cashier: Lois Ewing. Field Exp.: Jerry Bloedow. Shipper: Jock Ricketts. Emerg. Phone: ATLantic B-9998.

#### METRO-GOLDWYN-MAYER, 618 12th St.—ATLantic 8-1071

Br. Mgr.: Vincent Flynn. Office Mgr.: John J. Pilmoier. Sales: Howard Dunn, Fred Armington, George Baumeister, Fred Feifar. Booker: Doryl M. Johnson. Cashier: Helen Hansen. Field Exp.: Bill Schoeffer. Shipper: Chester C. Howser. Emerg. Phone: BLockburn 5-7263.

#### PARAMOUNT, 1125 High St.—ATLantic 8-3638

Br. Mgr.: D. R. Hicks. Office Mgr.: J. E. Winn. Sales: Ken Bishord, C. A. Coligiuri. Booker: Sam Rich. Cashier: Mildred Bobcock. Field Exp.: James Costle. Shipper: Richard Dunne. Emerg. Phone: CRestwood 7-9177.

#### REALART, 1120 High St.—ATLantic 2-6583

Br. Mgr.: Bill Feld. Booker: Alice E. Weaver. Emerg. Phone: CRestwood 9-7444.

#### REPUBLIC, 1205 High St.—CHerry 4-2239

Br. Mgr.: Kenneth Weldon. Office Mgr. and Booker: William Dippert. Cashier: Helen Eton. Shipper: Iowa Film Depot. Emerg. Phone: CRestwood 7-7723.

#### 20TH CENTURY-FOX, 1300 High St.—CHerry 4-4281

Br. Mgr.: D. S. Gold. Sales: Lorry Dunn. Bookers: William Bell, Addo Rose Beoty. Cashier: Carrie Faber. Shipper: Robert E. Boots. Emerg. Phone: CRestwood 9-8318. (Dist. Mgr. in residence: M. A. Levy)

#### UNITED ARTISTS, 1207 High St.—CHerry 4-2115

Br. Mgr.: Carl Olson. Sales: Henry Peterson. Booker: Dorothy Pobst. Emerg. Phone: CRestwood 7-4964.

#### UNIVERSAL-INTERNATIONAL, 1005 High St.—CHerry 4-4219

Br. Mgr.: Lou Levy. Office Mgr.: Kenneth Cloypool. Sales: Ralph Olson, Carl Reese. Booker: James Blank. Cashier: Edna Cloonen. Emerg. Phone: AMherst 6-1545.

#### WARNER BROS., 1001 High St.—CHerry 4-3297

Br. Mgr.: R. H. Dunbar. Office Mgr. and Booker: Joe Ancher. Sales: Norman Holt, Stanley Soderberg. Cashier: Myrtle Bechtel. Field Exp.: Bob Quinn. Emerg. Phone: ATLantic 2-6886, CRestwood 7-5518. (Dist. Mgr. in residence: A. W. Anderson)

### • Supply Dealers

#### DES MOINES THEATRE SUPPLY CO., 1121 High St.—CHerry 3-6520

Emerg. Phone: CHerry 3-1816

#### NATIONAL THEATRE SUPPLY CO., 1102 High St.—ATLantic 8-3097

Emerg. Phone: ATLantic 8-8424

### • Screen Trailers

#### NATIONAL SCREEN SERVICE, 1003½ High St.—CHerry 4-0187

Br. Mgr.: Milton Feinberg. Office Mgr.: Robert Newmon. Sales: Bill Luftmon. Shipper: Carl Sokolof. Emerg. Phone: CRestwood 7-4864.

### • Signs, Advertising and Printing

#### NATIONAL SCREEN SERVICE, 1003½ High St.—CHerry 4-0187

### • Film Delivery Services

#### FILM TRANSPORTATION CO., 1101 Grand Ave.—CHerry 3-0509

#### IOWA FILM DELIVERY, 1312 Grand Ave.—CHerry 3-3101

#### IOWA FILM DEPOT, 210 15th St.—CHerry 3-6169

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**NEXT!**

**Wash. D. C. Territory**

Issue of April 10

**Los Angeles Territory**

Issue of April 17

Save them!



## Show Times Changed To Satisfy Public

MIAMI, FLA.—Three Wometco Theatres have scheduled new showtimes in order to accommodate various elements of the population whose working and sleeping hours vary from those of the general show-going public.

Over a period of months surveys were made in three separate areas of greater Miami to determine whether or not the usual hours of 7 p.m. and 9 p.m. were suited to the habits of the public.

In the southwest section, it was found that a large number of the residents retired rather early in order to conform with their working hours which were earlier than the usual "9 to 5." As a result, the new feature showtimes at the Parkway are now approximately 6:30 and 8:30 p.m.

In the city of South Miami, where the Sunset has a practice of showing films described as "art pictures," an almost identical situation exists where not only the residents but students at the University of Miami favor the earlier showtimes.

The working habits of people in the Hialeah area brought up an entirely different requirement. Since employment at the airport goes on around the clock, it was found that many of them requested a show just before noon so that some could attend just before they went to work and others just before retiring. As a result, the Essex now has a feature every weekday morning at 11:30 a.m.

Results are being watched carefully, as it may indicate that the new times will also be desirable in other locations.

### Cleveland

Seven theatres participated in the Sweepstakes Contest, locally sponsored by the Plain Dealer, which put up the \$200 first prize money and printed the official ballots. . . . Miles H. Mutchler has been appointed branch manager, National Theatre Supply, to succeed Frank Masek, who has retired after 31 years with the company.

Leo Jones, owner, New Star, Upper Sandusky, O., won second prize in an oldtime movie star identification contest staged for exhibitors by the National Program Company, Chicago, to mark its 40th anniversary. . . . Jerome Steel is dressing up his Star View Drive-In, Norwalk, O., with a new marquee and concession stand. . . . Veteran projectionist Orrin H. Beadle, 67, died in Deaconess Hospital. Before taking ill, he had charge of the Mapletown booth. . . . Lillian Behmn, receptionist, Universal was convalescing at home from surgery. . . . Fred Holzworth, manager, Beach Cliff, was planning to return to work after a month's sojourn in Lakewood Hospital and two weeks at home.

### Dallas

The WOMPI, Dallas, held a monthly luncheon meeting in the White Plaza Hotel and had 30 guests in addition to the club's membership. . . . Rex O. Hudson, manager, South Loop Drive-In, operated by the Delman Circuit, of which I. B. Idelman is president, presented a



Seen at the recent motion picture industry's Red Cross luncheon sponsored by Spyros P. Skouras, Inter-America Corporations; Herman Robbins, board chairman, National Screen Service; George F. Dembow, NSS president; Si Fabian, president, Stanley Warner Theatres, and Arthur Mayer, veteran industry leader.

special Lenten program for the benefit of the Holy Cross Catholic Church for two days. . . . Howley United Theatres held its annual meeting of partners and managers in the Adolphus Hotel. Frand Down, Rowley treasurer, was in charge of the two-day meeting.

### Denver

The snowstorm that extended from New Mexico to South Dakota missed most of the Denver film area, with the result that, as far as had been heard, only one theatre was dark, and one drive-in postponed its opening a few days. . . . Al Kolitz, district manager, J. Arthur Rank Productions of America, has set up offices at 2116 Stout Street, in the Denver Shipping and Inspection Building. His office manager and booker will be Quinton Horn. Both Kolitz and Horn were with RKO in similar capacities. . . . Mrs. Marie Zorn is reopening the Zorn, Benkelman, Neb. . . . Daylight Saving Time is out for Colorado for at least another year. The bill was overwhelmingly beaten in the State House of Representatives. . . . The Rialto, Haxtun, Colo., has been reopened. . . . William Moore, owner, Uranium Drive-In, Naturita, Colo., is faced with a demand from the State Highway Department for two ramps of his ozoner. The land is wanted for highway expansion.

Western Service and Supply has installed a recording booth on the second floor of its building. In cooperation with Tapon, Inc., it will make tapes for drive-ins and other businesses. Carl Mock is sales manager. . . . Variety Club, Tent 37, gave Phil Isaacs a farewell luncheon on the occasion of his leaving the manager-ship of the Rocky Mountain division, Paramount, and going to New York to be assistant sales manager, eastern division. . . . Louis Melloff has closed the La Plaza, Antonito, Colo., leaving the town without a theatre. . . . Gordon Speis has reopened the Phoenix, Hagerman, N. M. . . . Frank Burdick has closed the Avon, Moorcroft, Wyo. . . . The Denver Film Center has discontinued the shipping and inspection service.

### Des Moines

Police and theatre officials described the conduct of 3,000 Des Moines high school students as wonderful in an unusual promotion in which the students were dis-

missed from school in order to see "The Ten Commandments." The film was shown at both the Des Moines and Paramount at a reduced price of 75 cents for the youngsters.

### Houston

Columbia Pictures, the Houston Chronicle, and Stahl and Myers have started a contest for a Texas beauty who knows what to do with a gun. The contest is in connection with the showing of "The Guns Of Fort Petticoat." Three finalists will appear on the stage of the Majestic. Each must qualify as a sharpshooter. The winner will go to San Antonio to compete with winners from Dallas, Fort Worth, and San Antonio. The state winner will go to Hollywood for a visit and an opportunity to make a test for a screen contract.

### Jacksonville

Norm Levinson, local MGM publicist, was taken on an introductory tour of the New Orleans trade area by Judson Moses, MGM exploiteer of Atlanta. . . . Guy Hevia has opened his new Riviera Drive-In, Key West. . . . Bob Bowers, new Allied Artists branch manager, made a fast trip to his former home near Houston, Tex., and returned here with Mrs. Bowers and their children. . . . Harry A. Mersay, 20th-Fox official from New York, and Mrs. Mersay visited Thomas P. Tidwell, 20th-Fox branch manager, after vacationing in Miami. . . . Ed Linder, former Washington exhibitor, visited local friends and journeyed downstate. . . . Here to attend FST executive sessions were Harry Botwick, south Florida supervisor from Miami; Bob Harris, west Florida supervisor from Tampa; and Howard Pettengill, Miami exploitation chief.

MIAMI, FLA., NEWS—Ralph Greene was promoted to assistant manager, Trail. . . . A safety campaign has been launched by Wometco neighborhood theatres, under the direction of Jack Winters, manager, Sunset, South Miami, Fla. Winters has secured the cooperation of newspapers, as well as the police department and school authorities. The program will follow the lines of already successful campaigns carried out in various other cities in the United States.

(Continued on page 27)



# CANDYDLY SPEAKING

EVEN a cursory examination of the SPRING MARKET GUIDE which is featured in this month's edition of EXTRA PROFITS will give the reader convincing evidence that the field of concession operations in conventional theatres and drive-ins continues to expand with each passing season.

IN REVISING the bi-annual listing of companies catering to the refreshment concession field, we are impressed by the number which are experienced and well prepared to assist the exhibitor in the merchandising of products which offer such strong potential to benefit him economically, apart from his screen entertainment. Indeed, with the many difficulties currently facing theatremen in various parts of the country, the concession operation can often make the difference between the survival of the theatre and its demise.

IN SO-CALLED "marginal" theatre operations, it is more important than ever to realize the full possibilities of effective merchandising, and here the dealer in the various food products is of prime importance in advising the exhibitor of the best approach to his sales problems. The dealer's advice is based not only on experience in the locality of which he is a part, but also on national figures and conditions which are not always familiar or available to the individual theatre.

VIEWING his concession operation as a diversification of his interests, in the same pattern common today to numerous large corporations, the exhibitor should tackle his problem forearmed with as much information as possible, and with the attitude that the results of his efforts in this direction can be just as important to him as the time and interest he devotes to the film product with which he is primarily attracting his customers.

THUS, with the concession field only beginning to realize, through its resourcefulness, the almost unlimited horizons of food and beverage merchandising in theatres of all kinds, this is the time for the enterprising owner, operator, or manager to take stock of his facilities and supplies and to order anew with the determination to boost his profits, and with the knowledge that the best assistance is available to him for the asking.



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# EXTRA PROFITS

## SPRING BUYERS MARKET GUIDE



# THEY GO FOR A **TOP-QUALITY SHOW...**

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## THEY EXPECT **TOP-QUALITY REFRESHMENT!**

Movie-goers today are quality-minded folk. They flock to a top-quality picture . . . with the same good taste, they know and prefer Coca-Cola as top quality among beverages. More of them pause *more often* for the good taste of Coca-Cola. And every pause means extra profit for you!



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# The Spring Market Guide

Following its semi-annual custom, EXTRA PROFITS lists leading companies in the field which are ever ready to aid those houses which realize the strong possibilities in off-the-screen selling

## BEVERAGES

Bowman Dairy Co., 140 W. Ontario Street, Chicago, Ill.—Chocolate milk in cans  
Canada Dry Ginger Ales, Inc., 100 Park Avenue, New York—Beverages  
THE COCA-COLA COMPANY, 515 Madison Avenue, New York—"Coke"  
Cramore Fruit Product Bases, Point Pleasant, N. J.—Fruit beverage bases  
Dad's Root Beer Company, 2800 North Talman Avenue, Chicago, Ill.—Beverages  
Double Cola Company, 1478 Market Street, Chattanooga, Tenn.—Beverages  
Dutch House, Inc., 1411 N. Sydenham St., Philadelphia, Pa.—Chocolate drink  
Grapette Company, 112 Grinstead, Camden, Ark.—"Grapette"  
Charles E. Hires Company, 206 South 24th Street, Philadelphia, Pa.—Root beer  
Hurty-Peck Co., 1423 Naomi Street, Indianapolis, Ind.—Beverage flavors  
Julep Company, 353 West Grand Avenue, Chicago, Ill.—Root beer and fountain syrup  
Mission Dry, Corporation, 5001 South Soto Street, Los Angeles, Cal.—Mission orange  
Nehi Corporation, 10th and 9th Avenue, Columbus, Ga.—"Nehi" and "Royal Crown Cola"  
Orange Crush Company, 314 West Superior Street, Chicago, Ill.—"Orange Crush" drink, "Old Colony" beverages  
Dr. Pepper Company, 428 Second Street, Dallas, Tex.—Beverages  
PEPSI-COLA COMPANY, 3 West 57th Street, New York—Beverages  
Richardson Corporation, 1069 Lyell Avenue, Rochester, N. Y.—Root beer

## CANDY

Fred W. Amend Company, 8 South Michigan Avenue, Chicago, Ill.—"Chuckles"  
Bachman Chocolate Manufacturing Company, Mount Joy, Pa.  
Walter Baker and Company, Inc., Pierce Square, Dorchester, Mass.  
Banner Candy Manufacturing Company, 700 Liberty Avenue, Brooklyn, N. Y.—Candy, Jordan almonds, coated licorice  
Paul F. Beich Company, West Front Street, Bloomington, Ill.  
Blumenthal Bros., Margaret and James Streets, Philadelphia 27, Pa.  
E. J. Brach and Sons, 4656 West Kinzie Street, Chicago 44, Ill.  
Brock Candy Company, Chattanooga, Tenn.  
Bunte Brothers-Chase Candy Company, 3301 West Franklin Street, Chicago 24, Ill.  
Cadbury-Fry America, Inc., 261 Broadway, New York  
Candy Crafters, Inc., Stewart and Union Avenues, Lansdowne, Pa.—Chewing gum, Licorice "Sweeties"  
Candymasters, Inc.—3-5 North 15th Street, Minneapolis 3, Minn.  
Cardinet Candy Company, 2172 Market Street, Oakland, Cal.  
Charms, Inc., 601 Bangs Avenue, Asbury Park, N. J.

Chunk-E-Nut Products Company, 231 North 2nd Street, Philadelphia, Pa.  
Cook Chocolate Company, 4825 South Rockwell Street, Chicago 32, Ill.  
Curtiss Candy Company, 1101 West Belmont Street, Chicago 13, Ill.  
Dennis Candy Factory, Inc., 793 Monroe Avenue, Rochester, N. Y.—Candy kisses, jellies, pops  
F and F Laboratories, 3501 West 48th Street, Chicago 32, Ill.  
Ferrara Candy Co., 2200 W. Taylor Street, Chicago, Ill.  
Fisher Nut and Chocolate Company, 2327 Wycliff Street, St. Paul 4, Minn.  
D. Goldenberg, Inc., 161 West Wyoming Avenue, Philadelphia 40, Pa.  
Adolph Goldmark & Sons, 467 Greenwich Street, New York, N. Y.—"Terrys" "Assorted Pastilles"  
Henry Heide, Inc., 313 Hudson Street, New York  
Hershey Chocolate Corporation, Hershey, Pa.  
Hollywood Candy Company, Chestnut and Calumet, Centralia, Ill.  
Walter H. Johnson Candy Company, 4500 West Belmont Avenue, Chicago, Ill.  
Robert A. Johnston Company, 4033 West National Avenue, Milwaukee 1, Wis.  
Kelling Nut Co., 2800 Belmont, Chicago, Ill.  
Kimbell Candy Company, 6546 West Belmont Avenue, Chicago, Ill.  
Kraft Foods Company, 500 Peshtigo Court, Chicago 11, Ill.  
Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.  
Life Savers Corporation, Port Chester, N. Y.—Candy, Life Savers  
Lusk Candy Company, Davenport, Ia.—Leman drops  
McAfee Candy Company, Inc., Macon, Ga.  
Mars, Inc., 2019 North Oak Park Avenue, Chicago 35, Ill.  
Mason, Au and Magenheimer, P. O. Box 549, Mineola, L. I.  
Melster Candier Cambridge, Wis.  
National Licorice Company, Bridge and John Streets, Brooklyn 1, N. Y.  
Necco Sales Corporation, 245 Massachusetts Avenue, Cambridge, Mass.  
NESTLE'S CHOCOLATE, 2 Williams Street, White Plains, N. Y.  
Peter Paul, New Haven Road, Naugatuck, Conn.  
Planters Nut and Chocolate Company, 632 South Main Street, Wilkes-Barre, Pa.  
Quaker City Chocolate and Confectionery Company, 2136 Germantown Avenue, Philadelphia, Pa.  
Queen Anne Candy Company, 604 Hoffman Street, Hammond, Ind.  
Reed Candy Company, 1245 Fletcher Street, Chicago—Butter Scotch Rolls, Chocolate rolls, orange rolls  
Reese Peanut Butter Corp., Hershey, Pa.  
Thomas D. Richardson Company, Atlantic and I Streets, Philadelphia, Pa.—Candy mints  
Joseph A. Riggie Candy Company, 3704 West North Avenue, Chicago, Ill.—Jordan almonds  
Rockwood and Company, 88 Washington Avenue, Brooklyn, N. Y.

Schuler Chocolates, Inc., 1000 West Fifth Street, Winona, Minn.  
Sperry Candy Company, 133 West Pittsburgh Avenue, Milwaukee 4, Wis.—"Chicken Dinner," "Denver Sandwich"  
Squirrel Brand Company, 10-12 Boardman Street, Cambridge, Mass.  
Howard E. Stark, 181 North Broadway, Milwaukee 2, Wis.  
Sweets Company of America, Inc., 1515 Willow Avenue, Hoboken, N. J.—Candy, Tootsie Fudge, Tootsie Rolls  
SWITZER'S LICORICE COMPANY, 612 North First Street, St. Louis 2, Mo.  
Terry Candy Company, 963 Newark Avenue, Elizabeth, N. J.  
Van Houton & Zoon, 537 Greenwich St., New York, N. Y.  
James O. Welch Company, 810 Main Street, Cambridge, Mass.  
Wilbur-Suchard Chocolate Company, 48 North Broad Street, Lititz, Pa.  
Williamson Candy Company, 4701 Armitage Avenue, Chicago 39, Ill.  
York Caramel, Box 1147, York, Pa.  
George Zeigler Company, 408 West Florida Street, Milwaukee 4, Wis.

## DRINK DISPENSERS, FOUNTAIN, BOTTLE, CUP

AUTOMATIC PRODUCTS COMPANY (APCO), 1740 Broadway, New York—Beverage dispenser  
Automatic Syrup Company, 46-07 Vernon Boulevard, Long Island City, N. Y.—Vending machines  
Bastian-Blessing, 4201 West Peterson Avenue, Chicago 30, Ill.—Soda fountain, carbonators, luncheonette units  
H. A. Bruntjen Co., 1645 Hennepin, Minneapolis, Minn.—"Mist Master" drink dispenser  
C. G. Bradley and Son, 431 North Franklin Street, Syracuse, N. Y.—Cup beverage vending machines  
C. T. C. Mfg. Co., 11936 Valerio Street, N. Hollywood, Cal.—"Whirlpool Jr." beverage dispenser  
Carbonaire, Inc., 114 Fern Avenue, San Francisco, Cal.—Drink dispensing equipment  
Carbonic Dispenser Company, Canfield, O.—"Sodamaster" dispenser  
Club Bar, 141 E. 44th St., New York, N. Y.  
Coan Manufacturing Company, 2070 Helena, Madison, Wis.—Super vend dispenser  
Cole Products Company, 39 South LaSalle Street, Chicago, Ill.—Beverage vending machines  
Drinkolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Beverage dispenser  
Everfrost Sales, Inc., 14815 South Broadway, Gardena, Cal.—"Everfrost" soda bar  
Frigidrink Corporation, 235 East 42nd Street, New York—Drink dispenser agent  
Helmco-Lacy, Inc., 1215 West Fullerton Avenue, Chicago, Ill.—Soda fountain and refrigeration equipment  
Hudson Soda Fountain and Refrigeration Company, Arlington, N. J.—Soda fountains  
Hydro-Silica Corporation, Flora Dale, Pa.—Cold vendors, bottle  
W. Kestenbaum, Inc., 1790 First Avenue, New York—Dispenser  
Knickerbocker Beverage Dispensers, Inc., 453 Sixth Avenue, New York—Drink dispensers  
The Liquid Carbonic Corporation, 3110 South Kedzie Avenue, Chicago, Ill.—Soda fountains  
Lyon Industries, 373 4th Avenue, New York 16, N. Y.—Coin operated beverage dispenser



Majestic Enterprises, Inc., 959 Crenshaw Boulevard, Los Angeles, Cal.—Dispenser  
**MANLEY, INC.**, 1920 Wyandotte Street, Kansas City, Mo.—"Ice-O-Bar" drink dispenser  
 Mighty Midget Manufacturing Corporation, 4215 North Seventh Street, Phoenix, Ariz.—Drink dispenser  
 Milk-O-Mat Corporation, 500 Fifth Avenue, New York—Cup dairy drink  
 Miller & Carrell Mfg. Co., 1215 12th Street, Denver, Colo.—"Speedster" hot choc. dispenser  
 Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.—Beverage vendor  
 Modern Refreshers, Inc., 55 East Washington Street, Chicago, Ill.—Dispenser  
 Multiplex Faucet Company, 4319-25 Duncan Avenue, St. Louis, Mo.—Beverage dispenser  
**NATIONAL THEATRE SUPPLY**, 92 Gold Street, New York 7, N. Y.—Beverage dispensers  
 Rowe Mfg. Co., Inc., 31 E. 17th St., N. Y., N. Y.—Beverage Dispenser  
 S and S Products Company, P. O. Box 1047, Lima, O.—Cold vendor, bottle  
 Selmix Dispensers, Inc., 28-25 Borden Avenue, Long Island City 1, N. Y.—Beverage dispenser.  
 Smith-Werner Company, 610 Santa Fe Drive, Denver, Colo.—Portable soda fountain  
 Spacarb, Inc., Stamford, Conn.—Cold vendors, cup (automatic)  
 Superior Refrigerator Company, 1606 Pine Street, St. Louis 3, Mo.—Beverage dispenser  
 Telecoin Corporation, 12 East 44th Street, New York—Drink dispensers  
 Vendolator Manufacturing Company, P. O. Box 1586, Fresno, Cal.—Cold vendors, bottle milk  
 John W. Young Foundation, 29 Fairway Drive, Barrington, R. I.—Hydro-Jet cup vending machine

### FOOD GRILLS, EQUIPMENT

Bakers Pride Oven Co., 1641 E. 233 Street, New York 66, N. Y.—Pizza ovens  
 Bell Engineering Co., 55 Munroe Street, Lynn, Mass.—Bar-B-Cutie barbeque  
 Broil-Quik Appliance Corp., 615 W. 131st St., N. Y. 27, N. Y.—Infra-red frankfurter grill  
 Burger-Mat Corp., 341 39th Street, Brooklyn, N. Y.—Hamburger equipment  
 J. J. Connolly, Inc., 457 West 40th Street, New York 18, N. Y.—Automatic frankfurter—Roll-A-Grill  
 Dalason Prods. Co., 835 W. Madison, Chicago, Ill.—Bar-B-Frank hot dog machine  
 Garvis Manufacturing Company, 210 Court Street, Des Moines, Ia.—Hot dog bun warmer  
 General Mfg. Co., 1209 Castle St., Dallas, Texas  
 Greer Enterprises, Inc., 281 N. Grant Avenue, Columbus, O.—"Glenray" hot dog machine  
 Haruk Mfg. Co., 154 Nassau Street, New York 38, N. Y.—Pizza ovens  
 Helmco Mfg. Co., 1215 W. Fullerton, Chicago, Ill.  
 Charles E. Hires Co., 206 S. 24th Street, Philadelphia, Pa.—"Snak-Bar" hot dog grill and beverage server  
 Hollywood Servemaster, 114 W. 18th Street, Kansas City 8, Mo.—"Roto-Grill" hot dog machine  
 Hot Point (Div. of General Electric), 227 South Sealey, Chicago, Ill.—Food preparation equipment  
**MANLEY, INC.**, 1920 Wyandotte Street, Kansas City, Mo.—"Frank-Bank" hot dog cooker and server  
 Nu-matic Machines Co., 250 W. 57th Street, New York, N. Y.—Automatic hot dog dispenser  
 Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza ovens  
 Prince Castle Sales Co., 121 W. Wacker Drive, Chicago, Ill.—Bar-B-Que preparation equipment  
 Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—Pizza pie ovens

**STAR MANUFACTURING COMPANY**, 6300 St. Louis Avenue, St. Louis, Mo.—Food equipment  
 Toastmaster Prods. div., McGraw Electric Co., Elgin, Ill.—Hot food servers, toasters, food preparation equipment

### FOODS, PREPARED

Armour and Company, Union Stockyards, Chicago, Ill.—Frankfurters  
 Castleberry's Food Company, P. O. Box 1010, Augusta, Ga.—Bar-B-Que, chili, canned, prepared  
 Flavo-Rite Food, Inc., 516 Westchester Avenue, Bronx, N. Y.—Egg, turkey and shrimp rolls  
 Frozen Food Prods., 1735 Margaret Avenue, Altoona, Pa.—Frozen foods  
 Hygrade Food Prods, 2811 Michigan Avenue, Detroit 16, Mich.—Frankfurters  
 Oscar Mayer Co., 910 Mayer Avenue, Madison, Wis.—Frankfurters, cold meats  
 Original Crispy Pizza Crust Co., 1852 Bronxdale Avenue, New York 62, N. Y.—Pizza pie  
 Pizza Enterprises, Inc., 420 75th Street, North Bergen, N. J.—Pizza pie  
 Smithfield Ham Prods. Co., Smithfield 8, Va.—"James River Brand" meat barbeques and sauces  
 Swift and Company, Union Stockyards, Chicago, Ill.—Frankfurters  
 Tolona Pizza Pie Prods., Inc., 401 S. Cicero Avenue, Chicago 44, Ill.—Pizza products

### FRUIT JUICE DRINKS

American Citrus Corporation, 333 North Michigan Avenue, Chicago, Ill.—Del juice vendor  
 California Fruit Chimes Company, 325 South Mission Drive, San Gabriel, Cal.  
 Green Spot, Inc., 1501 Beverly Boulevard, Los Angeles, Cal.—Orange juice concentrate and automatic dispensers  
 Hamilton Beach Company, Division of Scovill Manufacturing Company, Racine, Wis.—Fresh fruit juice drinks  
 Juice Bar Sales Corporation, 12 East 44th Street, New York—Juice dispenser  
 Metal Products Company, 1135 Third Street, Oakland, Cal.—Can juice vendor  
 Snively Vending and Sales Company, Winter Haven, Fla.—Cup juice vendor  
 Sunkist Growers, Inc., 707 West Fifth Street, Los Angeles 13, Cal.

### GUM

American Chicle Company, Thompson Avenue, Long Island City, N. Y.  
 Beech-Nut Packing, 10 East 40th Street, New York, N. Y.  
 Bowman Gum, Inc., 4865 Stenton Avenue, Philadelphia, Pa.  
 Frank H. Fleer Corporation, 10th and Somerville, Philadelphia, Pa.  
 Leaf Brands, Inc., 115 North Cicero, Chicago, Ill.  
 William Wrigley, Jr., Company, 410 North Michigan Avenue, Chicago, Ill.—Package gum

### ICE CREAM, MANUFACTURERS, EQUIPMENT, VENDORS

Afco, Inc., 432 Alandale Avenue, Los Angeles, Cal.—Ice cream vendor  
 Arctic Vendor Sales Corporation, Appleton, Wis.—Ice cream vendor  
 Atlas Tool and Manufacturing Company, 5147 Natural Bridge Avenue, St. Louis, Mo.—Ice cream vendors  
 Badger Vending Machine Company, 710 North Plankinton, Milwaukee, Wis.—Cup ice cream vendor  
 Beatrice Foods, 120 South LaSalle Street, Chicago, Ill.—Ice cream, milk, butter  
 The Borden Company, 350 Madison Avenue, New York—Ice cream

Craig Machine Company, Danvers, Mass.—Ice cream vendor  
 Dari-Delite Corporation, 1624 4th Avenue, Rock Island, Ill.—Soft ice cream  
 De Cicco's Bon Bon Corporation, 451 North Rodeo Drive, Beverly Hills, Cal.—Chocolate covered ice cream bon bons  
 Dresko Machine Corporation, 5629 North Central Avenue, Chicago, Ill.—Ice cream vendors  
 Eastern Engineering and Sales, Inc., Commercial Trust Building, Philadelphia, Pa.—Kenco ice cream vendor  
 Emery Thompson Machine and Supply Company, 1349 Inwood Avenue, New York 52, N. Y.—Ice cream and custard machine  
 Freeze King Corporation, 2518 West Montrose Avenue, Chicago, Ill.—Ice cream custard machine  
 Frosti-Server, 1833 Pacific Highway, San Diego, Cal.—Ice cream vendor  
 General Equipment Sales Company, 814 South West Street, Indianapolis, Ind.—Ice cream and custard machine, Sani-Serv self ice cream freezer  
 Fred Hebel Corp., Addison, Ill.—Automatic coin ice cream vendor  
 Ice Creamolator Corporation, 3700 Oakwood Avenue, Youngstown, O.—Ice cream dispenser  
 Jordon Refrigerator Company, 58th and Grays Avenue, Philadelphia, Pa.—Cabinets and storage dispensers  
 Joe Lowe, Inc., 621 West 26th Street, New York —"Frozen On-A-Stick Confections"  
 Mills Industries, Inc., 4100 Fullerton Avenue, Chicago 39, Ill.—Freezers  
 Multiple Products Company, 5210 Bonita, Dallas 6, Tex.—Snow Cone machine  
 National Market Equip. Co., 25531 DeQuindre, Royal Oak, Mich.—Ice cream freezers and ice cream novelty cases  
 Philadelphia Dairy Products Company, Inc., Fourth and Poplar Streets, Philadelphia, Pa.—Aristocrat ice cream  
 Port Morris Machine and Tool Company, 208 East 135th Street, New York—Soft ice cream and custard machine  
 Supurdisplay, Inc., 1324 West Wisconsin Avenue, Milwaukee, Wis.—"Coldisplay" ice cream merchandiser  
 Sweden Freezer Manufacturing Company, Department F-13-PR, Seattle 99, Wash.—Ice cream and frozen custard fountain freezer  
 Swift and Company, Union Stockyards, Chicago, Ill.—Ice cream  
 Tekni-Craft, Rockton, Ill.—Ice cream and custard machine  
 West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Self-service ice cream merchandiser

### PAPER CONTAINERS—CUPS

Continental Can Co., 349 Oraton Street, Newark, N. J.  
 Dixie Cup Company, 24th and Dixie Avenue, Easton, Pa.  
 Hi-Land Paper Company, 274 Madison Avenue, New York  
 Lily-Tulip Cup Corporation, Chanin Building, 122 East 42nd Street, New York  
 Maryland Cup Co., 1100 S. Eutaw Street, Baltimore 30, Md.  
 U. S. Envelope Company, 68 Prescott, Worcester 5, Mass.

### POPCORN BAGS AND BOXES

Andre Paper Box Company, San Francisco, Cal.—Popcorn containers.  
 Grand Bag and Paper Company, Inc., Ossining, N. Y.—Noiseless popcorn bags and others  
**MANLEY, INC.**, 1920 Wyandotte Street, Kansas City, Mo.  
 Prunty Seed and Grain Company, 620 West Second Street, St. Louis, Mo.—Noiseless popcorn bags



Rex Paper Products Company, 21-09 Borden Avenue, Long Island City, N. Y.—Popcorn bags, noiseless, m. g., glassine, hot dog bags, sandwich bags, French Fry bags, Pizza Pie bags, egg roll bags, pillow type bags, peanut bags, foil bags for hot buttered corn, duplex bulk bags for prepped corn

Rockford Paper Mills, 33 South LaSalle Street, Chicago, Ill.—Popcorn boxes

Supurdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Popcorn boxes, buttercup containers

#### POPCORN OILS

Arlington Edible Oil Products, 38 Yetten Terrace, Boston, Mass.

Best Foods, Inc., 1 East 42nd Street, New York

Capital City Products, West First and Perry, Columbus, O.

Cargill, Inc., 200 Grain Exchange, Minneapolis, Minn.

E. F. Drew and Company, Inc., New York 10, N. Y.—Tastee-Pop coconut oil bar seasoning

C. F. SIMONIN AND SONS, Belgrade and Tioga Streets, Philadelphia, Pa.—Popsit Plus, Seazo oils

#### POPCORN, POPCORN EQUIPMENT

American Popcorn Company, Sioux City, Ia.—Popcorn vending equipment, raw popcorn

AUTOMATIC PRODUCTS COMPANY, 250 West 57th Street, New York—Butter dispenser

Blevins Popcorn Company, P. O. Box 278, Nashville 2, Tenn.

Bonanza, Inc., 2980 West Pico Boulevard, Los Angeles, Cal.—Popcorn vending machines

Central Popcorn Company, Schaller, Ia.—Popcorn

Albert Dickenson Co., 2750 W. 35th Street, Chi-

C. CRETORS AND COMPANY, 630 West Cermak Road, Chicago, Ill.—Popcorn equipment, butter dispenser

Dairy Service Company, 100 East Main Street, Menomonee, Wis.—Butter dispenser

DMC Corporation, States Distributors, 1624 Harmon Place, Minneapolis, Minn.—Popcorn machine, automatic

G.H.R. Enterprises, Inc., 12017½ Vose Street, N. Hollywood, Cal.—"Viscount," Viking popcorn machines

J. A. McCarty Seed Company, 526 Northwest Fourth Street, Evansville 10, Ind.

MANLEY, INC., 1920 Wyandotte Street, Kansas City, Mo.—Vending equipment and popcorn machines and supplies

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Popcorn equipment and supplies

Phenix Food Co., 460 E. Illinois Ave., Chicago, Ill.

Poppers Supply Company, 1211 North Second Street, Philadelphia, Pa.—Popcorn supplies

Savoral Co., Popcorn Bldg., Nashville, Tenn.—Seasoning.

Star Manufacturing Company, 6300 St. Louis Avenue, St. Louis, Mo.—Popcorn machines, food equipment.

Supurdisplay, Inc., Wisconsin Tower building, Milwaukee, Wis.—Butter dispenser

West Coast Sheet Metal Works, 935 Venice Boulevard, Los Angeles, Cal.—Butter dispenser

Wyandotte Popcorn Company, Marion, O.—Popcorn

Y & Y Popcorn Supply Company, 256 North 13th Street, Philadelphia, Pa.—Popcorn and supplies

#### PORTABLE VENDING EQUIPMENT

Acton Manufacturing Company, 605 South Summit Street, Arkansas City, Kans.—Refreshment vending cart, portable coolers

Atlas Body Corporation, 4150 East Thompson Street, Philadelphia, Pa.—ABC Vendmobile, steamer grill for hot dogs, heat popcorn, insulated section for ice cream

Coan Manufacturing Company, 2070-2084 Helena Street, Madison 4, Wis.—U-Select-It vendors, candy, food and cigarettes; Super-Vend cold cup drink dispenser

DMC Corporation, distributed by All States Distributors, Inc., 1624 Harmon Place, Minneapolis, Minn.—"Pop Corn Shop" automatic popcorn machine

FOOD-MOBILE, 60 Park Place, Newark 2, N. J.—Portable vending cart

Drive-In Theatre Manufacturing Company, 729 Baltimore Avenue, Kansas City 6, Mo.—Portable vending carts

Kneisley Electric Company, 2501 La Grange, Toledo 3, O.—Portable dispenser

Tol-Pak Company, 416 South Sixth Street, St. Louis, Mo.—Beverage dispenser

Walky Service Company, Schweiter building, Wichita, Kans.

#### VENDING MACHINES (CANDY)

Belvend Company, 122 South Michigan Avenue, Chicago, Ill.

DuGrenier, Arthur H., Inc., 15 Hale Street, Haverhill, Mass.

Mills Automatic Merchandising Company, 21-30 44th Road, Long Island City, N. Y.—Vending machine manufacturing

Mills Industries, 4100 Fullerton Avenue, Chicago, Ill.

National Vendors, Inc., 5055 Natural Bridge Road, St. Louis, Mo.

Rowe Manufacturing Co., Inc., 31 E. 17th St., N. Y., N. Y.

Stoner Manufacturing Company, 328 Gale Street, Aurora, Ill.

#### MISCELLANEOUS

ABC Vending Corporation, 259 West 14th Street, New York—Theatre refreshment service

American Gas Machine Co., 505 Front Street, Albert Lea, Minn.—Scotsman ice machine

BERLO VENDING COMPANY, 333 South Broad Street, Philadelphia, Pa.—Theatre concession service

Columbus Showcase Company, 850 West Fifth Avenue, Columbus 8, O.—Showcases—candy stands

General Mfg. Co., 1209 Castle, Dallas, Tex.—Cafeteria units

Gold Medal Products Company, 318 East Third Street, Cincinnati, O.—Popcorn and concession supplies

MANLEY, INC., 1920 Wyandotte, Kansas City, Mo.—Drive-in cafeteria concession stand

Mills Industries, Inc., 4100 Fullerton Avenue, Chicago, Ill.—Candy bar machine, cigarette machine, cold vendors, scales, bottles

NATIONAL THEATRE SUPPLY, 92 Gold Street, New York 7, N. Y.—Concession equipment, chili con carne

Rowe Manufacturing Company, Inc., 31 East 17th Street, New York, N. Y.—Candy merchants, ice cream vendors

Savon Co., 286 Pennsylvania Avenue, Paterson, N. J.—"Star" complete serving cafeteria unit

Speed Scoop, 109 Thornton Avenue, San Francisco 24, Cal.—Popcorn scoop

Sportservice, Inc., Sportservice Building, Buffalo, N. Y.—Theatre refreshment service

STEEL PRODS. CO., Cedar Rapids, Iowa—E-Z Way coffee maker

Supurdisplay, Inc., Specialty division, 1324 West Wisconsin Avenue, Milwaukee, Wis.—Refreshment equipment and accessories

Tyson-Caffey, 8 Briar Road, Wayne, Pa.—Carry-out beverage tray

United States Vending Machine Corp., 4300 N. Carlisle St., Philadelphia, Pa.—Coin-operated hot dog dispenser

Vacuum Can Company, 25 South Hoyne Avenue, Chicago, Ill.—Portable beverage dispenser

Watling Manufacturing Company, 4650 West Fulton Street, Chicago 44, Ill.—Scales

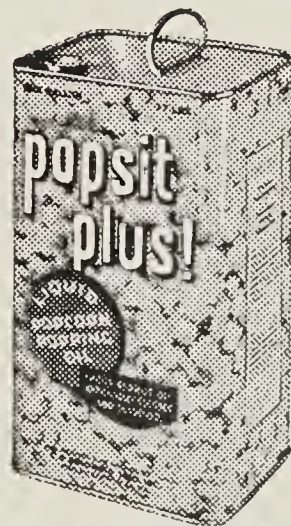
## FREE! new popcorn merchandising kit (available thru **popsit-plus** jobbers)

Get ready for red-hot popcorn sales with this exciting new merchandising kit—consisting of perpetual motion "wobbler" and multi-color streamers.

It's yours free when you contact your Popsit-Plus jobber. Put zip in your popcorn sales—act today!

# popsit plus!

liquid popping oil



rich, butterlike flavor  
plus these important  
advantages:

- golden color
- fewer duds
- all-weather pouring
- less cost per bag
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by the Popping Oil Specialists  
To The Nation

SIMONIN, PHILADELPHIA 34, PA.



# Drink Dispenser Makes Crushed Ice, Helps Speed Up Sale Of Beverages

ALBERT LEA, MINN.—A new drink dispenser that makes its own crushed ice and is capable of serving up to 24 iced drinks per minute has been announced by the American Gas Machine Company.

Concession stands serving carbonated beverages during peak periods will save steps and time, according to the manufacturer, since the new 2-in-1 unit eliminates the double handling of the ice hauled from a separate bin. The ice-making unit alone is said to produce ice at a substantially lower cost than that paid for delivered ice.

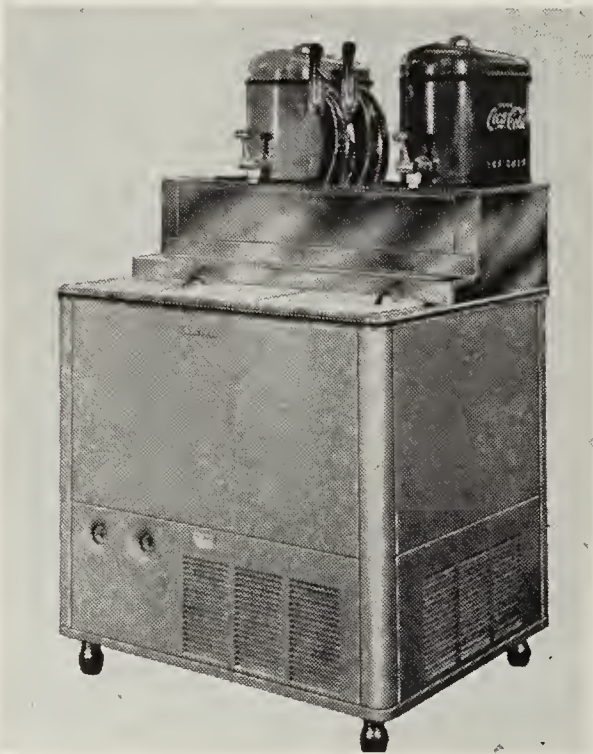
Steady-traffic counters are also assured of a continuous supply of crushed ice for serving drinks at below 40 degrees Fahrenheit, in so far as the new dispenser-icemaker produces cooling ice for 1700 drinks over a 10-hour day and at four drinks per minute, the manufacturer claimed.

The ice produced and stored is used in three ways: first, as a pure crushed ice for making a profitable and cool drink to serve in paper cups or a glass; second, as a ready supply of cooling ice for the dispenser heads; and third, for pre-cooling and post-cooling of carbonated and non-carbonated water, since the stored ice is in direct contact with two circuit plates designed for this purpose.

The new Scotsman Model SD-1 Drink Dispenser is reported capable of making up to 350 pounds of crushed ice per day, and storing up to 150 pounds in its built-in stainless steel storage bin. An automatic bin control cuts off further ice

production while the bin is filled to capacity.

The new unit will take two standard one-gallon fountain heads. Two draft arms, for plain and carbonated water are included. In addition, the unit has a built-in stainless steel drain tray and counter space for volume serving, as well as bulk storage compartment for storing syrups, paper cups, etc. It is equipped with self-contained carbonator with capacity of 100 gallons per hour, stainless steel carbonator tank and 1/3 HP air-cooled twin cylinder compressor for ice making.



## Pries On The Rise, New Berlo V. P.

PHILADELPHIA—Ralph W. Pries has been appointed vice-president of Berlo Vending Company, a subsidiary of ABS Vending Corporation, it was announced by Jack Beresin, president of both companies.



RALPH PRIES

Serving Berlo for the past six years as manager of the southeastern division, Pries has been in charge of 11 Berlo branches, and three years ago he opened a new branch in New Orleans.

Born in Atlanta and a graduate of Georgia Tech, he became associated with National Theatre Supply Company originally on the Pacific Coast. In 1951 he joined the Philadelphia subsidiary of ABC Vending Corporation to direct attended-stand and vending machine installations.

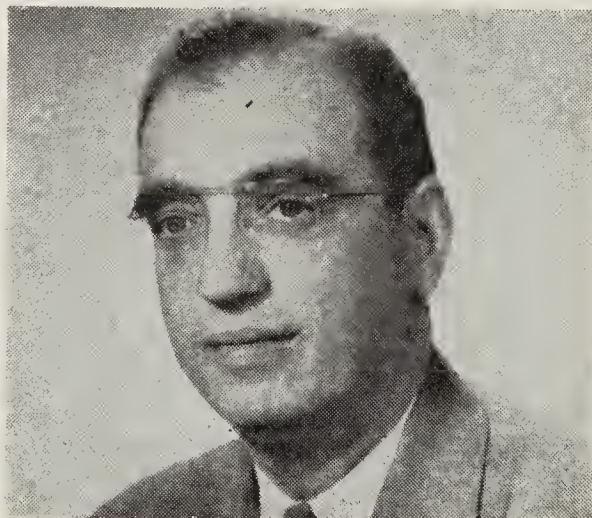
## Confection Cabinet Moves

EAST ORANGE, N. J.—Confection Cabinet Corporation moved its offices from Newark, to 240 South Harrison Street, East Orange, N. J., Benjamin Smerling, company president, announced recently.

## Bally Names Maser New Regional Sales Manager

BALLY, PA.—The appointment of Barney Maser as regional sales manager has been announced by Leon Prince, general sales manager, Bally Case and Cooler Company, manufacturers of refrigerated display cases and coolers. He will make his headquarters in Chicago, and cover the entire state of Wisconsin and part of Illinois, Indiana and Michigan.

Maser, formerly a Bally distributor in Wilmington, has been associated with the Bally firm for the past eight years. In his new position he will direct an extensive sales expansion program throughout his territory.



BARNEY MASER

## Unit Prepares Hot Foods Quickly



CHICAGO—Engineered for quick service, hot foods and toasted pocket Minut Bun sandwiches can be served in seconds with the sandwich and food bars manufactured by Helmco, Inc., the firm stated recently.

Hot beef and pork sandwiches, chili, creamed chicken, stews and spaghetti dishes are among the foods that can be quickly served from food bars.

The Helmco-Lacy units feature toaster heads that cut and toast a pocket into the bun. The toaster heads have individual switches and a heavy duty thermostat. The warming bowls automatically keep the food at a constant serving temperature with a dial controlled thermostat.

Steel constructed with red enamel bodies, the units are economical to operate, are fully automatic, bowls have individual warmer controls, and stainless steel ladles give portion control.

## Freez King Counter Combination

CHICAGO—Converting idle counter space into profits is what Freez King promises in its new shake-maker and continuous soft-serve freezer.

Where space permits, they may be placed side by side, requiring only 64 inches of counter space. It makes a set-up for serving shakes or soft ice cream with remarkable speed. It is asserted that the Freez King shake-maker has a turn-out capacity of over 200 shakes per hour.

The compact, stainless steel cabinet measures 18 inches in depth, 20 inches in height and 32 inches in width. It contains a 1/2 H.P. dasher motor, five gallon refrigerated, removable mix reservoir, 3/4 H. P. self-contained, hermetically sealed, Freon 12 compressor.

The soft-serve freezer is equipped with a 3/4 H.P. dasher motor, removable mix reservoir and 3/4 H.P. self-contained hermetic Freon 22 compressor.

Both units can be quickly installed, are simple to operate and easy to clean, it was stated.

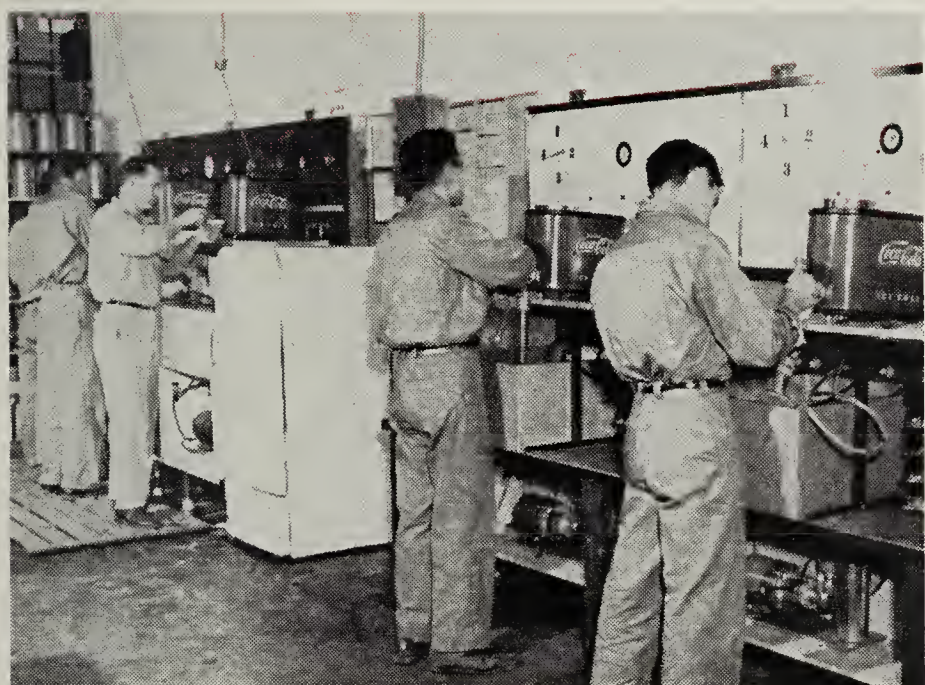
## New Candy From Hollywood

CENTRALIA, ILL.—A new candy bar has been announced by Hollywood Brands, Inc. The new item will carry the name Smooth Sallin, which formerly had been used by the firm for another product which was discontinued a few years ago.

Available in five and 10 cent sizes, the new candy is equally suitable for use at the counter and in vending machines, according to F. A. Martocchio, company president. He also stated that the new item has been well received.



# Beverage Dispensing Equipment Comes Of Age



Life quality control and testing equipment for carbonators, tanks, switches, motors, and pumps is seen in action (above) in the new plant of Selmix Dispensers, Inc., at Long Island City, N. Y. At left, the Selmix staff is seen testing all dispenser heads and valves with syrup and carbonated water, in order to insure an accurate ratio of both, before shipment to the purchaser. These are but two of Selmix's many manufacturing processes.

**T**HE dispensing of carbonated and still water syrup beverage drinks with "on location" equipment is as old as the hills. It started by some intrepid experimenter mixing a syrupy concoction with a mineral spring water that nature had carbonated. Later, in the United States, some druggists followed by mixing sweet concentrates with manufactured carbonated water, and selling the drink as a tonic or elixir. The combination attracted the public's fancy, and more and more drug stores that had carbonated equipment followed, until the soda fountain became an American institution.

As the demand for soft drinks became greater, for some reason equipment to produce "on location" drinks did not keep pace with the tremendous advance in modern engineering and design that was developed by manufacturers of other metal products. Until recently, the equipment offered to make "on location" drinks was of the same style and design as that of the early 1900's.

One of the pioneers in advancing techniques, materials, production methods, and research for the carbonated beverage industry is Selmix Dispensers, Inc. Selmix has been manufacturing beverage dispensing equipment for eight years, yet this virtual newcomer has done more experimental work and research than any other manufacturer of this type of equipment. In the plant, extensive testing equipment has been set up, so that the company can not only evaluate the finished product before it is shipped to the

field, but also test new materials, components, and products. Automation and electronic devices have been installed in order to take the element of human error out of equipment, and, Arthur B. Segal, president of Selmix, states that these procedures will eliminate most of the so called "nuisance" service problems that have beset users.

Segal also has pointed up a serious problem that besets the manufacturer, and one that will increasingly affect the buyer of this type of equipment. Because of the carbonic acid in carbonated water, and some of the ingredients used in the manufacture of concentrates, the type of metals that can be used in conjunction with the water or syrup, or the finished drink, are limited to metals that will not contaminate the drink. Noncorrosive metals have to be used because of the rust factor. Nickel, one of the possibilities, is in short supply, and the price is high. Stainless steel, another, is at its all time high. Segal feels that stainless steel will go higher and higher; and, because of the large proportion of stainless steel in this type of equipment, that it's conceivable that the cost of equipment will be out of its economical range of purchase for the end user. To this end, the past seven years' research is paying off in the use of plastics, and will result in flow of equipment that the merchant can afford to buy. Plastics are high priced now but they are much lower in cost than several years ago, and more production will further lower costs and prices.

Selmix, this year, is introducing several new items in plastic.

Segal suggests that it might be enlightening for a user of drink equipment, actual or potential, when in New York, to take a tour through this new operation at Long Island City.

## Steiner Helmco Sales Mgr.

CHICAGO—R. A. (Al) Steiner has been appointed general sales manager for Helmco-Lacy food and fountain products.

Associated with the firm for more than 15 years, Steiner has served as service manager, city sales manager and coordinated dealer advertising policies.

Steiner will work directly with F. R. Lacy, Jr., in guiding the firm's rapidly expanding national sales program. The company recently re-designed its entire line of food and beverage equipment.

## Katsalis Buys Popcorn Specialties

CHICAGO—John Katsalis, head of Mellos Peanut Company of Illinois, recently announced his purchase of Popcorn Specialties Company, effective April 1, the Popcorn Specialties Company operation will be moved to enlarged quarters.

"Mellos Peanut Company and Popcorn Specialties Company will continue to operate as two separate corporations," stated Katsalis. "However, the facilities of the latter firm will be enlarged to keep pace with our expanding pre-popped corn and vending machine business."



## NAC Eastern Regional Meeting Held At Boston

BOSTON—The eastern regional conference of the National Association of Concessionaires was held at the Hotel Statler, Boston, yesterday (2). Philip L. Lowe, Theatre Candy Company, Boston, who was serving as the general chairman, was instrumental in arranging this important one-day meeting for this city. The meetings were open to members and guests without charge. The luncheon, sponsored by the Coca-Cola Company, and the Suppliers' cocktail party was free.

Indoor theatre operation discussions were held in the morning and outdoor theatre operation conferences in the afternoon. At least 50 refreshment specialists from outside New England were in attendance. Among those were Bert Nathan, chairman of the board of NAC; James O. Hoover, Martin Theatres of Georgia; and Lee Koken, NAC president, RKO Theatres, New York City.

Koken spoke on "How to Improve Indoor Theatre Refreshment Facilities," Harold Newman, Century Theatres, New York, on "How To Sell Buttered Popcorn in Drive-In Theatres," Mel Wintman, Smith Management Company, Boston, on "Be Adventurous in Drive-In Vending," Edward Redstone, Boston, on "Proper Refrigeration—A Key to Good Operation," Edward W. Lider, Boston, "Playgrounds Are Important To Concession Operation," Paul Kessler, Boston, on "Big Drink Promotions," Sylvio Williams, Boston, on "How Drive-In and Amusement Park Refreshment Vending Are Related."

Among other speakers were Thomas J. Sullivan, executive vice-president of NAC; William E. Smith, The Popcorn Institute; James Stoneman, Irving Shapiro, and Samuel L. Lowe, Jr.

There was also a showing of the latest refreshment trailers and merchandise aids.

### Exec. Changes At Hershey

HERSHEY, PA.—A number of organizational changes taking place in the Hershey Chocolate Corporation's administrative set-up were announced by S. F. Hinkle, president, recently.

In the plant organization, Harold S. Mohler was appointed assistant to the president. Mohler has been with the firm nine years as an industrial engineer prior to this promotion. Louis C. Smith was named assistant chief engineer moving from mechanical engineer in which capacity he joined the firm nine years ago.

In the corporation's financial and accounting organization, Earl B. Lehman was appointed comptroller. Lehman is a veteran of 30 years with the firm, and had previously been assistant comptroller. S. N. Tancredi and L. Whitley Simmons were appointed to assistant comptroller.

### Sweden Ups Palm

SEATTLE, WASH.—Emmett E. Palm, assistant domestic sales manager, Sweden Freezer Manufacturing Company, has been named domestic sales manager, Harvey F. Swenson, president, announced.

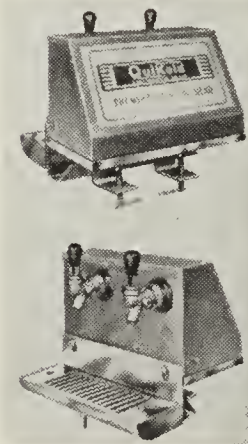
Palm replaces M. H. Patneade, who moved up to vice-president for sales. Palm has been with Sweden Freezer since 1953.



The Popcorn Institute is currently offering this brightly colored, animated point of sale display. Unit is powered by regular flashlight batteries.

## Beverage Dispensing Head From S & S

LIMA, O.—The new S & S QuiKold all stainless steel premix counter-top dispensing head is available now from S & S Products, Inc., or the George M. O'Neil Company, New Rochelle, N. Y.



Stylish and designed for long service life, the new premix counter-top dispensing head is made of rigidized stainless steel. A basket-weave pattern catches highlights to make the dispensing head stand out and carry its advertising message to every passer by.

The new QuiKold unit is available with one, two, or three serving faucets for use with any standard premix equipment. A fluorescent-lighted plastic trade mark panel is available in all franchise colors to franchise holders. Panels are easily interchangeable.

### New Coca-Cola Vice-President



Curtis H. Gager has been elected executive vice-president of the Coca-Cola Company. Gager joined the company as vice-president in charge of sales in August, 1955, and previous to that had served as an operating vice-president of the General Foods Corporation for 11 years.

## Rowe Creates Two New Sales Posts

NEW YORK—Appointment by Rowe Manufacturing Company of two national sales managers, to work directly with vending operators throughout the United States in developing new automatic merchandising methods and uses of equipment, has been announced by Charles H. Brinkmann, Rowe vice-president in charge of sales. The appointments, it was stated, are part of a major reorganization and expansion of the Rowe sales division.

The new national sales managers are John A. Hopson, formerly assistant to the vice-president of sales, who will be in charge of the cigarette-candy-gum division and the theatre vending division, and Robert K. Deutsch, formerly vice-president of Rowe Spacarb, Inc., who will be in charge of the full-time vending division and also of machine sales bottlers.

### Dane Forms New Company

BOSTON—A new firm which will design, manufacture and distribute food and drink dispensing equipment, and which will be called the Dane Corporation, has been formed, according to Samuel Dane, president.

Dane reported that work is already underway at the firm's research and development plant in Swansea, Mass., on "a complete new series of advanced dispensers."

The executive line-up, in addition to Dane, includes Taylor Gaffga, vice-president and director of sales, and Joseph J. Todth, vice-president in charge of design and manufacturing. Both men had previously held key positions in the Jet Spray, Corporation, of which Dane had been president.

## EXTRA PROFITS

Voluem 12, Number 1 April 3, 1957

EXTRA PROFITS appears every fourth Wednesday as a regular special feature department of MOTION PICTURE EXHIBITOR, and is devoted exclusively to the design, construction, maintenance, management, and exploitation of theatre vending equipment, vendable items and other profit producing adjuncts for efficient theatre operation. For further information, address MOTION PICTURE EXHIBITOR, published weekly by Jay Emanuel Publications, Inc. Publishing office: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast Representative: Paul Manning, 8141 Blackburn Ave., Los Angeles, Calif.

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## Warners' Personnel Switch Follows Exchange Mergers

MINNEAPOLIS—In a realignment and consolidation of personnel at Warners, Art Anderson, former northern prairie district manager, will be branch manager here. Anderson's former post was abolished with the consolidation of the Des Moines and Omaha exchanges.

Mike Adcock, former Minneapolis branch manager, will become assistant branch manager and city salesman. Perry Smoot, salesman in southern Minnesota and South Dakota, and Frank Anderson, North Dakota salesman, have resigned. Ernie Hill, formerly sales manager, will be salesman in northern Minnesota and South Dakota, and salesman Don Urquardt will cover southern Minnesota, South Dakota, and part of Wisconsin.

## News Of The Territories

(Continued from page 18)

### Minneapolis

Eva Bartok, MGM's "Ten Thousand Bedrooms," was in for personal appearances in connection with the world premiere of the film at the Radio City. Ivan Fuldauer, MGM midwest press representative, was in from Chicago to help Bob Sovaro, new press representative here, with publicity activities. . . . More than 5,000 women over 62 years of age and men over 65 have joined Minnesota Amusement Company's Golden Age Movie Club in the Twin Cities, the company revealed. . . . Bob Rosen, formerly manager, Bismarck and Dakota, Bismarck, N. D., for the Welworth Circuit, has been named promotion manager of stations KELO and KELO-TV, Sioux Falls, S. D., also operated by Welworth Enterprises. Harold O'Neill replaces Rosen in Bismarck. . . . Ted Mann, Twin Cities theatre operator, leased his Orpheum, Dubuque, Iowa, to Nick Yiannas. . . . Tony Engst and Robert Cuchna, operators, Park, Clarissa, Minn., have purchased the theatre building.

### New Haven

A Hamden, Conn., high school student was the latest arrested in the continuation of the disturbances in various theatres in the area. . . . The Bridgeport, Conn., Projectionists Local was to have elections this month. Among the men in line for the officer posts were John Bernard, Leslie Blakeslee, John Martin, Thomas Colwell, Frederick Lewis, Merrick Parelli, and John Lynch. . . . Condolences were in order for Harry A. Rose, manager, Majestic, Bridgeport, Conn., on the death of his sister recently.

HARTFORD, CONN., NEWS—Hector Frascadore, Farmington Drive-In, got back from a two-month vacation tour of Europe. . . . Lou Cohen and Al Corey, Loew's Poli, planted downtown music-record store displays on composer Elmer Bernstein's score for UA's "Men In War." . . . A Berlin, Conn., property man, Howard M. Culver, is challenging a building permit granted by the Zoning Commission and upheld by the Zoning Board of Appeals. The permit would allow New Britain, Conn., theatre owner George LeWitt's Lakeside Realty Company to build an outdoor theatre. Papers are return-

with no investment on your part  
of money, time or effort . . .

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## Two Drive-Ins Merge, Form First-Run Twin

BRIDGEPORT, CONN.—The Pix Drive-In, owned by Lockwood and Gordon Enterprises, and the Candlelight Drive-In, owned by E. M. Loew Theatres, were situated side by side here, with only a wooden fence separating them. This spring, the presidents of the two companies, Arthur H. Lockwood and E. M. Loew, formed a new corporation, acquiring both properties, and converting them into a twin drive-in on a first run policy. Both theatres were finished in 1955 and for two years had been in competition.

The final papers completed, the wooden fence was removed for the reopening last weekend, when the theatres were to emerge as one unit, playing the same program on both screens. The capacity of the Pix is 713 cars, while at the Candlelight it is 645, with the result that the twin theatre is one of the largest drive-ins in New England.

able to the Court of Common Pleas in New Britain May 7, at 10 a.m. . . . The Wethersfield, Conn., Zoning Commission has voted to amend an ordinance to prohibit outdoor theatres and cemeteries in industrial zones. . . . The Starlite Drive-In, Stamford, Conn., has resumed its Tuesday Buck Night Policy, with \$1 charged per carload, regardless of number of passengers. The spot is running an early Sunday matinee, starting first feature at six. . . . Morris Keppner, partner in the Burnside and Mansfield, is recuperating from minor surgery. . . . The Air-Line Drive-In, Route 33, is distributing silver dollars to Friday holders of lucky ticket numbers. Only children under 12 are eligible. . . . The State, Torrington, Conn., is experimenting with a Penny Matinee on Saturdays. Youngsters may buy regular ticket for 25 cents and a second one for only one cent, thus admitting two for 26 cents.

## New Orleans

Augie Woolverton, WOMPI, and secretary to C. J. Briant, MGM, was instrumental in securing a weekly program of motion pictures for the 500 plus tuberculosis patients at Charity Hospital. Variety Club will provide a program the second week of each month, and the Shell Oil Company the first, third, and fourth week of each month. . . . The first of the WOMPI luncheons sponsored by club members of the various exchanges was spread at the New Orleans Hotel. Members of MGM were the hosts. . . . WOMFI Lorraine Cass held a back yard and patio "get-together and gabfest" for club members at her home on March 31. . . . Jeanne Crozat, former office manager, and Helen Pabst, former booker for RKO, are now with Universal. . . . Jack Auslet, MPE representative, observed his 80th birthday on St. Patrick's Day.

## New York

The annual luncheon meeting of the Motion Picture and Amusement Division, United Jewish Appeal, has been scheduled for May 23 at the Park Lane Hotel. . . . Harry Foster, head, Columbia Pictures' eastern production department, became a grandfather for the second time

## Pittsburgh Exhibs File \$750,000 Anti-Trust Suit

PITTSBURGH—Bart Dattola, veteran exhibitor, and his wife have asked triple damages of \$750,000 in federal court against most of the local film distributors, claiming violation of the Sherman Anti Trust Act between March 7, 1951, and the present.

The Dattolas charged that the film distributors dominate the industry, conspire to suppress competition, and require them to impose a system of minimum prices. They also said they were compelled to bid for films with no opportunity to evaluate them and were subjected to block booking, which they say is illegal. Dattola's son-in-law has been manager of the business in recent years.

when his daughter, Mrs. Jack Young, gave birth to a girl, named Felice Terry Young. . . . Alan Freed's Easter Jubilee of Stars will head the rock 'n' roll stage show opening April 19 for 10 days at the Brooklyn Paramount, with UA's "The Big Boodle" the screen attraction. . . . Her first child was born last week at Women's Hospital to Mrs. Martin Blau, wife of the member of Columbia's publicity department. A boy, he was named Russell Mark.

## Philadelphia

Ely Epstein, former RKO sales manager, is now connected with Columbia in a sales capacity. . . . Benny Zimmerman is turning the Overbrook into a part-time art house. . . . Raymond W. Slamon, 62, a pioneer in motion picture advertising signs and co-owner, Movie Sign Company, died in Burlington County Hospital, Mount Holly, N. J. . . . Tri-State Buying and Booking Service advises it is now servicing the Ideal Drive-In, Newton Lake, Pa., for owner Vincent Tate. . . . Sieg Horowitz is no longer connected with DCA. . . . Variety Club Ladies' Auxiliary received dancing lessons from Arthur Murray dancers at their April luncheon meeting. . . . A Mardi Gras night was held at Variety Club as a send off party for delegates to the New Orleans convention. . . . Fabian's Embassy, Reading, Pa., admitted "expectant mothers" free to see Columbia's "Full Of Life." One wit wanted to know how they would prove it. . . . The Ace has been rechristened the Holiday. . . . MGM plans a sneak preview of "Designing Woman" at the City Line Center on April 9.



A helping hand in setting up behind-the-scenes activities in staging the Variety Clubs International Convention in New Orleans April 3-6 is being extended by Women Of The Motion Picture Industry. Seen, left to right, are Mrs. Imelda Giessenger, treasurer; Mrs. Anna Oliphint, corresponding secretary; Helen Bila, recording secretary; Mrs. Ann Balencie, second vice-president; Ruth Toubman, president; and Mrs. Marie Berglund, first vice-president.

## SW Ups Williams; Honors Showmanship

NEWARK, N. J.—The promotion of Anthony Williams from district manager to assistant zone manager, Stanley Warner, was announced last week by Charles A. Smakwitz, zone manager, at a Victory Luncheon in the Essex House. The luncheon also was the occasion for the presentation of the Grand National Award in the 1956 Operation Showmanship Campaign to Diane Gordon, manager, Oritani, Hackensack, N. J. The prize is an all expense vacation trip to Europe. Williams won the top district manager's award nationally in recognition of his leadership during the drive.

Among the other prizes distributed were a \$350 bond to Miss Gordon for the best record in children activities; a \$350 bond to George Kemp, Montauk, Passaic, N. J., best series of promotions; and a \$500 bond to George Birkner, Fabian, Paterson, N. J., for his campaign on "The Fastest Gun Alive." Bernard Silverman received the district manager's prize for outstanding concession promotions.

WILMINGTON, DEL., NEWS—The SW Warner will reopen April 17 with a matinee showing of Walt Disney's "Cinderella." Lewis S. Black, manager, said that the Old Time Petroleum Company, owner of the building, is taking advantage of the work needed to repair fire damage to refurnish the entire theatre.

## Pittsburgh

Sam Milberg, former RKO salesman, joined the sales staff at United Artists, replacing Chuck Mason, who resigned to go with Stanley Warner in New England. . . . Dave Kimmelman, branch manager, Paramount, has resigned because of health, but will be around for awhile in an advisory capacity. . . . The Blatt circuit closed the Mercer Square, Greenville, Pa. . . . Vince Corso is now licensing and booking the Rivoli, East Pittsburgh. . . . Reta Boyle, Warners, resigned. . . . Frank Dana, brother of Pete Dana, former Republic salesman, joined Universal as a salesman out of Buffalo. . . . Bill Graner planned to close the Olympic, Verona, Pa. . . . Bill Scott, former RKO salesman, joined Allied Artists.



## Control Of Theatres At Stake In Suit

WILMINGTON, DEL.—Control of a group of theatres in New York State is the subject of an action in the Delaware Court of Chancery.

The plaintiff is Fred J. Schwartz, former president, Century Circuit. Defendants, five corporations and 19 individuals, include his brother, Leslie R. Schwartz, present Century president. Corporate defendants include two Delaware corporations, Century Circuit, Inc., and Combined Century Theatres, Inc., and three New York corporations, Century Circuit, Inc., Twain Realty Corporation, and Cornwall Realty Corporation.

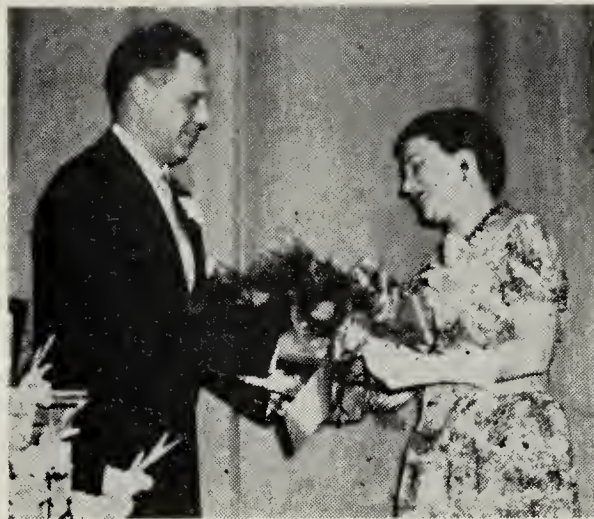
A conspiracy to perpetuate control of Century in the present group of officers and employees is charged by the plaintiff, who resigned as its president on March 2, 1955. He asks the court to order the individual and corporate defendants to account to Century for the acts and transactions complained of and to pay over and restore to Century the amount of all resulting damages and losses and the amount of all profits and gains which defendants or any of them realized thereby.

Validity of a stock option plan is challenged by the plaintiff, who seeks the plan's cancellation on the ground that to the extent that any of the options have been exercised and stock issued to defendant optionees, Century has been defrauded. An accounting is sought charging failure to employ independent auditors. The complaint charges payment of \$110,128 into the employees' profit sharing plan for the fiscal year ended Aug. 31, 1956, did not make proper allowance for loss occasioned in operations through a subsidiary known as Distributors Corporation of America.

Plaintiff says he owns 15,357 common shares and several thousand others through members of his immediate family. According to the complaint, the outstanding shares total 136,613. Wilmington attorneys Arthur G. Logan and Aubrey B. Lank represent the plaintiff.

## Portland

A 100-year-old pioneer woman, Mrs. Malvina Franklin, surprised Dick New-



"Ruth White Day" was held recently in Perth Amboy, N. J., with Miss White, a local resident, honored at Walter Reade's Majestic at the opening of MGM's "Edge Of The City," in which she appears. She is seen receiving flowers from Walter Reade, Jr., on stage of the theatre.

ton, Paramount manager, when she returned for a second time to see "The Ten Commandments." Mrs. Franklin said she didn't get all of the dialogue the first time, so she came back, armed with her cane and Bible. . . . Mrs. J. J. Parker, president, Parker Theatres, announced that she has booked "Around The World In 80 Days" for a mid-April opening in the downtown Broadway. . . . Earl Keate, United Artists exploiter, was in working on product. . . . Jack Matlack, former theatre executive and promotion expert, has been appointed to handle "Around The World In 80 Days" here.

## St. Louis

The Lions, Troy, Ill., owned by the Lions Club and operated under lease by Paul Mason, has been closed indefinitely by the lessee. . . . Otto Fleming, manager, Joy, Chester, Ill., for Turner-Farrar Theatres, has leased the house and the equipment and now is operating the theatre personally. . . . Ben Adams, El Dorado Kans., exhibitor, died recently. He was the brother-in-law of Bernard Tamborius, Lebanon, Ill., exhibitor. . . . Tom Williamson, former RKO branch manager, has become associated with Mike Edel, Centralia, Ill., in the distribution of exploitation pictures. . . . MITO officers and directors slated a meeting for April 9. . . . The Okaw, Findlay, Ill., was reopened by J. F. Janssen. . . . The Alvin,

## Penna. Solons Propose New Censorship Law

HARRISBURG, PA.—The Pennsylvania General Assembly has received proposed legislation to revive the State Board of Censors and broaden its duties. House bills would increase the board membership from three to five and widen its censoring powers to include not only motion pictures but also books, magazines, and other written or printed matter.

The legislation would make it unlawful for an exhibitor to show a film disapproved by the board to a person under 18 or for the sale of disapproved literature to minors. The board would stamp as "disapproved" any movie or literature it considers obscene or "incites to crimes of violence."

The old Censor Board was ruled unconstitutional last year in a State Supreme Court decision.

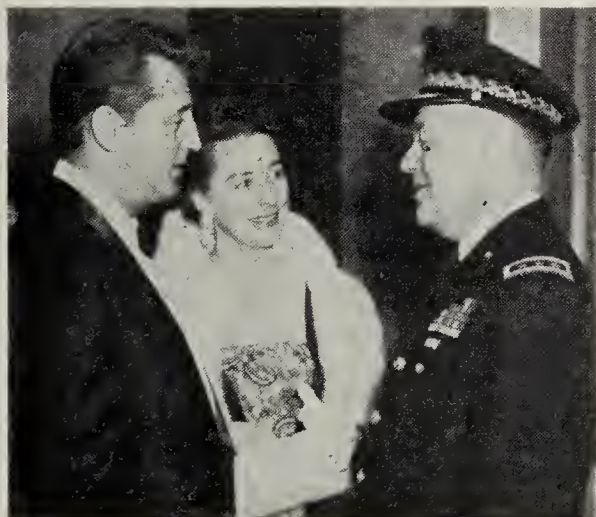
Athens, Ill., has been sold for conversion to non-theatrical use.

## San Antonio

Richard Vaughan, Aztec assistant manager, was to become manager, Woodlawn. Doug Naylor is switching from the Woodlawn to Texas manager. Tommy Powers, former Texas manager, has been promoted to city manager, Cinema Art Theatre Circuit. . . . Emil Kupca has been named new assistant manager, Aztec. . . . The 383-acre Maury Hughes Ranch near Mesquite, Tex., is being converted into a studio by Alamo Pictures Corporation. Dwight Ford is president. . . . Clifton Durham, manager, Marfa Drive-In, Marfa, Tex., announced that remodeling is in full swing. . . . Rubin S. Frels, head, Frels Theatres Circuit, announced the opening of the 900-car Lone Tree Drive-In, Victoria, Tex.

## Seattle

Universal reports that changes have been made in the shipping and inspection room of the exchange to take care of



Robert Mitchum, star, 20th-Fox's "Heaven Knows, Mr. Allison," and Mrs. Mitchum are seen with Lt. General Thomas W. Herrin, Commanding General of the First Army, at the recent opening of the film at New York's Roxy.



The above is the front recently used by the SW Palace, Philadelphia, on Dominant Pictures' reissues "Casablanca" and "Angels With Dirty Faces," distributed in the area by Capital Exchange.

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and Maintenance

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Specializing in Theatre  
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and models of theatre chairs.

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# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**ALL ROUND THEATRE MAN** desires position on west coast of Florida. Twenty years experience—projectionist, manager, buying and booking. Family man. **FRED REST, JR., 625 Fourth St., Samers Point, N. J. (320)**

**DRIVE-IN MANAGER WANTED**, year-round position; top salary; real opportunity for aggressive man; many benefits including retirement plan; group insurance and hospitalization. **APPLY WALTER READE THEATRES, Mayfair House, Deal Road, Oakhurst, N. J., or call KELLAGG 1-1600. (43)**

**DESIRE RESPONSIBLE POSITION.** Reliable family man thoroughly experienced all phases pertinent to motion picture distribution, exhibition, public relations. Assignment on European continent acceptable. A-1 references. **BOX A43, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.**

**WANTED INDOOR CITY** first sub-run theatre manager. Must be experienced, honest, sober and reliable. Contact immediately. **JACK ARMSTRONG, Bowling Green, Ohio. Phone 32881. (43)**

**MANAGER AVAILABLE.** 39, family man, thoroughly experienced. Excellent civic and fraternal affiliations, and references. Re-locate anywhere with good, secure position. **BOX C43, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.**

**MANAGER-PROJECTIONIST**, either capacity or both, available three weeks after acceptance. Prefer South Jersey, Delaware, Eastern Pennsylvania. **BOX B43, c/a M. P. EXHIBITOR, 246 North Clarian St., Phila. 7, Pa.**

**DRIVE-IN MANAGER WANTED** for town of 75,000 in Massachusetts area. Salary \$85.00 plus refreshments commission. **BOX A327, c/a M. P. EXHIBITOR, 246 N. Clarian St., Phila. 7, Pa.**

Address all correspondence to—

**The A-MAN Corner**

Motion Picture Exhibitor  
146 N. Clarian St., Philadelphia 7, Pa.

## McCrea Appearance To Highlight Premiere

OKLAHOMA CITY—Allied Artists "The Oklahoman," will have its world premiere here this month to tie in with the Semi-Centennial Anniversary celebration of the state. Joel McCrea will make a personal appearance tour at the specific request of Governor Raymond Gary.

The Center has been selected as the showcase for "The Oklahoman," which will be premiered on April 18, followed by multi-theatre bookings throughout the area.

Extensive newspaper, radio, and television coverage is planned for each of the numerous events in which McCrea will participate during his trip through the state.

RKO prints. . . "Cinerama Holiday" opens April 10 in the Paramount. Proceeds from the premiere will go to charity; half to the Children's Orthopedic

## Phila., Chicago Lead U-I Drive; Heiber Named "Man Of Week"

PHILADELPHIA—Philadelphia and Chicago lead in the 11th week of the seventh annual Charles J. Feldman drive at Universal-International. In the competition for the \$35,000 cash prize money to be awarded, Pete Dana's eastern division leads the entire country.

Eddie Heiber, popular branch manager of the local U-I exchange, was designated "Man Of The Week."

Hospital; 25 per cent to the Luther Burbank School; and 25 per cent to the Greenhill School, Chehalis, Wash. The Seattle Police Department is handling the sale of tickets. . . Swain Madsen, former head booker, RKO, has been named Universal office manager, to succeed Mike Daniel, who went to Portland to head Decca Records.

Leo Lantz returned from Mexico City and Acapulco where he surveyed Latin talent with the view of bringing in Calypso entertainment. . . More drive-ins are opening for the summer, a sure sign that spring is with us. Recently opened by United Theatres are the Fife, Tacoma; Harbor, Aberdeen; and Auto Vue, Spokane. They join the already opened Duwamish and Aurora, Seattle; the Midway; and Starlite, Tacoma. . .



Grant Williams, star, U-I's "The Incredible Shrinking Man," who visited Philadelphia recently, is seen with William J. McClair, managing director, Fox Theatre; and U-I branch manager Edward Heiber.

## Bianchi Interests Sold To Frisina Circuit

ST. LOUIS—The recent sale by Antonio and Rino Bianchi of their interests in theatres at Charleston, Ill., and Mattoon, Ill., to their partners, Domenic Frisina, Marie Frisina, James Frisina, and Rose Marie Bell, all interested in the Frisina Amusement Company, removes one of the pioneer motion picture families of Illinois from an active interest in the business.

Antonio Bianchi became interested in theatres shortly after World War I, opening his first, the American, in Auburn, Ill., in partnership with Domenic Frisina in 1920. In 1922, they sold their interests and bought theatres in Mattoon, Ill. In the meantime, Frisina was in partnership with the late Frank Francis in the operation of the Lincoln and Rex, Charleston, Ill. In 1927, Bianchi bought Francis' holding, enlarging his partnership with Frisina. His son, Rino Bianchi, became manager of the theatres in 1935.

In 1926, the Frisinas and the Bianchis enlarged their operations by merging with Ed Clark, Mattoon, Ill. The organization thus became a three-family situation, with the Clark, Mattoon, and Time theatres in Mattoon. In 1944, the original partnership was augmented by the second generation, Rino Bianchi, James Frisina, and Rose Marie Frisina. It continued on this basis until 1952, when the Clarks sold their interests to the remaining partners.

Walter Hoffman, Paramount publicist, has returned from a trip to Spokane, Portland, Eugene where he worked on "The Ten Commandments." . . Frank Jenkins, formerly with the Metro office in Denver, has joined the Paramount exploitation department and is covering the northwest on "The Ten Commandments."

The film "Don Giovanni" had its northwest premiere at the Varsity, sponsored by the Symphony League. It netted approximately \$400 for the Seattle Symphony Orchestra's sustaining fund.

## Washington

D. D. (Spud) Query, prominent Marion, Va., automobile dealer, who prior to 1952 operated a circuit of 12 theatres for many years in southwest Virginia, died suddenly at his home. He was active in community enterprises. He is survived by his wife, a son, and a daughter.

## Maryland Exhibs Elect New Officers, Directors

BALTIMORE, MD.—The annual meeting of Motion Picture Theatre Owners of Maryland was held in the Hotel Stafford here last fortnight. Officers of the exhibitors' association named by the meeting include James L. Whittle, president; Meyer Leventhal, vice-president; and C. Elmer Nolte, Jr., treasurer.

The directors are Leon Back, Jacob Levin, Stanley Baker, W. M. Brizendine, Benjamin Beck, Russell Hildebrand, Walter Gettinger, D. M. DeLauney, Harold DeGraw, and John Manuel.



## ALLIED ARTISTS

### Footsteps In The Night (5708)

MYSTERY  
MELODRAMA  
62M.

ESTIMATE: Okay lower half entry.

CAST: Bill Elliott, Douglas Dick, Eleanor Tanin, Don Haggerty, James Flavin, Harry Tyler, Robert Shayne, Gregg Palmer, Ann Griffith. Produced by Ben Schwalb; directed by Jean Yarbrough.

STORY: Douglas Dick is sought for the murder of a neighbor and friend at a motel after it's established that he had a violent argument with the dead man. Lieutenant Bill Elliott captures him by following his fiancée, Eleanor Tanin, but Dick is defiant and claims to be innocent. Elliott believes him and goes to work on the theory that the killer made a mistake by coming to the wrong motel. Looking around at the motel next door, he finds in a similarly numbered room James Flavin, who carries around a large amount of money. Elliott releases Dick and gets Flavin's cooperation in setting a trap for the killer by having him flash his money around freely. When the trap is sprung, they catch Gregg Palmer, neighborhood gas station attendant, who is after Flavin's money. Dick is cleared and vows to give up gambling, one of the reasons he got involved in the first place.

X-RAY: This should round out the program nicely with Elliott as a policeman with common sense. The story is interesting and feasible. The cast is efficient, and the direction and production are good. The story and screen play are by Albert Band.

AD LINES: "Murder At A Motel"; "Where Would The Killer Strike Next?"; "Murder Was In The Air And Danger In The Night."

## AMERICAN IN'T.

### Undead, The

MELODRAMA  
71½M.

ESTIMATE: Overly involved horror entry.

CAST: Pamela Duncan, Richard Garland, Allison Hayes, Val Dufour, Mel Welles, Dorothy Neuman, Bill Barty, Bruno Ve Soto, Aaron Saxon, Richard Devon. Produced and directed by Roger Corman.

STORY: Hypnotist Val Dufour theorizes that each person lives over and over again in different identities. He experiments with streetwalker Pamela Duncan, getting her to go back a thousand years where she is in a medieval prison condemned to die because of witchcraft. Duncan's present day voice helps her escape which means that if she is not beheaded at dawn the next day, her future lives are in jeopardy. There is her boy friend, Richard Garland, who does his best to help her, but a real witch, Allison Hayes, loves Garland and tries to confuse the situation. A friendly witch assists Duncan. Dufour, getting the story in bits and pieces, decides to venture back in time with her and convinces her she must die so that she can live her many other lives. She is beheaded in the nick of time and awakens in the present, refreshed and possibly rehabilitated as a result. Dufour on the other hand can't get back since his contact with Duncan is broken. He is forced to remain in the days of yore.

X-RAY: Dabbling in the supernatural in a big way, this entry is one of the most mixed-up films seen in a long time. Not only is there a yarn that will keep disinterested audiences guessing, but there's quite a bit of dialogue that is reminiscent of days of yore, with "Thee,"

## MOTION PICTURE

# EXHIBITOR

## SERVISECTION

*The original Pink Section evaluations of features and shorts*

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SECTION TWO  
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"thou," etc., all over the place. It's unpleasant, unnatural, and uninteresting. The cast, director, and producer go through the motions. The screen play is by Charles B. Griffith and Mark Hanna. This is released as a package with "Voodoo Woman."

AD LINES: "Terror That Screams From The Grave"; "A Supernatural Shocker For The Unafraid"; "A Thousand Years Of Naked Terror."

### Voodoo Woman

MELODRAMA  
75M.

ESTIMATE: Inferior lower half entry.

CAST: Marla English, Tom Conway, Touch Connors, Lance Fuller, Mary Ellen Kaye. Produced by Alex Gordon; directed by Edward L. Cahn.

STORY: Tom Conway, scientist of sorts, is interested in delving into voodoo. He keeps his wife, Mary Ellen Kaye, a captive in their home in the jungle until he completes his experiments. He tries to utilize a native girl in his experiments while she is under the voodoo influence, but it doesn't work out too well. Meanwhile, adventuress Marla English and her boy friend, Lance Fuller, await the arrival of guide Touch Connors to hunt gold in the village of the voodoo devotees. Conway sees in English a suitable subject for his experiments and persuades her to undergo the ritual, telling her a fortune in gold will be hers. Connors learns all from Kaye and Fuller is murdered. English becomes a part-time voodoo monster, but the tribe is offended and decides to sacrifice all the whites. Conway perishes as does English, the latter falling into a steaming caldron. Connors and Kaye get away to live another day.

X-RAY: Much mumbo-jumbo is to be found in this filler for the program with a nonsensical yarn that may get by and scare the kiddies. The acting, direction, and production are routine. Don't expect too much and you won't be disappointed. The story and screen play are by Russell Bender and V. I. Voss. This is released as a package with the "The Undead."

AD LINES: "A Mad Scientist Creates A Jungle Monster"; "Terror Strikes The Jungle"; "No Woman Was Safe From This Mad Killer."

## ASSOCIATED

### Naked Gun

OUTDOOR DRAMA  
69M.

ESTIMATE: Lower half western.

CAST: Willard Parker, Mara Corday, Barton MacLane, Tom Brown, Veda Ann Borg, Chick Chandler, Jody McCrea, Billy House, Morris Ankrum. Produced by Ron Ormond; directed by Edward Dew.

STORY: When the holder of a fortune cursed by Aztec Indians until it is returned to them is about to die, he exacts a promise from Willard Parker to see that the treasure is delivered to the rightful heir. Parker is forced to stop in a town run by a crooked hanging judge, Billy House, and saloon owner Barton MacLane. They steal and hide the treasure. Meanwhile, there are killings and House gets a chance to order some hangings, using legalistic double-talk to overcome the objections of the decent citizens. Tom Brown and his wife, Veda Ann Borg, get involved when they buy the saloon from MacLane. Parker finds that Mara Corday is the daughter of the heir to whom he was to deliver the treasure. He helps clean up the town, relocates the treasure, and turns it over to Corday, who in turn intends to return it to the Indians so that the curse will go out of business.

X-RAY: There's enough plot in this entry for a few films, which is another way of saying that the plot has a tough time holding interest and continuity with so many side interests and variations. The cast is adequate, as is the direction and production. It's okay for the kiddies and as filler for the lower half. The story and screen play are by Ron Ormond and Jack Lewis.

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AD LINES: "Deadly Curse Of Aztec Treasure"; "He Lived By The Law Of Shoot To Kill But Shoot First"; "Grim Justice Of The 'Naked Gun'."

## COLUMBIA

### Abandon Ship (139)

DRAMA  
100M.

(English-made)

ESTIMATE: Highly interesting drama.

CAST: Tyrone Power, Mai Zetterling, Lloyd Nolan, Stephen Boyd, Moira Lister, James Hayter, Marie Lohr, Moultrie Kelsall, Noel Willman, Gordon Jackson, Clive Morton, Laurence Naismith, John Stratton, Victor Maddern, Eddie Byrne. Executive producer is Ted Richmond. Produced by John R. Sloan; directed by Richard Sale.

STORY: A newly launched luxury liner hits a derelict mine in the south Atlantic and sinks within minutes, carrying most aboard to their death. There are a handful of survivors and one life boat with a limited capacity and few supplies. The radio man didn't get a chance to send an SOS. Amongst the survivors is fatally wounded captain Laurence Naismith, who before dying turns over the command to first officer Tyrone Power. Lloyd Nolan is another officer survivor, but he, too, is badly wounded. Nurse Mai Zetterling knows he can't last too long. Nolan begs Power to rid himself of the weak and the wounded so that the others might stand a chance of survival, but he is reluctant to do this despite the fact that some have to ride in the water and the boat is awfully low in the ocean. As a storm approaches, he sees that this is the only solution and orders that the wounded and the weak be abandoned with lifebelts. Families are separated, and the partings are quite touching. Power has to force the issue at gun point and is wounded when one of the passengers throws a knife at him. The next day after the storm, he is determined to follow his own orders and get off the lifeboat when a vessel appears to rescue them. The survivors who praised Power's actions a few minutes earlier now condemn him as they are about to be picked up, all except Zetterling. Aboard the rescuing vessel are the ones he had to abandon.

X-RAY: Based on a true incident, this drama is highly interesting, intriguing, and brimful of dramatic suspense. It's almost amazing how much action and movement there seems to be in the small area covered by the camera which is mostly in and around the lifeboat and how interest is maintained on high throughout. Performances are uniformly good, with Power, Zetterling, and Nolan particularly worthy of note. The direction and production are in the superior class, with a particularly good job on the screenplay by Richard Sale. For those who like the dramatic, this should more than satisfy.

TIP ON BIDDING: Higher bracket.

AD LINES: "The Ending Is SO Startling, We Urge You Not To Reveal It To Your Friends"; "26 Survivors In A Lifeboat Which Can Hold Only 12"; "Fourteen Survivors Must Be Cast Adrift . . . Which Will The Captain Save?"

### The Phantom Stagecoach (137)

WESTERN  
69M.

ESTIMATE: Mediocre western for the duallers.

CAST: William Bishop, Kathleen Crowley, Richard Webb, Hugh Sanders, John Doucette, Frank Ferguson, Ray Teal, Percy Helton, Maudie Prickett, Lane Bradford, John Lehmann, Eddy Waller, Robert Anderson. Produced by Wallace MacDonald; directed by Ray Nazarro.

STORY: William Bishop, Wells Fargo detective, finds that Hugh Sanders is trying to drive competing freight line operator Frank Ferguson out of business. He suspects that Ferguson's driver Richard Webb, in love with Sanders' niece Kathleen Crowley, is also in on the plot. When an armored stagecoach built by Sanders and Webb attacks Ferguson's coaches, Bishop trails it, forcing Sanders out in the open. Webb turns against the outlaws, and he and Bishop destroy the gang. Bishop decides to stay on and manage Ferguson's line. He and Crowley are in love, and it appears that the law will not be too severe with the repentant Webb.

X-RAY: This western has little to recommend it as theatre fare. Entertainment just as good is available free on TV. The gimmick of the phantom stage is sluffed off before it can generate much plot interest, and as a result the film is best suited for the second spot at houses catering to the confirmed western fans. Name values are mild, and although the cast tries hard, it can't overcome the weaknesses in story. It's familiar stuff, with average direction and production values. It was written by David Lang.

TIP ON BIDDING: Low rates.

AD LINES: "Terrifying Saga Of The Riderless Stagecoach That Blazed A Trail Of Fear Across The West"; "Not One Man In A Million Stood A Ghost Of A Chance Against 'The Phantom Stagecoach'."

### The Strange One

DRAMA  
97M.

ESTIMATE: Filmization of play and novel is off-beat and interesting.

CAST: Ben Gazzara, Pat Hingle, Mark Richman, Arthur Storch, Paul E. Richards, Larry Gates, Clifton James, Geoffrey Horne, James Olson, Julie Wilson, George Peppard. Produced by Sam Spiegel; directed by Jack Garfein.

STORY: Cadet Ben Gazzara, sadistic and clever, terrorizes lower classmen Arthur Storch and George Peppard into assisting him in a plan to discredit cadet Geoffrey Horne, son of Larry Gates, one of the officers at the southern military college. He gets James Olson drunk and has him beat Horne unconscious, then forces liquor down Horne's throat. The boy is found on campus the next day and expelled. All involved are afraid to inform on Gazzara, as they too would be expelled. Gates believes Horne's story and tries to get Gazzara to confess, but the latter goads him until Gates strikes Gazzara. Gazzara is sure Gates will resign. Peppard, realizing that Gazzara acts not out of a grudge for anyone in particular but out of hatred for everyone, can be still no longer and informs to cadet colonel Mark Richman. A kangaroo court of cadets finds Gazzara guilty and after terrorizing him, puts him aboard a train away from the college. Gazzara, frightened but still defiant, screams from the train platform that he will return.

X-RAY: This is an off-beat drama from the best selling novel and play by Calder Willingham about one of the most completely evil yet fascinating villains you will ever see. Gazzara etches a brilliant portrayal of quiet malevolence and other performances are also fine. Under the well paced direction of Jack Garfein, a story of decadence, perversion, and sadism at a southern military school unfolds in almost hypnotic fashion. It is not a pleasant story, and there will probably be much controversy aroused by it. It is highly exploitable, however, and serves to introduce Gazzara to the screen. Much more will probably be heard from this young man who is an actor of real power. This should do the best at houses which have done well with other off-beat subjects and should find favor with patrons of art houses as well.

TIP ON BIDDING: Better program rates, depending on situation.

AD LINES: "Ben Gazzara As 'The Strange One', The Most Fascinating Louse You Ever Met"; "All The Shocks Of The Best Seller And The Eye-Opening Stage Play."

### The Tall T (136)

WESTERN  
78M.

(Technicolor)

ESTIMATE: Good Scott entry should please western and action fans.

CAST: Randolph Scott, Richard Boone, Maureen O'Sullivan, Arthur Hunnicutt, Skip Homeier, Henry Silva, John Hubbard, Robert Burton, Robert Anderson, Fred E. Sherman, Chris Olsen. Associate producer, Randolph Scott; produced by Harry Joe Brown; directed by Budd Boetticher.

STORY: Rancher Randolph Scott and honeymooners Maureen O'Sullivan and John Hubbard, who married her for her money, are held up at a relay station by outlaws Richard Boone, Skip Homeier, and Henry Silva. They have killed the station master and his son and also kill driver Arthur Hunnicutt. Learning that this is not the regular stage, Boone is about to kill them when Hubbard privately confesses that his wife is wealthy and would bring a good ransom. He and Homeier leave to contact O'Sullivan's father. Boone respects Scott's courage and won't let Silva kill him. When Hubbard returns Boone has him killed. Realizing they, too, must die, Scott and O'Sullivan plan a possible escape. He tells her that Hubbard betrayed her and is not worth her tears. Boone rides off to collect the ransom. Using O'Sullivan as bait for the girl crazy Homeier, Scott gets his gun and kills him. He also kills Silva. When Boone returns with the money, Scott takes it from him. He is willing to permit Boone to leave, but the outlaw attempts to ride him down. Scott kills Boone and he and O'Sullivan walk away arm in arm.

X-RAY: This violent, action packed Scott western has all the elements to satisfy devotees of outdoor drama. An interesting tale and excellent performances, particularly from Boone and Scott keep interest on high. Production values are good, and taut direction gets the most from each situation. Technicolor helos. All in all, it shapes up as well above average western entertainment and will enliven any program. Screenplay is by Burt Kennedy.

TIP ON BIDDING: Fair program rates.

AD LINES: "A Movie That's A Mile High In Courage . . . Adventure . . . Entertainment"; "Different! About The Quiet Ramrod Off The Tall T Ranch And The Three Infamous Gunslingers He Left His Brand On"; "Randolph Scott Brings The Screen A New Brand Of Outdoor Adventure."

## DCA

### The Baby And The Battleship

COMEDY  
96M.

(Eastman Color) (English-made)

ESTIMATE: Fairly amusing British farce.

CAST: John Mills, Richard Attenborough, Bryan Forbes, Harold Siddons, Michael Hordern, Andre Morell, D. A. Clarke-Smith, Lisa Gastoni, Martyn Garrett, others. Produced by Anthony Darnborough; directed by Jay Lewis. (Lion International Films, Ltd.)

STORY: H.M.S. Gillingham is numbered among the British fleet in Mediterranean maneuvers. On shore leave in Naples, sailor Richard Attenborough takes his



buddy John Mills to visit an old baker friend, whom he remembers has 13 daughters. Mills falls for Lisa Gastoni, the eldest, but papa will only let her out if she takes along the baby of the family, Martyn Garrett. In a brawl with natives and police, Attenborough and Gastoni flee, leaving Mills with the baby. Not knowing what to do with it he smuggles it aboard ship, where he and his mates endeavor to care for it and keep it hidden as the ship takes off for more maneuvers, stranding Attenborough. Further complications arise when a Soviet Marshal visits the ship as Captain Michael Horden tries to win the maneuvers. Failing in this, he turns defeat into promotion when he uses the baby's presence as an excuse for quitting the "engagement." The baby is returned to his parents, Attenborough returns to his ship, and he and his pal, Mills, get away with their escapade in view of the Captain getting his medal.

**X-RAY:** This lightweight import is pretty English. The story is pretty ridiculous, even though it is admitted that there are plenty of places on a battleship to hide a baby. Performances are very good, and the baby is lovable and a scene stealer. The color is also an asset and the shipboard shots and those of Naples seem authentic. Based on a novel by Anthony Thorne, this should do in the art spots and houses playing English product, elsewhere it will be a bit of a problem. The film is too long and could be cut judiciously.

**AD LINES:** "When A Sailor's Left Holding The Baby Anthing Can Happen—And It Does!"; "A Rollicking Nautical Comedy"; "As Many Laughs As The Ocean Has Waves."

## 1,000 Years From Now

MELODRAMA 65M.  
(“Captive Women”)  
(Reissue)

**ESTIMATE:** Reissue should be exploitable.

**CAST:** Robert Clarke, Margaret Field, Gloria Saunders, Ron Randell, Stuart Randall, Paula Dorety, Robert Bice, Chili Williams, William Schallert, Eric Colmar, Douglas Evans. Written and produced by Aubrey Wisberg and Jack Pollexfen; directed by Stuart Gilmore.

**X-RAY:** This re-issue of an RKO 1952 release, "Captive Women," was first reviewed in THE SERVICESECTION of that year, at which time it was said: "The exploitation possibilities inherent in this otherwise lightweight offering should make it more than adequately suited for the dualers. While production values, performances, and plot are generally unimpressive, the action, mostly in the form of knife-wielding, and the somewhat revealing-clad women who cavort through the film maintain interest. The angle of lawless life in the post-atomic age should prove a potent factor in the selling."

**AD LINES:** "A Drama Of Life In The Post-Atomic Age"; "Captive Women Slaves Of A Monster Race In 3000 A.D."; "No Woman Was Safe From The Mutates, Atom-Bred Monsters Of 3,000 A.D."

## MGM

### Gaslight (725)

MELODRAMA 113M.  
(Reissue)

**CAST:** Charles Boyer, Ingrid Bergman, Joseph Cotten, Dame May Whitty, Angela Lansbury, Barbara Everest, Emil Rameau, Edmund Broon, Halliwell Hobbes, Tom Stevenson, Heather Thatcher, Lawrence Grossmith, Jakob Gimpel. Produced by Arthur Hornblow, Jr.; directed by George Cukor.

**X-RAY:** When first reviewed in THE SERVICESECTION of May, 1944, it was said: "A slow moving period piece, this has the benefit of star names and their marquee presence will be of considerable value. While the melodrama has its moments, some audiences are likely to be amused at the wrong time, although for the most part suspense is present. For the class spots, this has considerable draw, but for the other types of runs the names will have to make the differences. Production is topnotch, with care manifested throughout. All in all, this should have drawing power."

**TIP ON BIDDING:** Reissue price.

**AD LINES:** "Brought Back So You May Enjoy It Once Again"; "What was The Secret Of The House Of Mystery?"; "His Was The Kiss Of Death, Hers The Embrace Of Love."

### The Postman Always Rings Twice (726)

MELODRAMA 113M.  
(Reissue)

**ESTIMATE:** Names will send release into higher grosses.

**CAST:** Lana Turner, John Garfield, Cecil Kellaway, Hume Cronyn, Leon Ames, Audrey Totter, Alan Reed, Jeff York. Produced by Carey Wilson; directed by Tay Garnett.

**X-RAY:** When first reviewed in THE SERVICESECTION of March, 1946, it was said: "This is adult entertainment which is bound to be solid boxoffice due to the unquestioned draw of the two leads and the success of the best seller of the same name by James M. Cain. It still has plenty of sex, although some of the sordidness of the book is missing. . . . The cast turn in practically flawless performances. . . . The film contains both interest and suspense, with the love interest mounting as it progresses, and it holds attention all the way."

**TIP ON BIDDING:** Reissue price.

**AD LINES:** "The Famous Picturization Of James M. Cain's Great Novel"; "Brought Back For You To Enjoy Once More"; "The Screen's Most Torrid Romance."

### Tarzan And The Lost Safari (728)

ADVENTURE DRAMA 80M.  
(Technicolor) (Made in England)

**ESTIMATE:** New Tarzan entry will please fans.

**CAST:** Gordon Scott, Robert Beatty, Yolande Donlan, Betta St. John, Wilfrid Hyde White, George Coulouris, Peter Arne, Orlando Martins. Produced by John Croydon; executive producer, N. Peter Rathvon; directed by Bruce Humberstone.

**STORY:** Playboy pilot Peter Arne and his wife, Betta St. John, are flying wealthy Yolande Donlan, George Coulouris, and society columnist Wilfrid Hyde White across Africa when the plane crashes. Gordon (Tarzan) Scott hears the crash and helps the shaken but uninjured group. Tarzan agrees to help them to get to the coast and through dangerous native country. St. John wanders off and is captured, but is apparently rescued by a white hunter, Robert Beatty. Beatty actually has agreed to deliver all of the whites to the tribal chief in return for their hidden cache of ivory elephant tusks. Beatty joins the party, and although Tarzan does not trust him the others agree to his leading them out of the jungle. Beatty leads them into a dead end, and while Tarzan searches for a way out the natives attack and capture the party. When Tarzan returns, he tracks the party to the native village. He sends Cheeta, the Chimp, to set fire to the village while he sends a false message on the native drums. In the confusion, Tarzan

rescues the party, and the enraged natives kill Beatty.

**X-RAY:** Although the basic Tarzan plot has been faithfully followed, some wonderful location photography, animal shots, color, and a good cast have given a brand new 1957 look to this series, which dates back to 1918, Scott, the latest to play the jungle hero, is as bemuscled and monosyllabic as any of his predecessors, and will certainly satisfy Tarzan devotees. This entry is a sure thing for kiddie shows, and should hold its own on the double bills. Screen play is by Montgomery Pittsman and Lillie Hayward.

**AD LINES:** "Tarzan Returns To The Screen In His Greatest Adventure"; "Savage Natives Once Again Feel The Wrath Of The Jungle Ape Man"; "Thrill Once Again To The Amazing Deeds Of Tarzan."

## REPUBLIC

### Duel At Apache Wells (5606)

WESTERN 70M.  
(Naturama)

**ESTIMATE:** Lower half western.

**CAST:** Anna Maria Alberghetti, Ben Cooper, Jim Davis, Harry Shannon, Francis J. McDonald, Bob Steele, Frank Puglia, Argentina Brunetti, Ian MacDonald, John Dierkes, Ric Roman. Produced and directed by Joe Kane.

**STORY:** Ben Cooper returns home when he learns that Jim Davis is trying to get possession of the ranch of his father, Harry Shannon, and that he is also after his girl, Anna Maria Alberghetti. Davis has fenced off Apache Wells, public watering place, necessary to Cooper and Shannon if they are to get their cattle to market. They make a peaceful and legitimate attempt to get their beef to the railroad, but Davis sends his thugs, disguised as Indians, to attack their camp. The ruse works at first and Apaches are blamed, but clues point to Davis. Shannon is shot when he accuses him. This leads Cooper into a gun fight with Davis in which Davis is killed. Apache Wells is reopened, and Cooper and Alberghetti settle down on the ranch.

**X-RAY:** This is a slow-moving western that fails to hold interest throughout its running time. The cast seem competent enough, and the wide screen process is a help, but things are hampered by a weak script and lackadaisical direction. It is the same old formula with a minimum of action. This will have to find its niche as lower half filler. It was written by Bob Williams.

**AD LINES:** "They Fought Like Beasts—For Wealth And Women"; "Two Fast Guns Blazing"; "They Were Both Quick On The Trigger."

### Hell's Crossroads (5608)

WESTERN 73M.  
(Naturama)

**ESTIMATE:** Better than average western.

**CAST:** Stephen McNally, Peggie Castle, Robert Vaughn, Barton MacLane, Harry Shannon, Henry Brandon, Douglas Kennedy, Grant Withers, Myron Healey, Frank Wilcox, Jean Howell, Morris Ankrum. Produced by Rudy Ralston; directed by Franklin Adreon.

**STORY:** Stephen McNally, who grew up with Henry Brandon (Jesse James) and is one of his men, is shot during a robbery. He is rescued and has his life saved by Brandon, who sends him to the farm of another gang member, Robert Vaughn, to recuperate. McNally romances his sister, Peggie Castle, despite objections of her father, Harry Shannon. Vaughn is captured and jailed, and Shannon turns to McNally for help. With aid



from Brandon's gang, Vaughn is saved from a lynching. Governor Frank Wilcox promises a full pardon to Vaughn if Brandon is turned in dead or alive. McNally refuses any part of this deal, but Vaughn kills Brandon. McNally is blamed for the killing by Brandon's brother, Douglas Kennedy, but Vaughn and Shannon, along with sheriff Grant Withers, ride to his aid. After a gun battle, the outlaws are defeated, McNally and Vaughn are pardoned, and McNally and Castle plan to wed.

**X-RAY:** This has enough action to keep interest and shapes up as okay for the top half of a double feature bill. Acting, production, etc., are above average, and the Naturama process helps. This has a screen play by John K. Butler and Barry Shipman, from a story by John K. Butler.

**AD LINES:** "They Rode With Jesse James"; "Never Trust A Quitter—This Was Their Code And They Backed It With Bullets"; "Wild, Lawless, Violent, They Learned Their Trade From The Most Fabulous Outlaw Of Them All."

## 20TH-FOX

### River's Edge, The

DRAMA  
86M.

(CinemaScope)  
(Color by DeLuxe)

**ESTIMATE:** Good cast struggles through mediocre story.

**CAST:** Ray Milland, Anthony Quinn, Debra Paget, Harry Carey, Jr., Chubby Johnson, Byron K. Foulger, Tom McKee, Frank Gerstle. Produced by Benedict Bogeaus; directed by Allan Dwan.

**STORY:** Ray Milland, con-man, killer, and fugitive, tries to hire guide Anthony Quinn to guide him across the border into Mexico. Milland was once the boy friend of Quinn's wife, Debra Paget, and intends to take her with him to Mexico to enjoy a million dollars in stolen money he has in a suitcase. Quinn and Paget have an argument and she leaves with Milland for town. Milland kills a patrolman who attempts to search his car, and he and Paget flee back to Quinn's ranch. Quinn, still in love with Paget, agrees to help them cross the border. The two men maintain a constant vigil against each other. When an old prospector learns of the contents of Milland's suitcase, the latter kills him. Paget, realizing it is Quinn she loves, fears for his life. Quinn takes command of the situation with a rifle he has brought along. Paget injures her shoulder and infection sets in. Quinn forces Milland to give up some of his money to start a fire. A fight results in Quinn's being pinned by a boulder. Milland takes off alone, now in Mexico. He decides to send help to Quinn and Paget but is killed by a careening truck. The money satchel opens and the loot falls into the river and floats downstream. Quinn and Paget decide to return and take their chance with the law.

**X-RAY:** Anthony Quinn and Ray Milland certainly deserve better things than this incredible, over complicated, and unpleasant story. That they manage to breathe any life into their roles at all is greatly to their credit. Some good scenery and beautiful photography also go to waste on a story that never gets off the ground. Interest is rarely sustained, and efforts at suspense seldom come off. It shapes up as mediocre program fare, despite the production values. Screen play is by Harold J. Smith and James Leicester.

**TIP ON BIDDINGS** Program rates.

**AD LINES:** "Breathtakingly Filmed 16,000 Feet Atop Mexico's Seething Gorge Of The Gods"; "It Was Kill Or Be Killed All The Way Down To 'The River's

Edge'"; "Two Men, One Beautiful Woman, And Adventure As High As The Peaks That Ripped The Skies Apart."

## UNITED ARTISTS

### Fury At Showdown

WESTERN  
75M.

(Goldstein)

**ESTIMATE:** For the lower half.

**CAST:** John Derek, John Smith, Carolyn Craig, Nick Adams, Gage Clarke, Robert E. Griffin, Malcolm Atterbury, Rusty Lane, Sydney Smith, Frances Morris, Tyler McDuff, Robert Adler, Norman Leavitt, Ken Christy, Tom McKee. Produced by John Beck; directed by Gerd Oswald.

**STORY:** Unjustly called a "gun killer," John Derek is released from jail after serving time for shooting a man who had goaded him into a fight. He is greeted by his kid brother, Nick Adams, but finds the town is against him, even his girl, Carolyn Craig, and particularly lawyer Gage Clark, brother of the man Derek killed. Adams convinces Derek to return to the ranch and start life anew. They have a note due at the bank. If they can not meet it, Clark hopes to take over the ranch. Afraid of Derek, Clark hires a fast-draw bodyguard, John Smith. Derek, Adams, and several other ranchers have a deal pending with the railroad, which when signed will enable them to meet the note. Clark sees to it that the railroad agent is delayed and it is all Adams can do to keep Derek and Smith apart. Finally, Adams is wounded by Smith and left for dead. Derek refuses to take the law into his own hands and go gunning for Smith, but finally does shoot him after he grabs Craig as a shield.

**X-RAY:** This western can boast plenty of suspense, average acting, plenty of action, superlative black and white photography, and okay production. It is some of the dialogue that gets it down, however, along with a too familiar story. The screen play is by Jason James, from a novel by Lucas Todd.

**AD LINES:** "One Man Against An Entire Town"; "Branded A Gun Killer—He Had To Prove He Was Law Abiding"; "Dynamic Drama Of The Old West."

### The Iron Sheriff

WESTERN  
73M.

(Grand)

**ESTIMATE:** Interesting western should do well as part of the program.

**CAST:** Sterling Hayden, Constance Ford, John Dehner, Kent Taylor, Darryl Hickman, Walter Sande, Frank Ferguson, King Donovan, Mort Mills, Peter Miller, Kathy Nolan, I. Stanford Jolley, Will Wright, Ray Walker, Bob Williams. Produced by Jerome C. Robinson; directed by Sidney Salkow.

**STORY:** Sheriff Sterling Hayden refuses to believe the circumstantial evidence pointing to his son, Darryl Hickman, as the holdup murderer of a stage driver. Hayden uses all his savings to hire famous lawyer John Dehner to defend Hickman. I. Stanford Jolley, on his death bed, shocks Hayden by confessing that he saw Hickman perform the crime. Jolley's daughter Kathy Nolan is in love with Hickman. Hayden, tortured by the new evidence, tells the court of Jolley's testimony, changing the verdict to guilty from certain acquittal. Hickman is condemned to hang, but Hayden, aided by a top range detective, hunts for evidence to prove his son innocent. It becomes apparent that the killer had to know when the stage was due, and Hickman did not have this information. A check reveals that only telegraph operator King Dono-

van knew this. Donovan flees and Hayden follows, determined to kill him. He catches up to the terrified Donovan and faithful to his sheriff's creed, brings him back alive to stand trial.

**X-RAY:** Excellent performances, particularly by Hayden and Dehner, and a different story lift this above average western fare. There is more emphasis on characterization, and tight direction keeps interest. This one should please a wider variety of moviegoers than the average western and do well on just about any theatre's program. It was written by Seeleg Lester.

**AD LINES:** "His Son's Life In The Balance . . . He Could Put The Rope Around His Neck"; "A Father's Love . . . A Sheriff's Duty . . . Where Did One End And The Other Begin?"

### Spring Reunion

DRAMA  
79M.

(Bryna)

**ESTIMATE:** Moderate programmer has good name values.

**CAST:** Dana Andrews Betty Hutton, Jean Hagen, Sara Berner, Robert Simon, Laura LaPlante, Gordon Jones, James Gleason, Irene Ryan, Richard Shannon, Ken Curtis, Herbert Anderson, Richard Benedict, Vivi Janiss, Florence Sundstrom. Produced by Jerry Bresler; directed by Robert Pirosh.

**STORY:** Betty Hutton is prepared for the reunion of her high school class of 15 years ago. Since that time, she has lived with her parents and worked in her father's successful real estate business. She has never found love, however, and fears that her life is slipping away meaninglessly. At the reunion, she dances with Dana Andrews, whose life has also been rather empty. They are drawn to one another, and go for a moonlight sail. They are stranded at the lighthouse of James Gleason. Hutton's parents worry, but she and Andrews decide to elope. On returning home, Hutton is almost convinced by her overly possessive father, Robert Simon, to put off the marriage. Refusing to lose love again, however, she drives off with Andrews to be married.

**X-RAY:** Featuring the return to the screen of a very subdued Betty Hutton, this shapes up as a mild programmer with a slight story and better than average name values. Hutton does well in a primarily dramatic role, as does the rest of the cast. Based on a TV script by Robert Alan Aurthur, the story hardly warrants expansion to feature film length. Interest lags in spots, and the film is somewhat static. Hutton has a song number, and even this is rather subdued. On the whole, it is no better than moderate program fare. Screen play is by Pirosh and Elick Moll.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "She Hungered For A Man Of Her Own"; "She Knew That She Mustn't Let Love Pass Her By Again"; "A New Betty Hutton Stuns The Screen."

### War Drums

OUTDOOR DRAMA  
75M.

(Bel-Air)

(Color by DeLuxe)

**ESTIMATE:** Okay programmer.

**CAST:** Lex Barker, Joan Taylor, Ben Johnson, Larry Chance, Richard Cutting, James Parnell, John Pickard, John Colicos, Tom Monroe, Jil Jarmyn, Jeanne Carmen, Mauritz Hugo. Executive producer, Aubrey Schenck; produced by Howard W. Koch; directed by Reginald Le Borg.

**STORY:** A group of Apaches led by chief Lex Barker kill some Mexican bandits who stole horses from the Indians and also capture fiery Mexican girl Joan Taylor. She had been a prisoner of the bandits as well. On the trip back, they



meet frontiersman Ben Johnson, friend of Barker, who is attracted to the girl and tries to buy her from Barker intending eventually to marry her. Barker refuses to sell. He announces to other tribal leaders that he will marry her, and when two object, he kills them in hand-to-hand combat. Taylor refuses to work as a squaw, and Barker agrees to her riding with him. She becomes skillful in the use of weapons. Some rough goldminers create a crisis when they molest Barker's sister, and beat him. The Apaches wipe them out which starts a war. Johnson tries to set up a truce, but hot heads on both sides start shooting. As the Civil War breaks out, Johnson becomes a U. S. Cavalry Major, and one of his jobs is to try and bring about peace with the Apaches. During a fight, Barker is seriously wounded and is forced to seek medical aid from a white doctor. The others in the settlement are held hostage as the doctor operates and is successful. Johnson and his soldiers arrive and let the wounded Barker and Taylor ride off into the hills, hoping there'll come a day of peace.

**X-RAY:** Lots of action, colorful settings, and a yarn that holds interest pretty much throughout are to be found here as well as quite a few Indians for the youngsters. The cast is average, as is the direction and production. The end result should fit in on the lower half of the program well, with color proving an asset. Gerald Drayson Adams wrote the screen play.

**AD LINES:** "Apaches On The War Path Spell Big Trouble"; "Thrilling Adventure In The Early West As Apaches Beat Their 'War Drums'"; "Two Men And A Girl . . . And The 'War Drums' Of The Apaches."

## U-International

### The Deadly Mantis

SCIENCE FICTION  
DRAMA  
78M.

**ESTIMATE:** Fair lower half offering.

**CAST:** Craig Stevens, William Hopper, Alix Talton, Donald Randolph, Pat Conway, Florenz Ames, Paul Smith, Phil Harvey, Floyd Simmons, Paul Campbell, Helen Jay. Produced by William Alland; directed by Nathan Juran.

**STORY:** When strange happenings take place in the polar region, the Air Force is alerted. At one scene where a strange object wiped out an outpost station they find an object that looks like it might have belonged to a monster-sized animal. Scientist William Hopper establishes that it came from a giant mantis, and he and assistant Alix Talton make an on-the-spot inspection. The monster appears in a number of spots and appears to be heading south as efforts to destroy it fail. It finally is forced to take refuge in one of the tunnels leading to New York City, where it is destroyed by chemical bombs.

**X-RAY:** Avid science fiction devotees may best appreciate this entry, which otherwise seems suited for the supporting slot of the program. It is bolstered by stock film clips. Contained are an average yarn, fair performances, and ordinary direction and production. Perhaps with a bit of extra exploitation something may come of it. The screen play is by Martin Berkley, based on a story by William Alland.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "Most Dangerous Monster That Ever Lived"; "A Winged Colossus Hungering For Human Prey"; "Out Of A Million Years Ago, A Thousand Tons Of Horror."

## WARNERS

### The Counterfeit Plan (612)

MELODRAMA  
79M.

(English-made)

**ESTIMATE:** Slow moving English meller has some familiar names but is best suited for the lower half.

**CAST:** Zachary Scott, Peggie Castle, Mervyn Johns, Sydney Tafler, Lee Patterson, David Lodge, Mark Bellamy, Chili Bouchier, Robert Arden, Eric Pohlmann, Aubrey Dexter, John Welsh. Produced by Alec C. Snowden; directed by Montgomery Tully.

**STORY:** Zachary Scott, convicted killer, escapes from France to England. Going to the country home of former forger Mervyn Johns, he forces Johns to permit the setting up of a counterfeit ring. Johns reluctantly agrees under threat of exposure as an ex-criminal. Johns' daughter Peggie Castle returns home unexpectedly and learns of the illegal operations. When the plates are made by Johns and distribution of the counterfeit money begins, Castle's boy friend stumbles on the plot. Scott is forced to kill again, this time one of his partners in crime, and flees with the loot. His car is cut off on a narrow road by police and he plunges over a cliff to his death.

**X-RAY:** This is British melodrama of the methodical, slow moving variety. An all too familiar story fails to generate much interest and the result is strictly lower half stuff. The Scott and Castle names are familiar here and may provide somewhat of an exploitation peg, but story deficiencies and dialogue that seldom offers characters an opportunity to be believable are too much of a drag on the proceedings. Direction is slow and plodding, and production values only fair, although a few scenes of the English countryside are interesting. Screen play is by James Eastwood.

**TIP ON BIDDING:** Lower rates.

**AD LINES:** "Terror In His Heart But Magic In His Hands . . . Tool For The King Of The Counterfeiters"; "He Would Kill Again If Necessary To Assure The Success Of His 'Counterfeit Plan'."

### East Of Eden

DRAMA  
115M.

(Reissue)

(CinemaScope) (WarnerColor)  
(Print by Technicolor)

**ESTIMATE:** Dean name will help this high rating drama.

**CAST:** James Dean, Julie Harris, Raymond Massey, Burl Ives, Richard Davalos, Jo Van Fleet, Albert Dekker, Lois Smith, Harold Gordon, Timothy Carey, Mario Siletti, Lonny Chapman, Nick Dennis. Directed by Elia Kazan.

**X-RAY:** When first reviewed in THE SERVICESECTION of February, 1955, it was said of this reissue, put out again so soon to cash in on James Dean's name, "A finely-made drama, this entry is a stirring emotional experience, one not easily forgotten once viewed. It is intriguing throughout, made all the better by excellent performances by a highly competent cast and outstanding direction on the part of Elia Kazan. The result should stir viewers either for or against the film. It could very well emerge as a wonderful 'critics' picture" with many audiences going along with the feeling that true quality in adult entertainment is to be found here. On the other hand, some basic mass audiences may not appreciate the psychological involvements nor the off-beat situations and characterizations. This is something that time and audiences will determine. There is no set pattern

that can be followed in the judging of this entry, but instead it must be dealt with on an individual basis. It should also be noted that the production has been tastefully presented on the screen. The screen play is by Paul Osborn, based on the work by John Steinbeck."

**AD LINES:** "James Dean In One Of The Pictures That Made Him The Sensation Of The Screen"; "An Emotional Experience For Adults"; "Return By Public Demand."

### Rebel Without A Cause

DRAMA  
111M.

(Reissue)

(CinemaScope) (WarnerColor)

**ESTIMATE:** Dean name will still keep this in the better money.

**CAST:** James Dean, Natalie Wood, Jim Backus, Ann Doran, Rochelle Hudson, William Hopper, Sal Mineo, Corey Allen, Dennis Hopper, Edward Platt, Steffi Sidney, Marietta Canty, Virginia Brissac, Beverly Long, Ian Wolfe, Frank Mazzola, Robert Foulk, Jack Simmons, Tom Bernard, Nick Adams, Jack Grinnage, Clifford Morris. Produced by David Weisbart; directed by Nicholas Ray.

**X-RAY:** When first reviewed in THE SERVICESECTION of November, 1955, it was said of this reissue, "This drama of teenage problems in a chaotic time when energetic youngsters can find no wholesome outlet for their energies is superior movie fare in every department. The acting, particularly that of James Dean, whose promising career was cut short by his untimely death, is tops, and direction by Nicholas Ray is taut and moody, filled with interesting camera angles and close-ups and taking particular advantage of the CinemaScope medium. The timely theme and uncompromising attitude lends the film reality and keeps audience interest riveted on the screen, but it is the superior acting that carries the day. On the debit side, although not likely to affect the theatre gross adversely, is the fact that too much appears to be blamed on the parents, and the problem of delinquency is given rather a cursory examination. The screen play is by Stewart Stern, from a story by Ray."

**AD LINES:** "James Dean In One Of The Pictures That Made Him The Sensation Of The Screen"; "Return By Public Demand"; "Teen-Age Terror Torn From Today's Headlines And Filled With Tomorrow's Hopes."

### Untamed Youth (613)

MELODRAMA  
WITH MUSIC  
80M.

**ESTIMATE:** Highly exploitable rock 'n' roll meller should have considerable youth appeal.

**CAST:** Mamie Van Doren, Lori Nelson, John Russell, Don Burnett, Eddie Cochran, Lurene Tuttle, Yvonne Lime, Jeanne Carmen, Robert Foulk, Wayne Taylor, Jerry Barclay, Keith Richards, Valerie Reynolds, Lucita, Glenn Dixon, Wally Brown. Produced by Aubrey Schenck; directed by Howard W. Koch.

**STORY:** Mamie Van Doren and Lori Nelson, sisters and entertainers, are arrested for vagrancy and sentenced by Judge Lurene Tuttle to 30 days as farm workers on a cotton farm operated by John Russell. Tuttle's son, Don Burnett, is hired by Russell to operate a harvester and becomes suspicious of conditions on the farm, particularly after young Yvonne Lime collapses from overwork. Russell and Tuttle are secretly married, and Russell uses her to obtain cheap employment to harvest his crops. The judge doesn't realize, however, just how bad conditions at the farm are. Burnett is attracted to Nelson, decides to aid her, and discovers Russell making advances toward Van Doren. After Lime dies of a miscarriage,



Nelson tells the whole story to Tuttle. She exposes Russell and then resigns. With all wrongs righted, Van Doren gets a TV job, and Nelson and Burnett settle down together.

**X-RAY:** Although the story is far fetched at times, it should have wide appeal for young adult audiences. Several good rock 'n' roll numbers are integrated and shapely Van Doren does them with a maximum of body English. The production values are good for such a low budget entry and the effort can be exploited from the musical point of view and also from the juvenile delinquency theme. This will fit into the program and please the younger element though the story is at times unsavory. Screen play is by John C. Higgins. Songs include "Cottonpicker," "Go, Go, Calypso," "Rolling Stone," and "Oobala Baby." Over emphasis on sex removes it from the teen classification where the music would help most.

**TIP ON BIDDING:** Program rates.

**AD LINES:** "Fling Open The Door Of A Juvenile Punishment Farm . . . Boys On One Side, Girls On The Other, Only A Thin Law Between"; "Wild Kids On A Rock 'n' Roll Binge"; "Starring Mamie Van Doren . . . A Platinum Powerhouse."

## FOREIGN

### The Lost Continent

DOCUMENTARY  
69M.

(Lopert)  
(CinemaScope)  
(Italian-made)  
(Ferraniaclor)

(Filmed in Indonesia and Malaya)

**ESTIMATE:** Interesting documentary.

**CREDITS:** Directed and produced by Leonardo Bonzi.

**STORY:** The peoples and countryside of Indonesia and the Malayan Peninsula are to be seen as well as some of their customs and costumes. They are seen at work, at play, and participating in religious ceremonies. There are also some scenes with bare breasted woman as well as those involving animal sacrifices.

**X-RAY:** Colorfully and leisurely presented is this first Italian CinemaScope production made on location. It has a lot that is interesting and should please fans who go for this type of presentation. Technically, it is well done. A little extra in the way of exploitation may mean a little extra in the way of returns. It could go far in the art and specialty spots or as part of the program in regulation houses in some situations.

**AD LINES:** "A Prize-Winning Documentary Well Worth The Viewing"; "An Unusual Film Of Unusual Places And People"; "A Cinematic Treat Of Little Seen Places And People."

### White Shiek, The

COMEDY  
86M.

(Janus)  
(Italian-made) (English titles)

**ESTIMATE:** Highly amusing import.

**CAST:** Alberto Sordi, Brunella Bovo, Leopoldo Trieste, Giulietta Masina. Directed by Frederic Fellini; produced by Luigi Rovere.

**STORY:** Leopoldo Trieste and his new bride, Brunella Bovo, arrive in Rome for a honeymoon, and she decides to try and see her idol "The White Sheik," Alberto Sordi, whose adventures she follows avidly in weekly picture magazines. She sneaks off and is swept up in the company that is to film Sordi's latest escapades on an isolated beach outside of Rome. He makes love to her until his wife shows up. She is accidentally left when the rest return to Rome. Husband Trieste is trying to explain to an influential uncle and his other relations that she is ill, in her room, etc., and therefore is

unable to meet them until the next day. The police offer him little comfort or aid, and he sweats out her return imagining all kinds of things. They are finally reunited in time to meet his relatives and to attend an audience with the Pope arranged by an uncle.

**X-RAY:** Full of charm, sly as well as obvious humour, and fine performances, this import shapes up as solidly amusing fare for the art and specialty spots. Audiences should find this a nice change in their almost steady diet of heavy dramatic offerings. Let your customers know about this, and they'll appreciate it. The screen play is by Frederico Fellini, Tullio Pinelli, and Enno Flajano, based on a story by Michaelangelo Antonini, Fellini, and Pinelli.

**AD LINES:** "She Had A Choice—Hero Or Husband"; "Should She Fly Away With Her Dream-Man Or Remain With Her Husband?"; "A Film Filled With Fun And Laughter."

## MISCELLANEOUS

### Curfew Breakers

MELODRAMA  
70M.

(Screen Guild)

**ESTIMATE:** Mild, inept expose of dope traffic among high school teenagers.

**CAST:** Paul Kelly, Cathy Downs, Regis Toomey, Sheila Urban, others. Produced by Charles E. King; directed by Alex Wells.

**STORY:** Paul Kelly heads a crack down on dope peddling to high school teenagers with aid from athletic coach Regis Toomey. One kid dies from an overdose of drugs, another pair of youngsters kill a gas station attendant during an abortive holdup staged to get money to buy dope. A third dies in a fall in a condemned empty building while fleeing the law. The pusher is brought to justice and sentenced to jail, with aid from several students who knew right from wrong and refused to be contaminated.

**X-RAY:** Amateurishly and cheaply made with poor photography and sound for the most part, this emerges as a mild expose of drug traffic among big city high school teenagers. It is far from sensational in content; neither is it an effective warning against any evil. The action is confused in spots. There is a lot of dark, simulated night-time photography, particularly during an auto chase, which confuses things further. Acting is of the walk through variety. Several rock and roll song numbers are billed but they come for naught in the film.

**AD LINES:** "Too Smart To Be Careful, Too Young To Be Scared"; "Sensational Expose Of Teen Age Vice"; "True Story Of Narcotics Evil As It Confronts The Youth Of Today."

### Rockin' The Blues

MUSICAL  
66M.

(Jewel)

**ESTIMATE:** All-Negro rock 'n' roll opus should click in some spots.

**CAST:** Mantan Moreland, Flournoy Miller, Hal Jackson, Connie Carroll, Bennett and La Rue, The Wanderers, Pearl Woods, Linda Hopkins, Miller Sisters, Billy Washington, The Hurricanes, Toni Harris, The Harptones, Afro-Cuban Dancers, Techo Wilshire's Hot Band. Produced by Fritz Pollard Associates for Austin Productions.

**STORY:** This is a rock 'n' roll concert with Hal Jackson as master of ceremonies and some comedy hits thrown in by Mantan Moreland and Flournoy Miller.

**X-RAY:** Presenting an all-Negro cast, this release features one rock 'n' roll number after another with bits of alleged comedy. This may prove somewhat of a draw in some spots. Audiences will cer-

tainly get enough of that type of music here. It will probably be best appreciated in theatres catering to the Negro trade. Music heard includes "Oozing Down," "First, Last And Only Girl," "Walking And Talking," "They Raided The Joint," "Go! Go! Go!," "Having A Ball," "Fast Moving Mama," "Lazy," "You May Not Know," "Army Life," "TV's The Thing," "High Flying Baby," "Owee Baby," and "Mambo Boogie." Most have been recorded by the various companies such as Caravan, Ebony, Tops, and Race Records.

**AD LINES:** "Rock 'N' Roll At It's Tingling, Exciting Best"; "A Most Exciting Musical Rock 'N' Roll Revue"; "A Rock 'N' Roll Frolic That Is The Most."

## The Shorts Parade

### THREE REEL

#### Color Novelty

**THE RED BALLOON.** Lopert. Technicolor. 34m. Filmed in a picturesque section of Paris, this has to do with a French youngster of school age who finds and becomes attached to a red balloon and vice versa, with the balloon following him around as would a pet. It stays out of reach of other would-be captors, but eventually a gang of boys destroys it. Other balloons of varying sizes and color descend on the youngster from all parts of the city and together they lift him into the sky and take him away over the horizon. It shows a lot of imagination and was written, produced, and directed by Albert Lamorisse. EXCELLENT.

### TWO REEL

#### CinemaScope Color Travel

**THE LEGEND OF EL DORADO.** Warners—WarnerColor Scope Gems. 18m. An excellent narration sparks this highly interesting travel entry on life in Columbia, Central American republic. The people and their efforts to reap the natural treasures of their land feature the subject, in which past and present are shown in an absorbing array of brilliantly photographed vignettes. EXCELLENT. (4102).

**WONDERS OF WASHINGTON.** Columbia—CinemaScope Musical Travelarks. 20m. Never before has the screen presented such a colorful, exciting, entertaining view of the nation's capital. This series of musical salutes to interesting places is a welcome addition to travel subjects which can become all too commonplace. The voice of Bill Hayes and a huge chorus, as well as the narration by George Jessel make the tour of Washington's historical landmarks a Technicolor delight. EXCELLENT.

#### Comedy

**A MERRY MIX-UP.** Columbia—Three Stooges Comedies. 16m. This time there are three sets of stooges, triplet brothers, who act and look alike so that the wives get them mixed up with the fiances of three other gals and with the third bachelor trio. There are stooges all over the place. FAIR. (1406).

#### Color Novelty

**BLOODSTOCK.** British Information Services. Eastman Color. 15m. The training and allied activities that go into the making of a good race horse are to be seen here, as are scenes from a few races



including the famous Derby. Where horse films go, this might be appreciated. FAIR.

**AN IMPRESSION OF LONDON.** British Information Services. Eastman Color. 14m. A young American girl arrives in London for a visit, and the camera follows her on a round-the-clock tour of the cities as she takes in the awakening of the city at dawn, the Tower of London, the site where Shakespeare's Globe Theatre once stood, the rebuilding around St. Paul's Trafalgar Square, Cavalry passing in review, riverside pubs, dinner at a prominent restaurant, the bright lights, etc. EXCELLENT.

**MAJESTY OF THE AIR.** British Information Services. 21m. More or less a plug for British Overseas Airways Corporation, with many a shot of plane and crew interspersed with scenes of Technicolor scenic grandeur and historical spots and places. Included are scenes showing the coronation of Queen Elizabeth II, ceremonial marching, etc. GOOD.

## Serial

**CONGO BILL.** Reissue. November, 1948. Columbia serial in 15 Chapters. Don McGuire, Cleo Moore, Jack Ingram, Leonard Penn, I. Stanford Jolley, Nelson Leigh, Charles King, Armida, Hugh Prosser, Neyle Morrow, Fred Graham, Rusty Westcott, Anthony Warde, Stephen Carr. Produced by Sam Katzman; directed by Spencer Bennet and Thomas Carr. Episode One, "The Untamed Beast." 23m. Stephen Carr and I. Stanford Jolley, brothers, co-managers of a circus, are administrators of a trust fund for any surviving heir of the founder of the show, who, with his party, mysteriously disappeared in Africa 20 years ago. Carr and Jolley will acquire the money if an heir does not appear within the next year. Carr tells Jolley he has contacted Leonard Penn, trader in Africa, and learned of a rumored daughter, and that he plans an expedition there. Jolley tries to kill Carr by clubbing him and dragging him close to the cage of a dangerous gorilla, but Don McGuire, "Congo Bill," wild animal and "jungle specialist," rushes to the rescue only to be apparently knocked out by two assailants. This is based upon the comic strip of the same name regularly appearing in Action Comics magazine, created by Whitney Ellsworth. Crammed with action, it should appeal to serial fans, action spots, and the kiddies. The montage shots of wild animals and the circus are particularly good. GOOD.

## Color Travel

**HOWDY PARTNER.** Warners—WarnerColor Special. 18m. A kaleidoscopic camera visit to Las Vegas, featuring any number of unusual photographic shots. Seen in fast moving shots are dude ranches, square dances, Lake Meade, Hoover Dam, the hotels, pools, gambling places, etc., and the El Dorado week parade. This, of course, should be a Chamber of Commerce's dream subject, but it is interesting. GOOD. (4002).

## ONE REEL

### CinemaScope Color Cartoon

**BARBECUE BRAWL.** MGM—CinemaScope Cartoon. 7m. Spike and Tyke prepare for a father and son barbecue, and when they overcome the ants all seems peaceful until Tom and Jerry in a hassle of their own happen on the scene and almost ruin the day for the barbecue broilers. GOOD. (C835).

**CAT'S MEOW.** MGM—CinemaScope Cartoon. 7m. When an alley cat finds a ventriloquist device, he drives Spike crazy when the dog tries to catch up with him. Finally, Spike gets hold of it and uses it against the cat, who becomes the center of attention of a group of dogs. FAIR. (C836).

### Color Cartoon

**ALI BABA BUNNY.** Warners—Bugs Bunny Specials. 7m. Bugs and Daffy get lost on their way to the beach via the underground tunnel route and wind up in a treasure cave of Ali Baba, guarded by a giant but dopey slave, Hassan. Daffy immediately goes gold crazy, but Bugs gets them away safely by posing as Genii, the light brown hare. EXCELLENT. (4726).

**THE BEAR AND THE HARE.** Reissue. July, 1948. MGM—Gold Medal Reprint Cartoons. 7m. The snowshoe hare is difficult to see in the heavy snow, and he leads the bear a chase, outwitting him at every turn. Despite the fact that the hare bears a similarity to Bugs Bunny, he isn't as funny. FAIR. (W-871).

**THE CAT AND THE MERMOUSE.** Reissue. August, 1949. MGM—Gold Medal Reprint Cartoons. 7½m. Tom, the cat, wants to spend a quiet afternoon on the beach with his umbrella and sun lotions, but when Jerry shows up to go fishing, all thoughts of peace are gone, and the chase is on, Tom winding up in the briny deep, where he has fun watching all kinds of undersea life until a replica of Jerry shows up as a mermouse. The chase is on again under water. Tom tangles with a sword fish and gets the point, after which an octopus takes over. He wakes up to find Jerry giving him artificial respiration on the pier. GOOD. (W-868).

**THE CUKOO CLOCK.** Reissue. May, 1950. MGM—Gold Medal Reprint Cartoons. 7m. The cat, annoyed no end by the cuckoo clock, decides to put an end to it, but is baffled. Finally, the cat is blown into the hereafter while the cuckoo plays an appropriate tune. This starts off at a fast pace, but slackens a bit. GOOD. (W-869).

**GARDEN GOPHERS.** Reissue. October, 1950. MGM—Gold Medal Reprint Cartoons. 7m. This is the conflict, once again between the bulldog and the gopher, who has a time wrecking the garden. The chase continues, with the windup having the bulldog resorting to a Mae Westish technique to bring about an end to the competition. FAIR. (W-873).

**GO FLY A KITE.** Warners—Merrie Melodies. 7m. This concerns a flying cat, adopted by an eagle and taught to fly when a kitten. Its adventures include saving a pretty pussy cat from the vicious bull dog, whom it bests in combat fighting not like a cat, but like a bird. GOOD. (4710).

**THE HONEY MOUSERS.** Warners—Merrie Melodies. 7m. This is a burlesque on Jackie Gleason's "Honeymooners" television sketches. With voices of the TV performers, Alice and Ralph Mouse, with his pal, Ed Mouse, try to raid the new tenant's icebox with a trojan dog to foil the cat. They fail, but Alice proves the cat is a coward when she refuses to be cowed. Effective use is made of all the catchlines of the TV show. GOOD. (4706).

**MAGIC FLUKE.** Reissue. April, 1949. Columbia Favorite Color Reissues. 7m. The Fox and Crow have a band act in a night club, and the Fox walks out on his old buddy to lead a symphony orchestra.

He becomes famous while the Crow is on the skids, and hungry. One night he appears backstage, and hands the Fox a magician's baton as the latter goes on stage, and all sorts of things begin to happen. The Fox is booed until the Crow appears on the scene to save things with his one-man band routine. GOOD. (1608).

**SATURDAY EVENING PUSS.** Reissue. January, 1950. MGM—Gold Metal Reprint Cartoons. 7m. This Technicolor frolic has Tom staging a party for his cat friends when the family goes out. Jerry is annoyed by the noise and the blaring of the jazz music since he wants to sleep. When he protests, the cats nearly do him in until he is forced to rat on them by telephone to the maid, who comes home and breaks up the cats' frolic. Alas, there is no rest for Jerry as she starts to play all the jazz recordings again. GOOD. (W-872).

**SCRAMBLED ACHES.** Warners—Merrie Melodies. 7m. This is another in the roadrunner vs. coyote series, and the rapid fire chase is on again. All manner of booby traps including dynamite, sky-rockets, etc., backfire, and the coyote is almost senseless at the end of this pretty senseless cartoon. FAIR. (4709).

**TENNIS CHUMPS.** Reissue. December, 1949. MGM—Gold Medal Reprint Cartoons. 7m. Tom, the cat, is participating in a tennis match against Spike, the alley cat, while Jerry, the mouse, at first handles the equipment. When Spike starts walloping Tom pphysically as well as in the match, Jerry aids his friend by giving him a cannon-ball tennis ball, and then retaliates by giving the enraged Spike a leaden ball to bounce off Tom's cranium. Eventually, the cats turn on Jerry, but he outwits them and wins the championship cup. EXCELLENT. (W-870).

**THREE LITTLE BOPS.** Warners—Merrie Melodies. 7m. The three little pigs are now rock 'n' rollers. The wolf plays a not so hot trumpet and tries to get into their act. He is thrown out of the various houses and gets revenge by blowing them down, until they get a job in a brick house and he is foiled, despite using many disguises. Finally, blown to Hades, the pigs hear him playing below. In the groove at last, his spirit joins the act. There is a song narration to this. EXCELLENT. (4707).

**TO HARE IS HUMAN.** Warner—Bugs Bunny Specials. 7m. Bugs is caught by a "genius" coyote, who has a univac thinking machine to help him outwit the rabbit. The apparatus, which works like a pinball machine, backfires, however, and all the answers work with reverse english. The coyote is ruined. FAIR. (4725).

**TWEETY AND THE BEANSTALK.** Warners—Merrie Melodies. 7m. In this variation of the familiar fairy tale, Sylvester, the cat, is taken skyward on the beanstalk, where he stalks a giant Tweety, the giant's pet, and encounters a giant bull-dog, Tweety's protector. What happens to Sylvester shouldn't happen even to him, but he gets home safely in the end. EXCELLENT. (4711).

**TWEET ZOO.** Warners—Merrie Melodies. 7m. Sylvester tries to capture Tweety, rare bird who lives in the zoo. The chase leads in and out of the cages with the tigers, bear, elephant, and alligators; all Tweety's friends, beating the "putty tat" into unrecognizability. FAIR. (4708).



# ALPHABETICAL GUIDE

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BATTLE HYMN—108m.—U-I	4270
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BRAVE ONE, THE—100m.—RKO	4231
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CALLING HOMICIDE—61m.—Allied Artists	4225
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CHAIN OF EVIDENCE—64m.—Allied Artists	4289
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DANCE HALL RACKET—62m.—Weiss	4235
DANCE WITH ME HENRY—79m.—United Artists	4270
DANIEL BOONE, TRAIL BLAZER—76m.—Republic	4243
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FEAR STRIKES OUT—100m.—Paramount	4286
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T	
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V	
VAGABOND KING, THE—88m.—Paramount	4215
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W	
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WEE GEORDIE—93m.—Times	4280
WEREWOLF, THE—83m.—Columbia	4214
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WETRACKS—88m.—Gibraltar	4246
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WINGS OF EAGLES, THE—110m.—MGM	4285
WOMAN OF ROME—93m.—D.C.A.	4277
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WRONG MAN, THE—105m.—Warners	4275

Y	
YANG KWEI FEI—92m.—Buena Vista	4141
YAQUI DRUMS—71m.—Allied Artists	4225
YOU CAN'T RUN AWAY FROM IT—95m.—Columbia	4237
YOUNG GUINS, THE—84m.—Allied Artists	4249
YOUNG STRANGER, THE—84m.—RKO	4292

Z	
ZARAK—99m.—Columbia	4266
ZOMBIES OF MORA TAU—70m.—Columbia	4297

(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)



NOW IN GENERAL RELEASE											
A.A.	COLUMBIA	M.O.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.	
Hot Shots, The Bowery Boys	The Seventh Calvary (TC)	Boys Town (RE)	The Vagabond King (VV-TC)	(Now available through Universal)	The Man Is Armed Dane Clark, May Wynn	Three Brave Men (CS)	Crime Of Passion Barbara Stanwyck, Sterling Hayden (Herman Cohen)	Istanbul (CS-TC)	Baby Doll Karl Malden, Carroll Baker, Eli Wallach	Rock, Rock, Rock (DCA)	
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett	Zarak (CS-TC)	The Barretts Of Wimpole Street (CS-Metrocolor)	War And Peace (VV-TC)	Reverend A Reasonable Doubt Dana Andrews, Joan Fontaine	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	Ray Milland, Ernest Borgnine Diane Jergens	Voodoo Island Boris Karloff, Beverly Tyler (Bel-Air)	Battle Hymn (CS-TC)	The Wrong Man Henry Fonda, Vera Miles	Alan Freed, LaVern Baker, Frankie Lymon and Teenagers	
Storm Out Of The West Dale Robertson, Leta Stetter Derek Bond	Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Wings Of Eagles (Metrocolor)	The Mountain (VV-TC)	Back From Eternity Anita Ekberg, Robert Ryan	Tears For Sloman (Trucolor) David Farrar, Julie Arnall (English-made)	The True Story (CS-Color) Robert Wagner, Jeffrey Hunter Hope Lange	Pharaoh's Curse Mark Dana, Ziva Rodann (Bel-Air)	Gun For A Coward (CS-EC)	Top Secret Affair Kirk Douglas, Susan Hayward	Runaway Daughters (American-Int.) Marla English, John Littel	
Not Of This Earth Paul Birch, Beverly Garland	Ride The High Iron Don Taylor Sally Forrest	John Wayne, Dan Dailey, Maureen O'Hara	Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Tension At (TC)	Above Us The Waves John Mills (English-made)	Oh, Men! (CS-DC)	Men In War Robert Ryan, Aldo Ray (Security)	The Big Land (WC)	The Big Land (WC)	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gaye	
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	The Silent World (TC)	Ten Thousand Bedrooms (CS-MC)	The Search For Bridley Murphy (VV)	Cameron Mitchell, Richard Egan, Dorothy Malone	The Congress Dances (Trucolor-CS)	The Quiet Gun (Regalscope)	The Delinquents Tommy Laughlin, Peter Miller (Imperial)	Mister Cory (CS-EC)	Paris Does Strange Things (TC)	Cinderella (RE)	
Last Of The Badmen (CS-Color)	Don't Knock The Rock Bill Haley and his Comets	Hot Summer Night Leslie Nielsen, Coleen Miller	Teresa Wright, Louis Hayward	The Brave One (CS-TC)	Accused Of Murder (Trucolor- Naturama)	The Storm Rider Scott Brady, Mala Powers	Hit And Run Cleo Moore, Hugo Haas (Haas)	Kelly And Me (CS-TC)	Rebel Without A Cause (RE)	Flesh and The Spur (Eastman Color)	
Hold That Hypnotist Bowery Boys	Nightfall Aldo Ray, Anne Bancroft	Invitation To The Dance (TC)	Hollywood Or Bust (VV-TC)	Death Of A Scoundrel	Duel At Apache Wells (Naturama)	Heaven Knows (CS-DC)	Spring Reunion Betsy Hutton, Dana Andrews (Bryna)	The Incredible Shrinking Man Grant Williams, Randy Stuart	East of Eden (RE)	Naked Paradise (Pathe Color)	
Footsteps In The Night Bill Elliott	Wicked As They Come Arlene Dahl, Herbert Marshall	Lizzie Eleanor Parker, Richard Boone, Joan Blondell	The Rainmaker (VV-TC)	Bundle Of Joy (EC)	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	The River's Edge (CS-DC)	Revolt At Fort Laramie (CS-TC)	The Tattered Dress (CS)	The Spirit Of St. Louis (CS-WC)	Richard Denning, Beverly Garland (American-Int.)	

PROMISED FOR EARLY RELEASE											
A.A.	COLUMBIA	M.O.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.	
The Badge Of Marshal Brennan Jim Davis, Arleen Whelan	Utah Blaine Rory Calhoun, Susan Cummings	Designing Woman (CS-Color)	Cecil B. DeMille's The Ten Commandments (VV-TC)	Public Pigeon No. 1 (TC)	Affair In Reno (Naturama)	The River's Edge (CS-DC)	Fury At Showdown John Derek, John Smith (Goldstein)	The Night Runner Ray Danton, Colleen Miller	The Counterfeit Plan Zachary Scott, Peggie Castle (English-made)	The Undead Richard Garland, Pamela Duncan (American-Int.)	
Dragoon Wells Massacre (CS-Color)	The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.	The Vintage (Made in France)	Omar Khayyam (VV-TC)	The Young Stranger James MacArthur, Kim Hunter	Hell's Crossroads (Naturama)	Two Grooms For A Bride Virginia Bruce, John Carroll	The Bachelor Party Don Murray, E. G. Marshall (Norma)	The Girl In The Kremlin Lex Barker, Zsa Zsa Gabor	Untamed Youth Mamie Van Doren, Lori Nelson, John Russell	Voodoo Woman Marla English, Tom Conway, Touch Connors (American-Int.)	
The Persuader James Craig, Kristine Miller	The Man Who Turned To Stone Victory Jory, Ann Doran	Gaslight (RE)	Cornel Wilde, Debra Paget	Man In The Road Derek Farr, Ella Raines (English-made)	Spoilers Of The Forest (Naturama- Trucolor)	Break In The Circle Forrest Tucker, Eva Bartok	The Iron Sheriff Sterling Hayden, Constance Ford (Grand)	The Deadly Mantis Craig Stevens			
Destination 60,000 Preston Foster, Jeff Donnell	Zombies Of Mora-Tau Allison Hayes, Majorie Eaton	The Postman Always Rings Twice (RE)	Funny Face (VV-TC)	Man In The Road Derek Farr, Ella Raines (English-made)	Rad Cameron, Vera Ralston	Boy On A Dolphin (CS-DC)	12 Angry Men Henry Fonda, Lee J. Cobb (Orion-Nova)				
The Oklahoman (CS-Color)	Guns Of Fort Petticoat (TC)	Tarzan And The Lost Safari Gordon Scott, Betta St. John	The Buster Keaton Story (VV)	Man In The Road Derek Farr, Ella Raines (English-made)	Man In The Road Derek Farr, Ella Raines (English-made)	Chitra Gate (CS)	War Drums Lex Barker, Joan Tyler (Bel-Air)				
	The Tall T (TC)	This Could Be The Night (CS)	Rhonda Fleming Donald O'Connor, Ann Blyth,	Chitra Gate (CS)	Chitra Gate (CS)	Chitra Gate (CS)					
	Randolph Scott, Richard Boone, Maureen O'Sullivan	Jean Simmons, Paul Douglas, Jean Blondell	Ann Blyth,	Chitra Gate (CS)	Chitra Gate (CS)	Chitra Gate (CS)					
	The Phantom Stagecoach William Bishop, Kathleen Crowley	The Little Hut (Color)	Ann Blyth,	Chitra Gate (CS)	Chitra Gate (CS)	Chitra Gate (CS)					



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## 33

NUMBER

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# MOTION PICTURE EXHIBITOR

APRIL 10, 1957 VOLUME 57 NUMBER 24

IN TWO SECTIONS • THIS IS SECTION ONE

**290 Less Pages . . .**

**And An Anonymous Letter**

**Editorial**

**Variety Award**

**To Dr. Schweitzer**

(page 10)



THESE CIRCULATION FIGURES PROVE WHAT SMART THEATREMEN KNOW—MOTION PICTURE EXHIBITOR IS TRULY DIFFERENT

**in 1956 \***

MOTION PICTURE EXHIBITOR <sup>alone</sup> reversed the trend!

- MOTION PICTURE EXHIBITOR . . . GAINED 34 Paid
- Motion Picture Herald . . . . . LOST 556 Paid
- Boxoffice . . . . . LOST 710 Paid
- Showmen's Trade Review . . . . . LOST 1468 Paid

\* By direct mathematical contrast of the AVERAGE TOTAL PAID CIRCULATIONS of all four publications for the 6 mos. ending 12/31/56 and the 6 mos. ending 12/31/55.





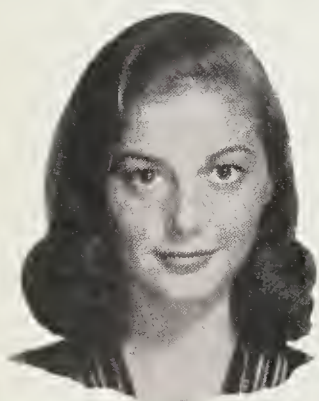
# In the vintage season nature is lusty, primitive, violent!

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## MEL FERRER

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**JOHN KERR · MICHELE MORGAN**

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They are people the earth is lusty, primitive, violent

WITH THEODORE BIKEL · LEIF ERICKSON SCREENPLAY BY MICHAEL BLANKFORT  
 BASED ON THE NOVEL BY URSULA KEIR IN CINEMASCOPE AND METROCOLOR  
 DIRECTED BY JEFFREY HAYDEN PRODUCED BY EDWIN H. KNOPE AN M-G-M PICTURE

ABOVE: The six sheet is typical of the action.





## 290 LESS PAGES . . . AND AN ANONYMOUS LETTER

IN THE TRADE PRESS, where four ABC-audited weeklies, four dailies, three semi-monthlies, an amusement industry weekly (Variety), and a Canadian weekly serve the industry, or themselves, each in its own way, there were two events during the past week that created a buzz of interest.

First of all, March 31 marked the end of the first 13-week quarter of 1957, and according to the current release of TRADE MEDIA RECORDS, kept faithfully by MOTION PICTURE EXHIBITOR as an industry service since 1936, the volume of pages of trade advertising awarded during that period by 11 national distributors to just 10 of the above papers (two coast dailies and the Canadian weekly excluded) had been cut a sharp 25 per cent (290 pages) from the 1956 total for the same period of 1,161 pages. A 290 page cut (nearly 34 per cent or 98 pages from the four ABC-audited weeklies that constitute the solid known core of service to the theatre industry), in the face of a planned all-out merchandising drive to regain lost theatre audiences during the immediate months ahead, wouldn't seem to augur well for the industry's future. But there it stood as a positive and incontrovertible fact.

And, on such concerted cuts (Universal-International the sole exception), the trade press, whether ABC-audited or claimed-circulationed, is supposed to build industry enthusiasm?

The second event was more mysterious. Into this office, and into the offices of at least four other trade publishers we contacted, came the following anonymous letter addressed to the publisher and marked "PERSONAL."

*"My identity would add nothing to what follows.*

*"The motion picture trade papers—unless their publishers take steps to avert it—are doomed for discard. The cause isn't accidental or mere 'circumstances.' The*

*decision to make deep cuts in trade advertising budgets was made at top executive level—and it derived from opinions expressed by important film men that the trade papers are impotent and not worth their cost. The big idea is to direct trade paper expenditures into the business-building project (which will come to naught, mind you).*

*"Your solution? Organize the trade press—and let it be known that they are organized. Put into effect joint policies for dealing with the publicity of those companies that dole out advertising like charity. Stop treating film executives like they're sacrosanct (most of them are scared half to death). The very fact that you organize might be enough to stop the campaign against you.*

*"My interest? I think the trade papers have value, sufficient to take the time to send this same letter to the publishers of most of the papers. Get together."*

Other than to admire his writing ability, the evident error-free perfection of his secretary's typing, and the opulence evident in the quality of his stationery, no one contacted had the remotest idea of the identity of this friend of the trade press. For all we know, it could even be a "she" rather than a "he." But the claimed facts and conclusions as listed should make many an industryite pause.

Do such small star-chamber meetings dictate the policies of this industry? Has our private enterprise system so far deteriorated that trade papers are to be "discarded"?

We, as one of the four ABC-audited weekly service papers, refuse to believe it. We do think that we are rendering a service to all industryites, great and small, by hanging these two items on the line of public interest.

To air!

## ON POLLS AND TRAILERS

WE MAY NOT AGREE that any privately owned survey or "analyst" company is completely infallible; or that their "findings" can't be pulled or tugged, one way or another, to accomplish almost any desired result. After all: no clients, no money; and no money, no analysts.

We must remember the analysts and pollsters who forecast a continuing boom that satisfied the stock brokers in 1928 and 1929, even when every stock on "the Board" had started to skid. We also must remember the Alf Landon "landslide" that satisfied the G.O.P. in 1936. And we must remember a little man from Missouri who made the slide-rule boys eat crow when their "findings" satisfied "Madison Avenue" that he didn't have a chance

to be reelected President. These were the glaringly public occasions when the full spotlight of world attention was played on analysts and pollsters. How many less noted occasions must there have been, even for the "name" analysts?

It is therefore our opinion that no poll or analysis that examines infinitesimal samples (see "SLICING THE BALONEY TOO THIN"—July 4, 1956) should be taken as more than a straw vote, requiring the use of each observer's intelligence to either accept or reject.

But there is one current poll that we do accept, because we know from personal experience as a theatre operator that it is fundamentally right. In fact, we will



# THE INDUSTRY'S NEW ALL

NEW YORK

LOS ANGELES

CLEVELAND

CHICAGO

PHILADELPHIA

BOSTON

WASHINGTON

DETROIT

TORONTO

MONTREAL

MIAMI

MIAMI BEACH

BALTIMORE

BUFFALO

CINCINNATI

INDIANAPOLIS

PALM BEACH

NEW ORLEANS

ATLANTA

DAYTONA BEACH

JACKSONVILLE

ORLANDO

ST. PETERSBURG

TAMPA

DENVER

KANSAS CITY, MO.

KANSAS CITY, KANS.

DALLAS

EL PASO

FORT WORTH

HOUSTON

SAN ANTONIO

LOUISVILLE

LAKELAND

SAN DIEGO

CEC

## THE TEN

## THE COMBINED FIRST

## THESE CITIES HAVE

## THE INDUSTRY'S

## CHAMPION. THERE

## AND GROSSES "TH

## REACH...RECORDS

**VISTAVISION**<sup>®</sup>  
MOTION PICTURE HIGH-FIDELITY

**TECHNICOLOR**<sup>®</sup>



**THE BOXOFFICE CHAMPION!**

**CL. DEMILLE'S**

**PRODUCTION**

# **THE TEN COMMANDMENTS**

**RUN BOXOFFICE RECEIPTS IN**

**ALREADY EXCEEDED THAT OF**

**ANY PREVIOUS ALL-TIME BOXOFFICE**

**AND END IN SIGHT TO THE RUNS**

**OF "THE TEN COMMANDMENTS" WILL**

**BE A RECORD THAT MAY NEVER BE SURPASSED.**





be just a little surprised if all theatremen don't agree on it, to the place that this, or any other poll on the subject, is unnecessary. This latter poll deals with the effect of trailers on repeat patronage, and finds that they account for 35.2 per cent of future customers. Our opinion would have been closer to 50 per cent.

So we're just a little surprised that Herman Robbins of National Screen Service is so pleased with the lower figure. We'd offer him a little quiet bet that, if it were possible to poll a large audience in any subsequent run theatre, *more than 50 per cent* would have seen the

trailer on the particular show. Maybe not at that theatre, but at some theatre. And that is why the large audience is there.

We would like to have Herman lunch with us sometime, when theatremen are sitting around discussing what they consider to be good or bad trailers. Many a hit is credited to a good, interest arousing trailer. And many a flop is credited to a trailer that sold the wrong angles—or curves. But successful theatremen never under-rate trailers. And theatremen know that they are the cheapest single form of motion picture advertising.

## THOSE EXPENSIVE "BLOBS" OF TV ADVERTISING

LOOKING AROUND at the big four-column ads on pictures like "A BELL FOR ADANO" (1945), and "THE BLACK SWAN" (1942), as run in some newspapers, and observing the amateurish outlined cuts, "bar mitzvah" star stills, and throw-together typeset that graces such expensive premium rated spaces, we can't help wonder who pays for such ads that dwarf into insignificance the best efforts of paid motion picture advertisers?

Here are antiquated, 10 and 20 year old movies, some of which weren't worth very much when they were new. Many of their stars are old, forgotten, or even dead. But they apparently have value enough for some TV station to spend scads of money in advertising and promoting them to its great unseen, unheard, and uncounted free audience. Or do they?

Isn't it unusual that wherever such big expensive "blobs" of advertising publicize a TV movie, the owner of the TV station also owns the newspaper? Isn't it unusual that in a town where two independently owned morning and evening newspapers compete, the TV station owned by the morning newspaper uses its expensive "blobs" only in the morning paper, and the TV station

owned by the evening newspaper uses its expensive "blobs" only in the evening paper? And, isn't it unusual that when either one crosses over to the other paper the ads become small, economical, and more in scale with the competing media?

The old saw about "taking money out of one pocket and putting it into another" was never more obvious. But that doesn't make such unfair competition any easier to take. These are the same newspapers that often publish ruthlessly unfair reviews of skillfully produced current motion pictures. They charge us exorbitant premium rates to advertise them. And they dwarf us with unlimited free listings of every "burp" on TV or radio, while our subsequent run theatres must pay for similar listings.

Of course, no politicians, and maybe not even the Department of Justice, would have "guts" enough to talk back to a newspaper. That would be interfering with "freedom of the press." But when newspapers get into the entertainment business, and use their facilities to unfairly compete, it is about time that somebody kicked them back into their newsprint.

## BLOCK-BOOKING AND BACK-LOGS

IT WON'T MAKE MUCH DIFFERENCE to the rank and file exhibitor whether or not the Department of Justice wins its civil anti-trust suit to force Loew's, Inc., to stop claimed block-booking in selling its backlog of pre-1948 films to TV stations. If Loew's, Inc., succeeds in defending its acts, MGM pictures will show over only one TV station in any one locale. If Uncle Samuel succeeds in stopping this single outlet, and makes Loew's, Inc. sell picture-by-picture on a station-by-station basis, MGM pictures will no doubt show over all TV stations in any one locale—and maybe all on the same night.

But it looks to us as though Jake Keever, NBC Television Films director of sales, should read the Department of Justice charges before issuing a current publicity release. That is, unless he is trying to angle a backhand shot that is hard to understand.

According to Mr. Keever, and "*a new survey*," feature films "*running on weekdays against syndicated shows are taking an even more severe beating in ratings than the overall drubbing they are absorbing*."

"It would seem evident," Mr. Keever says, "*that adver-*

*tisers would have to have features played exclusively on weekends even to approach the results obtained by syndicated programs.*"

Well, if old MGM features are among the ones he is talking about, and if they are taking such a "drubbing" from NBC's TV films, it would seem that the Justice boys are creating a lot of excitement over nothing very important, either to TV, or to the public, and are protecting the TV boys against something they oughtn't to buy anyhow.

But, ask the rank and file exhibitor, and he'll tell you pretty quick that he'd rather compete against NBC's TV films, or even against some of NBC's live shows like "TONIGHT," than he would against one of the old, but well made, MGM classics.

Of course, here again we are questioning whether that "new survey" was taken up to please Mr. Keever who paid for it, or to produce a believable conclusion. It sounds like somebody got caught with his foot in his survey.

**Jay Emanuel**



# BROADWAY GROSSES

(As of this Monday)

## Roxy, Radio City Lead Way

NEW YORK—The Roxy and Radio City Music Hall were the only spots where business was perking last weekend. All of the other Broadway first-runs were affected by adverse weather and a pre-Easter slump.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Paris Does Strange Things" (Warners). Paramount (\$47,654)\*—Second session claimed at \$20,000.

"Heaven Knows, Mr. Allison" (20th-Fox). Roxy (\$81,388)—Friday through Sunday accounted for \$41,443. The fourth week, less one night for a special charity benefit of 20th-Fox's "Boy On A Dolphin," was reported as better than \$68,000.

"Funny Face" (Paramount). Radio City Music Hall (\$146,192)—The second week was bound to top \$160,000, with \$101,000 claimed for Thursday through Sunday, Easter stage show.

"Men In War" (UA). Capitol (\$39,813)—Third week dropped to \$21,000.

"The True Story Of Jesse James" (20th-Fox). Globe (\$11,854)—Third, and last, week, down to \$9,000.

"Lizzie" (MGM). Mayfair (\$15,087)—Opening week expected to reach \$15,000.

"The Brave One" (RKO-U-I). Astor (\$24,538)—Down to \$13,000 on the third, and last, week.

"The Lost Continent" (Lopert). Victoria (\$21,930)—Fourth, and last, week only \$11,000.

"Ten Thousand Bedrooms" (MGM). Lcew's State (\$18,644)—Opening week reported at \$15,000.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

## Studios Launch Oil Hunt

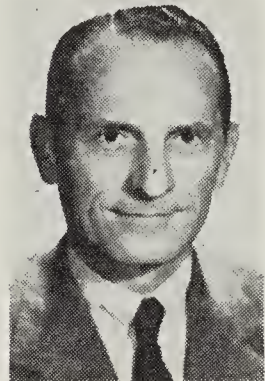
HOLLYWOOD—Columbia is entering into a lease with the Union Oil Company of California covering sub-surface oil rights in the land on which its Hollywood studio is located, covering approximately 12 acres.

The studio property is not intended to be used as a drill site, and use and occupancy of the studio will not be disturbed by drilling operations, which are expected to start by late summer.

The Columbia property is being pooled with other properties in the vicinity, including Paramount and RKO lots.

# NT Forms Investment Subsidiary To Finance Independent Pictures

LOS ANGELES—In a major policy move aimed at diversification, Elmer C. Rhoden, president, National Theatres, Inc., last week announced the formation of National Film Investments, Inc.



GLETT

At a meeting of the board of National Theatres, Charles L. Glett was appointed president of the new subsidiary and will assume immediate direction of the new corporation.

The new company will participate in, assist, and finance the independent production of a limited number of motion pictures. It will also foster the use by major and independent studios here and abroad of the Cinemiracle process.

"This investment company," Rhoden said, "will have available to it a substantial revolving fund for the purpose of providing financial assistance to qualified producers in the independent field. Our objective, consistent with permissive action by the Department of Justice now under discussion, is to aid in bringing to the screens of the country's theatres more quality films."

Glett said, "National Film Investments will seek to provide guidance and stimu-

lation to the conception and production of the kind of motion pictures that we know the market is in critical need of today. We will, at the same time, approach our many objections with a view towards exploring opportunities in such other media of entertainment as may properly fit into our program of diversification."

Glett takes over the presidency of the new subsidiary after serving on the executive staff of General Teleradio and vice-president and a member of the board of the parent company, RKO Teleradio Pictures, Inc. Prior to that he was west coast vice-president in charge of Network Services for both CBS Radio and CBS Television in Hollywood.

Headquarters of National Film Investments, Inc., will be located in Beverly Hills in the immediate future. In the interim, Glett will office at National Theatres' general offices.

Glett, who was vice-president and general manager in charge of production and studio operations for David O. Selznick's Vanguard and Selznick Productions when he resigned to enter television on June 7, 1949, has been associated in top executive capacities with various major and independent motion picture producing companies during his long and successful career. NT now joins AB-PT in ranks of circuits actively assisting production.



## The NEW YORK Scene

By Mel Konecuff

"GOD'S LITTLE ACRE," the Erskine Caldwell novel that sold over seven million copies and is still going strong, is heading for motion picture screens if United Artists, producer Sidney Harmon, and director Anthony Mann have anything to say about it. They bought the property from Caldwell, making him an equal partner in the venture.

Because there's lots of sexy and down to earth passages and dialogue in the book, they're not even going to submit the script for MPA Code approval, nor are they at all certain that the finished print will be shown for a Code seal—all this with the approval of United Artists, which is providing 100 per cent of the financing. The company feels that they can distribute if denied a seal on the order of their other successes, "The Moon Is Blue" and "The Man With The Golden Arm," which were also seal-less.

Reasoning for not submitting the script is that Code Administration might be highly prejudiced against it because of the book. No one will see the completed script. When it comes to the filming, actors will receive their individual scenes on paper. The producer and director feel that they would be filming a "great American classic," and therefore they don't expect adverse reaction or problems. According to them, the courts have declared that the book is not pornographic, and this was reaffirmed by scores of literary critics throughout the country.

There is no ceiling on the cost of producing the film, which will be shot entirely on location around Augusta, Ga., for an estimated 46 weeks. There will be three weeks of rehearsal as well as a week of becoming acclimated to the area by cast members. Clothes will be bought locally so that actor and local inhabitant will look alike, and the cast will fit into the pattern of living in the town and suburbs.

Roles will be cast so as to conform with the needs established by the novel regardless of "name value" of the players, and it is expected to get under way around the end of May.

Harmon's Security Pictures has completed three features for UA release, including the current "Men In War," which he claimed is receiving satisfactory payoff. He has three more to make, including "God's Little Acre." "Passenger To Bali" will start late this year, and Dorothy Parker's "Big Blonde" will follow.

(Continued on page 14)

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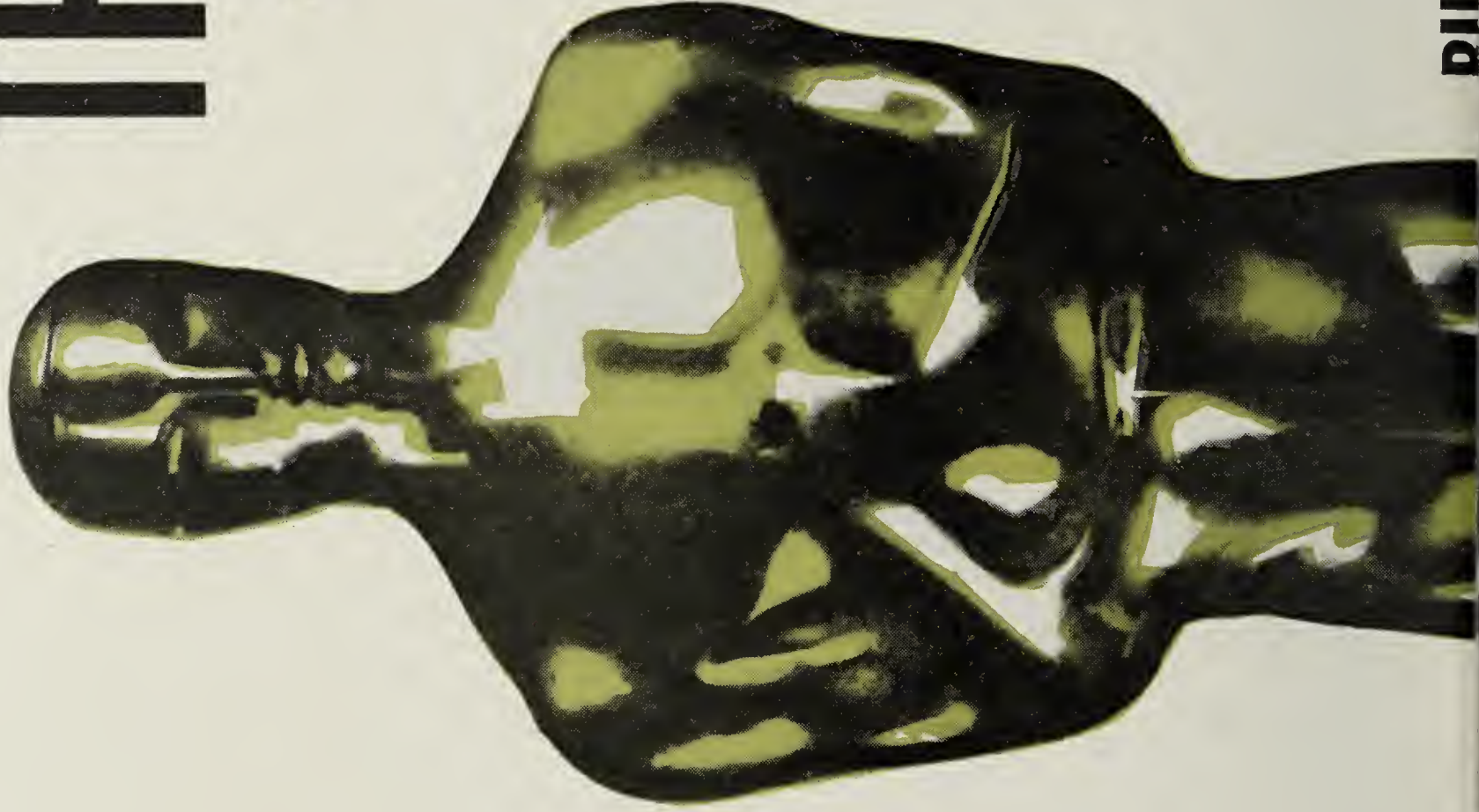
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THE SERVICE SECTION SS-1—SS-8  
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20<sup>th</sup> HAS

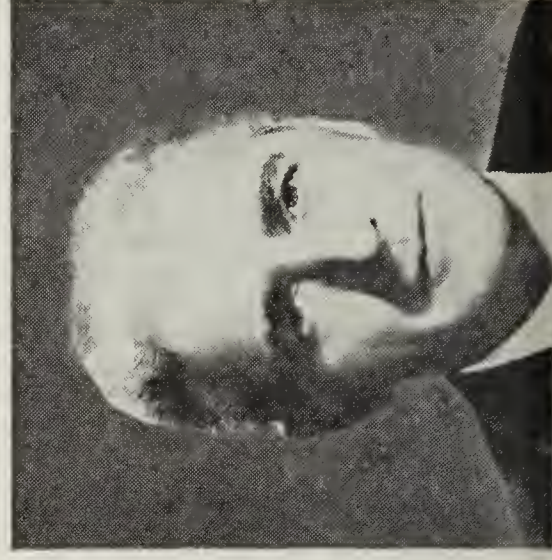
*this year...next year...every year*

# THE MOST OF THE BEST



THE  
IRVING  
THALBERG  
AWARD

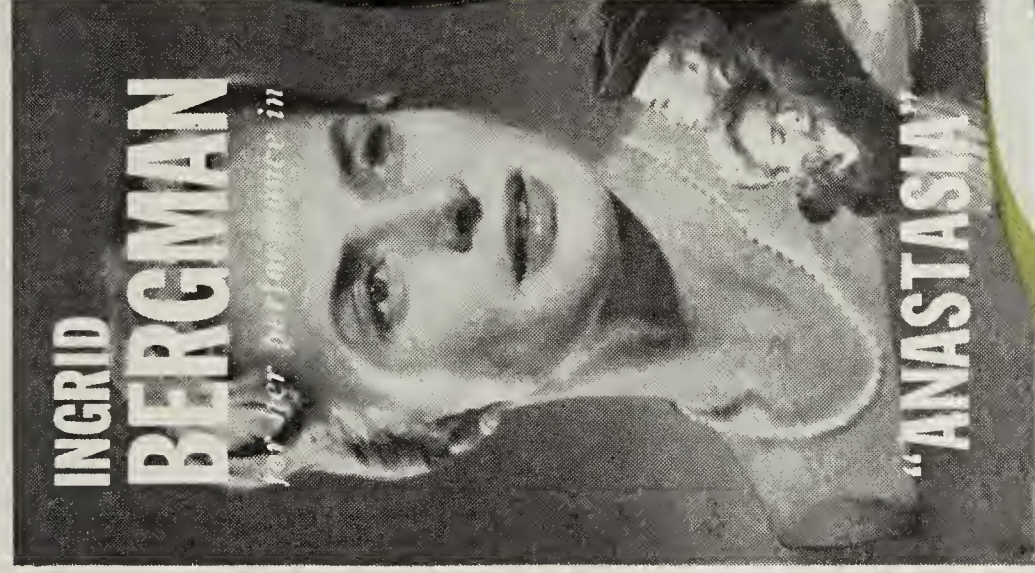
*for the most  
consistently  
high quality  
production to*



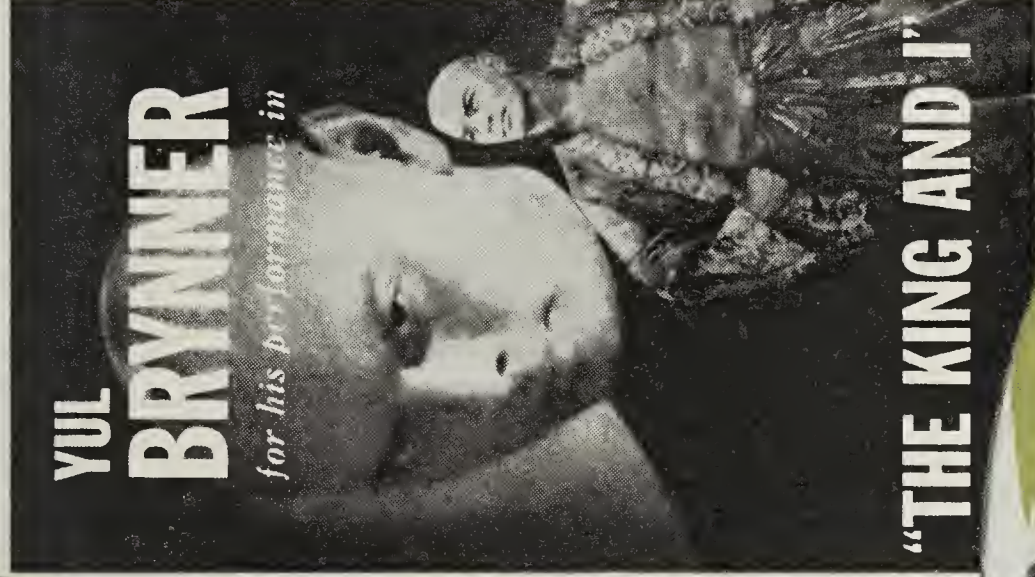
PIUNY ANI ED



# THE BEST ACTRESS



# THE BEST ACTOR



# THE BEST

**MUSICAL DIRECTION:**  
*Alfred Newman · Ken Darby*

**COLOR COSTUME DESIGN:**  
*Irene Sharaff*

**COLOR ART and SET DECORATION:**  
*Lyle R. Wheeler · John de Cuir (ART)*  
*Walter M. Scott · Paul S. Fox (SET)*

**SOUND RECORDING:**  
*E. Clayton Ward · Warren Delaplain*



**SPYROS P. SKOURAS**  
**15th ANNIVERSARY**  
**CELEBRATION**



*with the most of the best  
pictures in our entire history!*



# Variety Humanitarian Award To Schweitzer

## New Orleans Meet Draws Record Number Of Barkers; Organization Preps For '58 Convention In London

NEW ORLEANS—The Humanitarian Award Dinner held in the International Room of the Roosevelt Hotel was the crowning event of the 1956 International Convention of Variety Clubs, which attracted a record throng of barkers from all over the world.

The Humanitarian Award Committee, which consists of prominent editors, publishers, and educators, both of this country and abroad, named Dr. Albert Schweitzer as the recipient of the 1956 Humanitarian Award. Dr. Schweitzer, is with his life work and famed hospital in Lambarene, French Equatorial Africa, where he has been for the past 44 years.

The award was made to Dr. Schweitzer for these achievements: "Missionary, Medical Doctor, Philosopher and Musician." At age 82, Dr. Schweitzer still works a 16-hour day at his hospital at Lambarene, administering to the health and spiritual welfare of the natives of Africa. For the past 44 years he has devoted himself to this selfless pursuit and his accomplishments have been a bright highlight in relations between the white and black races. He is at present engaged in enlarging the facilities of his hospital for the care of lepers.

In the absence of Dr. Schweitzer, the award was accepted by Dr. Emory Ross of New York, head of the Schweitzer Fellowship. Toastmaster for this colorful event was motion picture and TV actor Hugh O'Brien.

## Atlanta Wins Heart Award; Program Aids 270,000 Kids

ATLANTA—The Variety Clubs International charity activities last year directly aided approximately 270,000 children with expenditures of \$2,782,216.50, it was announced to the annual convention of the Tents in the Roosevelt Hotel here last week by Nathan D. Golden, International Heart Committee chairman. Thousands of others, it was said, were indirectly aided by the various programs financed through the 10,000 barker membership of the Clubs in this country, Great Britain, Ireland, Mexico, and Canada.

For additional charities, the Tents spent another \$161,228.43, bringing the total expended to \$2,943,444.84, almost \$300,000 more than had been pledged, Golden disclosed. Tent 33, Miami, Fla., reported the largest individual expenditure in 1956, \$524,882.35, all on behalf of its Children's Hospital. Boston, Tent 23, ranked second in outlay, spending all but \$9,600 of a budget of \$521,815 on its Jimmy Fund.

Winning the Heart Award for 1956, announced at the Humanitarian Award dinner at the close of the convention, was Tent 21, Atlanta, voted by a panel of three judges. The Tent's main charity is the Cerebral Palsy School and Clinic, on which it expended \$111,602.55 last year. An additional \$10,375.07 was spent by the Tent on other charities. A major portion of



Present at the New Orleans convention of Variety Clubs International last week were, standing, left to right, Rotus Harvey, property master; R. L. Bostick, international representative; Don C. Douglas, press guy; Jim Carreras, London; Nathan Golden, chairman, heart committee; Norman B. Mervis, international representative; Ralph Pries, international representative; Ezra Stern, international fixer; Edward Shafton, international fixer; and C. A. Dolsen, international representative; and, seated, George Hoover, executive director; Marc J. Wolf, international main guy; John H. Rowley, international chief barker; George Eby, first assistant chief barker; Edward Emanuel, second assistant chief barker; J. B. Dumestre, Jr., dough guy; J. Robert Hoff, international representative; and Father Sylvester McCarthy, chaplain.

## John Balaban, B-K Head Dies Of Heart Attack

CHICAGO—John Balaban, 62, president, Balaban and Katz, and a director American Broadcasting-Paramount Theatres, died last week of a heart attack. He is survived by his wife, a daughter, a son, and four brothers. Barney Balaban, president, Paramount Pictures; Elmer Balaban, executive with H. and E. Balaban Corporation; Harry Balaban, co-founder and president, H. and E. Balaban Corporation; and A. J. Balaban, industry consultant.

these funds were raised by the Tent's annual Old Newspaper Boys' Day project.

For this year, the Tents committed themselves to raise and spend a total of \$3,034,400 for charitable activities. To lead this program, John H. Rowley of Dallas was reelected international chief barker, together with the entire slate of officers of 1956.

International executive director George Hoover presented the "Variety Club Manual," guide book and source of information for the various Tents, which he prepared and edited. It will be presented to each Chief Barker with the compliments of the International. Extra copies will be available at \$5 each.

Dallas Tent 17 was announced as winner of the membership drive conducted by the 38 Tents from Dec. 1 to March 1. The Tent's award was a plaque. Past chief barker of the Tent, Clyde Rembert, won the individual award for obtaining the greatest number of new memberships. He won an all-expense trip to the International Variety Club convention in London next year. Rembert was also given credit for being greatly responsible for the Dallas Tent having its present luxurious quarters in the Hotel Adolphus, which were dedicated last December. International chief barker John H. Rowley welcomed delegates at the first session.

## NCA Stays With Allied; Mann Is New Prexy

MINNEAPOLIS—Ted Mann, circuit owner, last week was elected president of North Central Allied to succeed Benjamin Berger, retiring after 11 years' service. The election reversed a decision of the group's combined steering and nominating committees and the convention failed to take any action on a recommendation that the exhibitor association withdraw from the parent national organization, the Allied States Association.

In the course of a board of directors meeting preceding the election, a new nominating committee, consisting of E. L. Peaslee, Frank Mantzke, Henry Greene, Mann, and Lowell Smoots, was chosen by secret ballot. The five man executive committee proposed a slate unanimously adopted by the convention, of Mann, president; Mantzke, vice-president; Peaslee, treasurer; Greene, executive secretary; and Harold Field, board chairman.

The convention, originally scheduled as a two-day affair, was telescoped into a single afternoon session. Berger spoke of his efforts on behalf of the organization and of his many encounters and disagreements with Abram F. Myers, National Allied board chairman and general counsel. Julius Gordon, National Allied president, discussed cable television and advised exhibitors to investigate its potential from all angles before investing in it. Ben Marcus, past National Allied head, endorsed the principle of industry arbitration without the inclusion of film rentals.

## Warners' Glynn Mourned

NEW YORK—Funeral services for John J. Glynn, 63, vice-president and treasurer, Warners International, who died of coronary thrombosis, were held last week. Glynn had been with Warners since 1929.

Surviving are his widow, a brother, and two sisters.



## Texas Exhibitors Win Fight For Tax Relief

DALLAS—Texas exhibitors were relieved last fortnight of state tax admission burdens up to and including one dollar. Governor Price Daniels signed the important House Bill which terminated a campaign staged by Texas exhibitors under the leadership of Texas COMPO.

The bill, sponsored by Representative Vernon Stewart, Wichita Falls, received a 139 to five favorable vote in the Texas House of Representatives and a unanimous vote of approval in the State Senate. Other lawmakers giving invaluable assistance in getting the bill through both Houses in record time were Senator George Moffett, Chillicothe, Tex., sponsor of the bill in the Senate, and Senator Preston Smith, an exhibitor with theatres in Lubbock.

The tax exemption was raised from 81 cents and marked the second time that Texas COMPO has secured state tax relief. The first attempt in 1953 successfully boosted the tax exemption from 51 cents to 81 cents. It is estimated that the new tax adjustment will approximate \$100,000 yearly saving to exhibitors in the Lone Star State.

The new tax structure allows an exemption through one dollar with a six cent tax starting at \$1.01 and increasing an additional one cent on each 10 cents or fractional part thereof.

The tax campaign started the latter part of November last year and entailed a grass roots approach with committees contacting lawmakers individually and collectively in 254 Texas counties, relating to their constituent Senators and Representatives the dire need for a tax adjustment.

Chief argument for adjusting the tax was the fact that the tax was discriminatory since it was applicable only to theatre admissions and a few outlawed entertainments (horse and dog racing) and non-sponsored opera. Another point stressed was the trend toward the production of block-buster type pictures which require fewer and longer performances, necessitating an admission increase for many theatres into the taxable range already exempt from the federal tax.

Kyle Rorex, executive director of Texas COMPO, expressed plaudits and appreciation in a letter to all Texas exhibitors and suggested that they personally thank their district lawmakers for their support of the campaign.

## Columbia Takes Mexican Films

NEW YORK—General sales manager A. Montague, Columbia, stated last fortnight that the company has established a division to handle the distribution of new Mexican films to the more than 500 United States theatres catering to Spanish-speaking audiences.

Operating as an arm of the domestic sales department, the new division will release a minimum of 20 new Mexican films a year. The division will be headed by Donald McConville, who will continue also to head Columbia's 16mm. sales division. Egon Klein, formerly associated with Azteca Films, was appointed sales manager under McConville.

# Increased Ad-PR Spending Urged As Investment In Industry Future

## Montague To Be Feted For Service To Hospital

NEW YORK—A. Montague, president, Will Rogers Memorial Hospital and Research Laboratories, Saranac Lake, N. Y., will be cited at a testimonial dinner to be given in his honor at the Waldorf-Astoria Hotel here on June 19. The organization's announcement said that Montague, vice-president and general sales manager of Columbia, would be honored for "his tireless efforts and outstanding accomplishments" on behalf of the amusement industry's hospital.

The Will Rogers executive committee has designated Harry Brandt, president, Brandt Theatres, as general chairman of the affair. The announcement of a new program to be undertaken by the hospital and research laboratories will be made at the testimonial dinner.

## Gossett, Circuit Head, Succeeded By Stellings

CHARLOTTE—Phil C. Gossett has resigned as president of Stellings-Gossett Theatres, Inc., and also from the active management and supervision of the 16 theatres owned by that company.

Gossett is leaving the theatre business in order to devote all of his time to other business interests which he is developing and expanding. He has been replaced as president of the company by E. G. Stellings.

Concurrent with Gossett's resignation, the corporation changes its name to Tar Heel Theatres, Inc. Gossett retains his interest in the company and has been elected vice-president of the company.

The 16 theatres owned by the company, all of which are located in North Carolina, will be operated by Essantee Theatres, Inc., under the trade name of Stewart and Everett Theatres, Inc., these theatres becoming another of the several units owned and operated by this company.

## Harper In MGM-TV Post

NEW YORK—Richard A. Harper has been named general sales manager, MGM-TV, to supervise television sales of feature films, commercials, and film shows for TV, it was announced last week by Charles C. Barry, Loew's, Inc., vice-president in charge of the TV division. Harper, with the company since 1946 and operations director of the TV division since its inception last summer, is succeeded in the latter post by Sol Schrieber.

## Lewis Enters Indie Field

NEW YORK—Producer David Lewis, who recently completed MGM's "Raintree County," the first picture to be filmed in Panavision 65 announced last fortnight the formation of his own independent company to be known as David Lewis Productions, Inc.

HOT SPRINGS, ARK.—George Kerasotes, chairman of the executive committee, Theatre Owners of America, told the 38th annual Independent Theatre Owners of Arkansas convention last fortnight that the formula the industry must take to "make money" and to "maintain leadership in the entertainment field" calls for increased spending for advertising and public relations.

"We've got to spend at least 10 per cent of our gross for this," he said. "Quality product and service must be backed up by the continued willingness of management to invest in the future of the business," he stated, urging that "exhibition and distribution should share the expense together and the program should never stop."

Kerasotes said that like the television business, the industry "can afford gigantic prizes and contests" on condition that "we unite our large resources and work collectively." To draw more people into the theatres it is imperative, he said, that pictures be "appealing to young people, and to women."

Kerasotes paid tribute to Spyros P. Skouras, head, 20th-Fox, "for making available to exhibition a steady flow of product." In addition to urging cooperation in the industry in working for a return to showmanship fundamentals, continued fight against taxation was also urged by Robert W. Coyne, special counsel of COMPO.

The membership went on record disapproving proposed changes in the Federal Wage-Hour Act.

## Paramount Earnings Steady

NEW YORK—Paramount reports estimated consolidated net earnings for the fourth quarter of 1956 at \$1,988,000, which represents \$1.01 per share, including 85 cents per share for special items, principally on sale of films to television, etc. These earnings compare to \$2,028,000 or 94 cents per share reported in 1955, which included 13 cents per share profit on sales of films, etc.

For the year 1956, consolidated net earnings are estimated at \$8,731,000 representing \$4.43 per share based upon 1,971,316 shares outstanding at Dec. 29, 1956, and included \$2.26 per share for special items. Comparative earnings for 1955 were estimated at \$9,708,000 or \$4.49 per share on 2,161,716 shares then outstanding and included 13 cents per share profit on sale of films, etc.

## AA Franchise Owner Dies

LOS ANGELES—Howard Stubbins, co-owner of Allied Artists west coast franchise, died last week at the age of 65 following a long illness.

He entered the film industry in 1912 with General Film Company. Before his association with Allied Artists, Stubbins was with World Film, Pathe Select, National Theatre, Robinson, Cole and Stroll companies.

Stubbins is survived by his widow and a daughter.



# UA Prospectus Details Offering Of Shares In Company To Public

NEW YORK—United Artists' first public stock offering was detailed last week for the industry at a home office press conference by board chairman Robert S. Benjamin and president Arthur B. Krim, who head an eight-man management group which filed a preliminary prospectus with the Securities and Exchange Commission last fortnight. Also present at the conference were UA executives Arnold M. Picker, Max E. Youngstein, Seymour M. Peyser, Joseph Ende, Roger H. Lewis, and Mort Nathanson.

Net proceeds to the distribution company from the sale of debentures and common stock, proposed for the week of April 23, will amount to approximately \$14 million, after commissions and expenses, it was said. The issue is to be underwritten by the Wall Street firm of F. Eberstadt and Company, which was represented at the meeting by its executive vice-president, Nelson Laud.

Krim and Benjamin further disclosed that negotiations still were in progress with a number of theatre circuits from which UA hopes to borrow between five and six million dollars at regular interest rates to further its operational and production investment aims. Among the circuits involved are Loew's, United Paramount, Stanley Warner, National Theatres, and RKO Theatres.

The company proposes to offer, it was said, \$10 million of six per cent convertible subordinated debenture due in 1969 and 350,000 shares of common stock, which it is hoped to market at \$20 per share. The debentures are to be issued under an indenture, dated May 1 of this year, between UA and the Chemical Corn Exchange Bank and will not be secured by lien. They will be issued as coupons in denominations of \$100, \$500, and \$1,000, and any multiple of \$1,000. Two classes of capital stock will be issued, common stock with one dollar par value, and Class B common stock, with the same value. Management stated that of the latter classification, 650,000 shares would be retained by it for the benefit of that group. Both types of stock will have similar voting powers, leaving 65 per cent in the hands of management.

Benjamin went on to say that a portion of the net proceeds from the offering will be used to retire an outstanding four per cent debenture dated March 8, 1956, issued to the Pickford Corporation in connection with the purchase by the company of stock which Pickford held in UA.

In the prospectus, it was pointed out that none of the executives of UA has a contract. William J. Heineman, Picker, and Goldberg last year received remuneration of \$52,000 each, with Youngstein receiving \$39,000 plus an unvouchered expense allowance of \$13,000. Krim and Benjamin were compensated by the law firm of Phillips, Nizer, Benjamin, and Krim, which received from UA \$26,000 for each, in addition to \$116,000 for legal services, which included compensation for Peyser and Seward Benjamin as UA officers.

## Harling, Brylawski Optimistic On Broadening of SBA Loans

WASHINGTON—Following meetings recently with leaders of the Small Business Administration and the Senate Small Business Select Committee and Philip F. Harling and A. Julian Brylawski, the former indicated that he believed theatre men stand "a better chance" to achieve their ends in this case than they had in the ticket-tax instance.

He said the present recommendations of Theatre Owners of America to expand the powers and scope of the SBA to make it easier for exhibitors to secure loans were looked upon with favor. Harling said he and Brylawski were told that the Senate Small Business Select Committee feels the need exists for insurance by the Government of loans to exhibitors.

## Paramount Eliminates Rocky Mountain Unit

NEW YORK—Realignment of Paramount's sales division in the western half of the U. S., involving absorption of the Rocky Mountain division by the western and southwestern divisions, was announced. Sidney G. Deneau is Paramount's western sales manager.

The Rocky Mountain division, which has consisted of four branches, will be absorbed as follows: the Denver and Salt Lake City branches will become part of the western division, managed by H. Neal East, and the Des Moines and Omaha branches will be placed in the southwestern division, managed by Tom W. Bridge.

As previously announced, Phil Isaacs, Rocky Mountain division manager, has been appointed assistant eastern sales manager, effective April 15, and will be stationed at the home office.

The change reduces from four to three the number of divisions in the western U. S. The eastern U. S. has three sales divisions, eastern, mid-eastern and south-eastern.

## 20th-Fox Earnings Rising

NEW YORK—Twentieth-Fox last fortnight reported consolidated earnings of \$6,198,419 for the year ended Dec. 29, 1956. This amounted to \$2.34 per share on the 2,644,486 shares of common stock outstanding, as compared with earnings for the previous year of \$6,025,039 or \$2.38 per share on the same number of shares.

The earnings for the fourth quarter amounted to \$3,016,320 equal to \$1.14 per share, compared with \$1,578,188 for the fourth quarter of 1955, equal to 60 cents per share.

Earnings for the first quarter of 1957 are presently expected to total 75 cents a share versus 17 cents in the first quarter of 1956.

## Cinerama Prods. Debt Reduced To \$228,000

NEW YORK—It was announced last fortnight that the annual stockholders meeting of Cinerama Productions Corporation will be held May 6 at the Barbizon Plaza Hotel.

Up for reelection as the board of directors are John R. Boland, Theodore R. Kupferman, Irving N. Margolin, Perry N. Selheimer, Ira S. Stevens, and president Milo J. Sutliff.

According to Sutliff, the outstanding debt of the company has now been reduced to \$228,000. He said that final settlement of obligations to the Lansing Foundation, Inc., was made on Feb. 11 in the net amount of about \$303,000, advanced by Stanley Warner Cinerama Corporation. The Lansing funds, plus a previous advance of \$100,000, may be indemnified from SW Cinerama, from Cinerama Productions' 50 per cent share of net profits of the Cinerama operation.

Sutliff reports that on accounts with SW Cinerama Corporation his firm could be credited with about \$6,850,000, or \$6.65 per share of outstanding stock. This takes into consideration costs written off from Cinerama Productions shares of net operating profit of Cinerama theatres of \$4.40 per share, plus non-recurring costs of its own debts eliminated since Aug. 10, 1953, of \$2.25 per share.

As of Oct. 31, 1956, the carry forward tax loss of Cinerama Productions for U. S. corporate tax totaled about \$886,000, Sutliff noted. He added that payment of the tax in the near future is not contemplated.

The company expects to reopen this month several theatres in Italy, and several in this country.

## Siegel Continues At MGM

HOLLYWOOD—Concluding one of the most important negotiations in the program of revitalization of MGM's production activities, Joseph R. Vogel, president, Loew's, Inc., last week announced the signing of Sol C. Siegel to continue independent production for MGM release, and including plans for six additional film attractions.

Siegel's first film for MGM, "High Society," was among the top boxoffice hits of recent years. He has just completed filming "Man On Fire," also starring Bing Crosby, and currently has Cole Porter's "Les Girls" before the cameras, starring Gene Kelly, Mitzi Gaynor, Kay Kendall, and Taina Elg. The final picture on Siegel's current contract will be the forthcoming "Merry Andrew," starring Danny Kaye, slated to go into production in May.

The first under the new contract is "Some Came Running," newest James Jones novel.

## Fox Release For New Indie

NEW YORK—An agreement calling for the filming of eight motion pictures in six years by a new producing company headed by Rock Hudson, Henry Ginsberg, attorney Greg Bautzer, and agent Henry Willson was announced last week by Spyros P. Skouras, president, 20th-Fox. Five of the eight attractions will star Hudson.



## "Tremendous Interest" Noted In Movie News

NEW YORK—The 75th in the series of COMPO advertisements in Editor and Publisher quotes a letter from Parade, the Sunday picture magazine that is a feature of more than 55 newspapers, which points out the tremendous interest of its readers in the movie industry and its personalities. The advertisement is part of a campaign by COMPO to obtain more extended coverage of movie news in newspapers.

The letter says, "Parade's editors are continually aware of the tremendous interest of its more than 15 million readers in the movie industry and its personalities. Editor Jess Gorkin is in daily telephone contact with west coast correspondent Lloyd Shearer. Shearer turns out stimulating, informative, exclusive movie features and travels more than 50,000 miles a year to keep abreast of the work and activities of movie personalities.

"During the year more than 10 per cent of Parade's editorial content was devoted to movie coverage, and a great many of its covers are exclusive shots of screen personalities.

"As proof of the correctness of our editors' judgment is the fact that the readership of Parade's movie features averaged about 70 per cent noted, according to continuing Daniel Starch surveys.

"Yes," the ad concludes, "movie news commands a reader interest that every newspaper should try to satisfy."

## U-I Execs Get New Pacts

WASHINGTON—A report filed with the Securities and Exchange Commission by Universal Pictures shows that the company has awarded three of its top executives new contracts and modified its employment contract with retiring vice-president Eugene F. Walsh. Walsh, who has announced his retirement on March 31, will receive \$9,360 annually for a five-year period as a consultant on fiscal matters during his retirement.

Effective April 29, executive vice-president Alfred E. Daff has been awarded a new five-year contract calling for a remuneration of \$105,000 annually, while president Milton R. Rackmil has been given a new seven-year contract calling for \$125,000 annually, through April 29, 1963. Vice-president Edward Muhl has been given a new five-year contract at \$2,000 per week.

## Technicolor Plans New Plant

HOLLYWOOD—Herbert T. Kalmus, president and general manager, Technicolor, last fortnight announced that plans had been completed for a new \$2,000,000 plant on property owned by the company.

Facilities of the company's local plant are being expanded to include processing of 8mm. and 16mm. Kodachrome film. The New York plant will also be expanded.

## Cork Film Festival Set

CORK, IRELAND—Dermot H. Breen, director, second annual, Cork International Film Festival, announced last fortnight that it will be held on June 3-9.

# Republic Predicts Best Six Months Despite Drop In Theatre Business

## Anti-Ticket Tax Bill Introduced In Penna.

HARRISBURG—Pennsylvania movie-goers would be relieved of all local taxes on motion picture theatre admissions under a bi-partisan bill introduced in the State Legislature.

Sponsored by Senate President Pro Tempore M. Harvey Taylor (R-Dauphin), and Democratic Senate Floor Leader John H. Dent (Westmoreland), the bill would prohibit the 10 per cent amusement tax on movie admissions in all municipalities with the exception of Philadelphia.

Under the present "tax anything" law, enacted in 1947, municipalities are permitted to levy up to 10 per cent on admissions to places of amusement and athletic events.

## Schine Plans Appeal Of \$73,000 In Fines

BUFFALO—Judge Harold P. Burke in Federal Court has imposed a total of \$73,000 in fines on Schine Theatres interests for criminal contempt of court. He gave four individuals and nine corporations until this week to pay the fines. The individuals have been continued in \$2,500 bonds each. Defense attorney Frank G. Raichle said he planned a prompt appeal to the Second Circuit Court of Appeals.

The biggest fines were \$25,000 each, imposed on J. Myer Schine, Gloversville, N. Y., and Schine Theatres, Inc., of which he is president. Five thousand dollar fines were levied on his nephew, Donald G. Schine, president of several affiliated and subsidiary corporations that were defendants; John A. May, an officer of Schine Theatres, Inc., and Howard M. Antevile, attorney for Schine Theatres.

One thousand dollar fines were given to each of the eight other defendant corporations, Schine Theatrical Company, Inc.; Schine Lexington Corporation; Schine Enterprises Corporation; Schine Circuit, Inc.; Chesapeake Theatre Corporation; Hildemart Corporation; Darnell Theatres, Inc.; and Elmart Theatres, Inc.

## Pearson Film To Brenner

NEW YORK—Joseph Brenner Associates has consummated a deal with Orb Films for the national theatrical and television distribution of the feature film, "Drew Pearson's Report On The Holy Land."

Baruch Dienar produced the feature on location in Israel in 1956 with the filming continuing straight through the wartime period.

"Report On The Holy Land" is narrated, in its entirety, by Drew Pearson who traveled with the entire sound and camera crew from the extreme north of Israel, where the Jordan rises, to the Dead Sea, the lowest point on earth.

The picture will open on March 6 at the Newsreel, 46th and Broadway.

NEW YORK—Republic is looking forward to its best six-month period in the history of the company in the last half of this year, despite the depressed state of the industry, stockholders were told last week at their annual meeting by president Herbert J. Yates. His reason for optimism was explained by Yates as prompted by the company's operations in television production, the rental from studio space, and from old films to TV, and its manufacturing subsidiary, Consolidated Molded Products, currently 50 per cent ahead in sales.

It is possible, Yates went on, that in another two years the company may pay a cash dividend to stockholders. In the past 10 years, Republic has paid no cash dividends to stockholders, but instead awarded two five per cent stock dividends. Yates explained that the company has spent substantially for expansion while economizing on salaries by \$4 million. "If we pay dividends, we stand still," he said to stockholders.

Republic will profit, Yates stated further, from production of low cost, second feature motion pictures, from studio rentals for television and its feeding of product to the company's laboratories, commercials, and from "doubling up along the line everywhere." In converting facilities for television production as rapidly as possible, three more sound stages are planned, he said. Revealing that the distribution branch is operating at a loss, Yates pointed out that it must nevertheless be maintained to liquidate a backlog worth up to \$10 million.

## Five Are Re-elected To Republic Board

NEW YORK—Five directors were re-elected to the board of Republic at the annual stockholders meeting last week at the Essex House here.

Company president Herbert J. Yates presided at the meeting, at which 1,715,277 shares out of 2,004,190 shares outstanding were represented either in person or by proxy.

Richard W. Altschuler, vice-president of the corporation and president, Republic Pictures International; Albert W. Lind, partner in Sterling Grace and Company, members of the New York Stock Exchange; Franklin A. McCarthy, registered representative of Eastman Dillon, Union Securities and Company, members of the New York Stock Exchange; Bernard E. Smith, Jr., partner in LaMorte, Maloney and Company, members of the New York Stock Exchange; and Yates were re-elected to the board for a three-year term. John Petruskas, Jr., Edwin Van Pelt, Medley G. B. Whelpley, Douglas T. Yates, Ernest A. Hall, A. Louis Cresman, Harry C. Mills, John J. O'Connell, and Leon A. Swirbul complete the board.

The board met later and re-elected the entire slate of officers, headed by Yates.

Meanwhile, recurring reports that Yates planned to sell his stock in Republic were vigorously denied by the company president.



# Distributors Pledge Full Support For TOA Second Foreign Film Fair

NEW YORK—Enthusiastic and wholehearted support for TOA's second Foreign Film Fair was pledged last week by the leading distributors of foreign films at a special meeting held here. After hearing of the Fair to be held in Miami Nov. 20-23 in conjunction with the annual TOA Convention, the representatives of the foreign film distribution companies voted unanimously to aid and cooperate with TOA in this project.

The immediate implementation of the distribution recommendations and suggestions for the Fair was authorized by Mitchell Wolfson, honorary chairman of the convention, and Ernest G. Stellings, president of TOA. The TOA staff will work with a special distribution committee in formulating the rules, plans, and functioning of the Fair. Arthur L. Mayer, veteran industry executive; George Roth, vice-president of Trans-Lux Distribution Company; and Felix Bilgrey, Times Film Corporation, were named to the committee to work jointly with TOA.

Sonny Shepherd, district manager for Wometco Theatres, was appointed as Miami liaison and coordinator of the Film Fair. Walter Reade, Jr., chairman, foreign film committee; Herman M. Levy, counsel; and Joseph G. Alterman attended for TOA.

Representing foreign distributors were Herman Weinberg, Richard Gordon, Gordon Films; George Roth, Trans-Lux Distribution Company; Irving Sochin, J. Arthur Rank, Inc.; Richard Davis, UMPO; Ilya Lopert and Max Fellerman, Lopert Films; Edward Kingsley, Kingsley International; Felix J. Bilgrey, Times Film Corporation; Taylor Mills, MPAA; Gabriel Desdoits, French film office; Frank Kassler, Continental Distributing; Max and William Goldberg, Pacemaker Pictures; Mayer; and Irving Wormser, Distributing Corporation of America.

## "80 Days" Ducat Deal

CHICAGO—The largest ticket purchase ever made in show business history was consummated recently when the Polk Brothers chain of Chicago stores bought \$105,885 worth of reserved seat tickets at full price for Michael Todd's "Around The World In 80 Days." The award-winning film opened in Chicago at the newly converted Todd Cinestage, (formerly the Selwyn) on April 4.

The deal was concluded by producer Michael Todd and Sol Polk, president of Polk Brothers, world's largest retail appliance chain.

Polk saw Todd's show in New York and enjoyed it so much that he wanted all his best friends to see it, which of course includes his customers. Each purchaser of a large appliance will receive a pair of tickets to "Around The World In 80 Days," courtesy of Polk Brothers.

Todd agreed to the sale only with the provision that his staff can edit any of Polk's advertising in connection with the tickets. "He's agreed not to use the word free at any time," Todd added.



Walt Disney recently presented his own coveted "Mousecar" to Les Clark, his senior animation director, for 30 years of distinguished service. Clark is the oldest continuously employed member of the Disney staff.

## RKO, U-I Distrib Deal Cuts Expenses—O'Neil

AKRON, O.—Thomas F. O'Neil, president, RKO Teleradio, told stockholders of General Tire and Rubber Company, parent company, last week that the distribution agreement between RKO Radio Pictures and Universal-International will enable RKO Teleradio Pictures to realize a 50 per cent saving in domestic film distribution costs.

O'Neil said that the subsidiary's profits in the fiscal year ending Nov. 30 will range from four to four-and-a-half millions. He said that the outlook for every phase of RKO Teleradio business this year was very bright except for the Mutual Broadcasting System radio network, where, he said, a new type of operation will be put into effect.

He said that other motion picture companies, in the future, may attempt distribution agreements such as the company entered into with U-I.

O'Neil also reported that the company had assisted more than 80 per cent of discharged workers in obtaining employment elsewhere.

## Rank Names Goodman Agency

HOLLYWOOD—Rank Film Distributors of America, Inc., announced the appointment of Goodman Advertising, Inc., to handle all Hollywood and west coast phases of publicity, promotion, and advertising for the company's forthcoming program of feature film releases in efforts to expand its U. S. market.

## The New York Scene (Continued from page 7)

PIP, PIP AND ALL THAT: British actor Kenneth More arrived here for a short visit to help launch the first of the films to be distributed here by Rank Film Distributors of America, "Reach For The Sky." A number of parties and receptions were held at the Hotel Pierre with various segments of the press getting a chance to pop in and press a bit of flesh.

Incidentally, the film based on World War II air ace Douglas Bader's life will have a dual premiere at the Sutton in one day, with a premiere presentation in the afternoon and another in the evening. It runs over two hours.

## Col.'s British Boom Expected To Continue

NEW YORK—M. J. Frankovich, managing director for Columbia Pictures in Great Britain, stated last fortnight that the company had increased its business there by 30 per cent in the last two years, and that he expects it to hold its position as "leading" American company in England.

Columbia's 1957 British quota schedule calls for about 15 features, he said, compared with 14 last year. He stated, "There is always a chance of reassociation with Warwick" and said that negotiations were continuing. Warwick still has three films to make for Columbia on the old contract.

Frankovich said there were "big differences" in the film tastes of the English, Irish, and Scots. The English like sentiment, action, and "British humor"; the Irish like "hard, rough, tough pictures"; and the Scots seem to prefer "the so-called Americana picture" the best.

## Condon Tours For "Pride"

PHILADELPHIA—Veteran press agent Richard Condon, back from two years' with Stanley Kramer on production in Spain with the forthcoming UA release, "The Pride And The Passion," was in last week beating the drums in advance of the film.

He met with the press, television, and radio people, lectured on the film and showed 16mm. trailers on the making of the Cary Grant, Frank Sinatra, Sophie Loren starrer. TV time is being arranged for the trailers in all cities visited, with stations agreeing to supply prime time worth thousands of dollars.

He also hosted, along with local UA personnel, a luncheon for area exhibitors and a cocktail party and dinner at the Warwick Hotel for the trade press, a contingent of whom were brought over from New York since Condon's schedule does not take him into "the big town."

Condon came here from Pittsburgh, left here for Detroit; he had previously visited Boston, Baltimore, Washington, and Cleveland on his extensive two-month press excursion.

## 20th-Fox Ups Three

NEW YORK—Continuing a policy of filling important sales positions from within the company, 20th-Fox general sales manager Alex Harrison has announced the promotion of three field employees.

Robert L. Stern, salesman at the company's Toronto exchange, was named manager of the Calgary branch, succeeding Robert A. Cringan, who has resigned. Calgary head booker John M. McCann has been promoted to the salesman's post at that office, while Cyril Davis, former second booker, has moved up to supervisor of the booking department.



COLUMBIA PICTURES CORPORATION  
711 FIFTH AVENUE  
NEW YORK 22, N. Y.

OFFICE OF THE  
VICE PRESIDENT AND  
GENERAL SALES MANAGER

Dear Friend:

I have just come from the first screening of a new picture, "Abandon Ship!", starring Tyrone Power, Lloyd Nolan and Mai Zetterling (the lovely star who scored such a success with Danny Kaye) and I'm wasting no time in getting this message to you.

I want you to do yourself a favor and personally see "Abandon Ship!" at the first opportunity. I believe you will be moved as I was by this story of four women and twenty men who survive the sinking of an "unsinkable" luxury liner, only to find themselves in a lifeboat which can save only twelve.

Coming at a time when the entire industry is alert for boxoffice properties of unusual interest, stories with unique entertainment value, here is a timely picture with vast exploitation possibilities. It is a drama of decision under tremendous pressure which reminded me many times of the powerful story, suspense and action appeal of "The Caine Mutiny."

I know that there are millions of moviegoers waiting for such unusual and spectacular entertainment as "Abandon Ship!" I urge you to see it for yourself and let me know if you don't agree.

Sincerely,

*A. Montague*  
A. Montague

COLUMBIA PICTURES presents

# TYRONE POWER

## MAI ZETTERLING · LLOYD NOLAN

### "ABANDON SHIP!"

co-starring

STEPHEN BOYD · MOIRA LISTER · JAMES HAYTER

with MARIE LOHR • Written by RICHARD SALE

Directed by RICHARD SALE • Produced by JOHN R. SLOAN

Executive Producer TED RICHMOND • A COPA PRODUCTION





## New Production Firm Planned By Cinerama

NEW YORK—Hazard E. Reeves, president, Cinerama, Inc., told stockholders at a meeting last fortnight that "in the interest of expanding the base of its activities and in anticipation of the time when Stanley Warner Cinerama Corporation's exclusivity terminates," the company had developed plans for a new production and distribution corporation, which will have for its major immediate objectives the production of "The Eighth Day," in cooperation with the Atomic Energy Commission, and its key cities exhibition.

Reeves stated that the new company's long range objectives include "exploitation of a plan for the utilization of Cinerama in the industrial, advertising and public relations field, with the Office of Defense and other governmental agencies.

"The most vital need, however," Reeves said, "is for an accelerated program of producing motion pictures in the Cinerama process. Pending negotiations between SWCC and a large corporation may have an important effect on the future of Cinerama Corporation," Reeves asserted. The annual stockholders meeting waits upon the result of the negotiations, but in any event will be held not later than May 15, Reeves told those assembled at the meeting.

It was divulged that Cinerama, Inc. has acquired the total outstanding capital stock of the D. G. E. Hare Company, New Canaan, Conn., in exchange for 125,000 shares of Cinerama stock. The Hare laboratory is headed by Dr. Donald G. C. Hare, physicist, and has contributed greatly to the advancement of the Cinerama process and has designed and produced special equipment for various governmental agencies.

Reeves said that technical improvements of Cinerama equipment and facilities in 1956 include a new field recording system, two new cameras, a complete studio mixing console and a design of portable booths and electrical systems, new lamphouses and associated projection equipment.

Reeves stated that at present development work is under way on an automatic magnetic print monitoring system and a dynamic control unit, while special optical and contact printers for Cinerama film is in the testing stage.

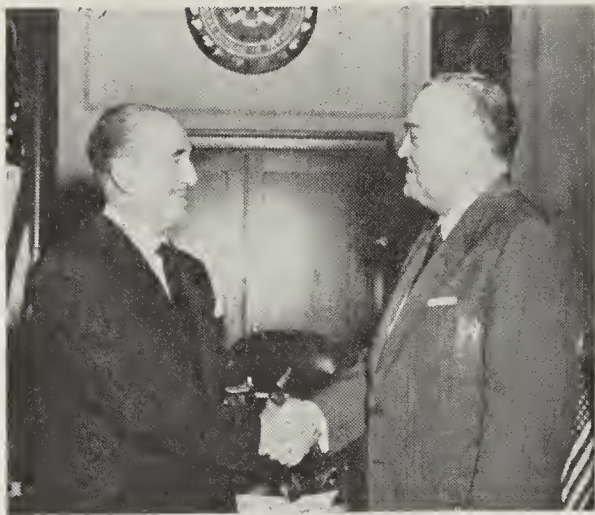
The 1956 net rose to \$118,477, a 31 per cent gain over the 1955 figure of \$90,529. The net income was equivalent to 4.6 cents per share, with a resultant increase in earned surplus to a total of \$327,445. The stock outstanding totals 2,584,878 shares.

Royalties paid Cinerama, Inc., last year totaled \$600,145, compared with \$573,621 in 1955, it was stated.

### Former RKO-Pathe Head Dies

MIAMI BEACH—Harry J. Michaelson, 59, former president, RKO Pathe, Inc., died here last week of a heart attack. Michaelson retired from RKO Pathe in 1952 because of a heart condition and made his home here.

Michaelson leaves a widow and two sons.



Jack L. Warner, president, Warner Brothers Pictures, is seen with J. Edgar Hoover, number one G-Man, on the recent conclusion of the film company's purchase of "The F.B.I. Story," best-selling book by Whitehead, for motion picture production.

## List Industries Net Rises To \$6,140,094

NEW YORK—Consolidated net income for List Industries Corporation and its subsidiaries, including RKO Theatres, in 1956 was \$3,234,085 before special items and \$6,140,094 after including net gains on sales of properties, it was announced last fortnight by financial vice-president Dudley G. Layman.

The figures were computed on a pro forma basis to reflect the reorganization of the company on May 1, 1956, and represent 75 cents per share before special items and \$1.42 per share, including the gains.

In 1955, before the reorganization, earnings amounted to approximately 62 cents a share before special items and 56 cents a share after special items. Provisions for depreciation and similar non-cash charges made against earnings amounted to approximately \$3.5 million in 1956 and \$1.6 million in 1955.

The statement of consolidated income for the year ended Dec. 31 last includes the operations of the Gera Corporation from last May 1 only, the approximate date of acquisition. No federal taxes on 1956 Gera income are provided on account of net operation losses of a predecessor company. List has 4,326,044 common shares outstanding.

### New Production Firm Set

HOLLYWOOD—The Communication Corporation of America has been formed in California by the law firm of Beilenson and Meyer, Beverly Hills, for the production of feature films. Six motion pictures have been scheduled, the first for the coming summer, it was disclosed. Robert A. Smith, Paramount producer and writer, is corporation president; and Ruth Zugsmith, former secretary and treasurer, American Pictures Corporation, is secretary and treasurer.

The first feature to be produced by the new company is "The Big Firecracker," from an original story by Smith. Other properties acquired include "Conquest And Desire," "Male Vs. Female," "Girls Of The South Pacific," "Naked World," "Adam And Eve And The Serpent," and an untitled musical.

No releasing plans have been set, it was reported.

## Improved Telemeter System Demonstrated

HOLLYWOOD—A demonstration of the modified "Telemeter Electronic Theatre" apparatus was held here recently. It is being offered exhibitors or others interested in establishing a Telemeter system in their own city or community.

The new apparatus differs from that which was installed in Palm Springs for test purposes in that it offers the subscriber a choice of three programs instead of one; it has a new coin box which enables a subscriber to build up a money credit for future use; and by turning the dial a subscriber can tune in the voice of a "barker," which will tell him what attractions are coming, at what time, and at what price.

It was stated that an exhibitor acquiring a Telemeter franchise can install a Telemeter studio in his lobby or elsewhere at an approximate cost of \$40,000 for equipment and can run a coaxial cable on public utility poles to homes within whatever area is covered by his franchise.

Telemeter officials estimate that operation will be profitable on 2,500 or more home installations. The cost of home installation will range from \$25 to \$50, it was said. Officials said the exact terms under which Telemeter franchises will be available are still in the discussion stage and will be made public as soon as they are set.

Barney Balaban, president, Paramount Pictures, said at the demonstration, "Pay television may bring about the closing of some marginal theatres; but, on the other hand, it may bring in enough revenue to the industry to enable producers to make more pictures, and that would be a good thing for everybody. I would like to see exhibitors get together, among themselves and possibly with local groups also, to give theatre-to-home television a thorough try."

When asked whether or not Paramount would sell new, or old, pictures to exhibitors who may in the future operate in the field, Balaban said, "Old or new, what's the difference. We are in business to get the best returns we can for our product from any source, including free television, for that matter. As I have said before, as long as four years ago, whenever economic conditions, in my opinion, indicate that we should sell our backlog to television, pay or free, we will sell it."

Also present at the demonstration, where the program used was offered at an admission price of 85 cents, were Balaban's special assistant Lou Novins, and Telemeter vice-president Paul McNamara.

### Color Corp. May Change Name

LOS ANGELES—The stockholders of Color Corporation of America will meet here April 8. They will vote on a proposal to change the firm's name to Houston Fearless Corporation and elect four directors. Up for reelection are H. W. Houston, J. J. Rathert, C. J. Melancon, and John Sutherland.

The firm's annual report showed income for sales for the year ended Dec. 31, 1956 as \$3,627,629, compared with \$3,755,846 for 1955.



**FLYNN ROCKS 'EM!**  
**CAGNEY ROLLS 'EM!**

It's a double-barrelled avalanche of action

when these two gun-slinging  
giants bust loose—in  
the two most  
thrill-packed...  
tougher-than-  
nails movies ever made!



**ERROL FLYNN**  
in

**"They Died with  
Their Boots On"**

**JAMES CAGNEY** in

**WHITE HEAT**

IT'S DOUBLE BOXOFFICE AMMO,  
and another great combination from ...

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## MGM Product Plans Make Future Bright

NEW YORK—Restoration of MGM product to its preeminent position in the industry was promised recently by Loew's, Inc., president Joseph R. Vogel in a report to the board of directors of the company, meeting in the home office. At the same time, Vogel estimated that earnings for the second quarter of the current fiscal year would be 18 cents a share, making a total for the first half of 51 cents.

In describing positive steps taken to improve the position of the company, Vogel said that the studio has undertaken a revitalized program for increased production while reducing personnel to accomplish savings, and that a policy of purchasing "on the strict basis of competitive bids" has been launched. A revised personnel training program, he revealed, has been instituted to develop strong administrative executives for the future.

The MGM production schedule for the current year, Vogel went on, provides for a total of 26 pictures on the lot at an average cost of \$1,715,000 each, compared with a \$1,926,000 average last year for each of 18 films. In addition to the 26 lot pictures, the company has contributed to the financing of seven independent pictures produced elsewhere, to be distributed by Loew's, and plans to wholly or partly finance 10 more this year. Vogel concluded his report with a summary of the television operations of the corporation, which he disclosed to be in a period of expansion, and of the phonograph record, music, and radio station companies.

The directors unanimously elected an executive committee of four members, comprising Vogel, George L. Killion, Frank Pace, Jr., and Ogden R. Reid. The latter is chairman.

Concurrent with the director's meeting, vice-president and general sales manager Charles M. Reagan announced that 58 domestic executives of Loew's were to meet in Chicago last week in the company's biggest convention in some four years, to get a report from Vogel with respect to management's plans and the encouraging production picture. Vogel and Reagan were to be accompanied to the Hotel Blackstone conclave by Howard Dietz, vice-president and director of advertising, publicity, and exploitation, and other executives.

### Cohn Heads Producing Unit As MGM Plans Studio Boom

HOLLYWOOD—With the studio realignment placing greater emphasis on increased production activity, J. J. Cohn, MGM executive and vice-president of Loew's, Inc., has been named by Joseph R. Vogel, company president, to head a producing unit of producers now under contract to MGM and to offer opportunities to new talents in all creative fields of film making.

Cohn, who headed a production unit in former years that brought development of the famous "Andy Hardy" and "Dr. Kildare" series, will be responsible for a number of films to be included on the forthcoming 1957-58 schedule.



Zippy, the chimp, whose brother portrays "Cheeta" in MGM's "Tarzan And The Lost Safari," recently looked over the advertising on the picture with Si Seadler, advertising manager, MGM, and Don Gillin, right, sales and distribution chief for Sol Lesser, producer of the film.

## PR Program Needed For Industry Survival

CHARLOTTE—The motion picture business, which has alternately ignored and bungled its public relations for more than 50 years, has now reached the point where its very survival may well depend on a sustained industry selling program.

This was the challenge delivered recently by Roger H. Lewis, United Artists national director of advertising, publicity, and exploitation, before the annual convention of Ernest G. Stellings' Stewart and Everett Theatres executives.

Lewis called the COMPO business-building program a hopeful start toward mature and effective motion picture public relations. "For an industry so dependent on public opinion," Lewis said, "our performance over the years has been appalling. There is no other single industry of a comparable size that has been so illogical, so inconsistent and so short-sighted in its public relations."

"Television, the theatre and the publishing trade have all developed a public relations point of view and stayed with it. Our relations with the public are even more critical than theirs, and yet we have consistently ignored or dealt half-heartedly with them."

Lewis, chairman, MPAA advertising and publicity directors committee, stressed that a successful public relations operation requires the unqualified support of exhibitors, as well as distributors.

Referring to the current support for the COMPO program, Lewis said that everyone who had worked on the campaign was encouraged by the wide support it had drawn. "I hope," he declared, "that this represents a basic and permanent change in our attitudes and thinking, not just a temporary response in a time of emergency."

### Ebert Joins Rank

DETROIT—The appointment of Otto Ebert as district manager, supervising sales operation of the Detroit, Cleveland, Cincinnati, and Indianapolis areas for the Rank Film Distributors of America, Inc., was announced recently by Irving Sochin, Rank general sales manager.

Ebert, who was associated with RKO as Boston branch manager, will headquarter in Detroit for Rank.

## NT's Brown Retires; Headed Ad Research

LOS ANGELES—Stan Brown, who first started in show business 47 years ago in a legitimate theatre in Calgary, Canada, and worked himself up to director of advertising research for National Theatres, Inc., retired last week.

The 64-year-old theatre executive, who has been an actor, roadshow manager, theatre manager, district manager, and general manager, said he will "travel, fish and golf—the things I've most wanted to do all my life."

In 1937, Brown joined Fox West Coast Theatres as a theatre manager and, in 1941, became a district manager of theatre operations in the Long Beach-San Diego area. In 1954, he was named director of advertising research for National Theatres, Inc., operating 400 movie houses in 21 states and parent company of Fox West Coast, with headquarters in Los Angeles.

Since then Brown has conducted various surveys to ascertain what influences the public in its likes and dislikes on movies. After conducting his studies, Brown said he is convinced that "movies have been, and always will be, the number one entertainment for the Americans."

"Newspapers," Brown added, "are the best medium of advertising for the movies. In survey after survey, we find people prefer their daily newspaper when trying to make up their minds on what movie to see."

### Charity Group Named

NEW YORK—A motion picture industry committee of 56 to serve as part of the Cardinal's Committee of the Laity in the 1957 Catholic Charities Drive of the Archdiocese of New York which seeks \$3,500,000 in gifts through 50 different committees of business men, was announced by John J. O'Connor, vice-president of Universal and chairman of the Motion Picture Committee.

George J. Schaefer is treasurer of the 1957 drive, and L. Douglas Netter, Jr., Todd A-O executive, is committee vice-chairman.

### Warners Ups Lederer

NEW YORK—Richard Lederer has been promoted to the post of assistant advertising manager to Gil Golden for Warner Brothers, it was announced recently by Robert S. Taplinger, vice-president and director of advertising and public relations.

Lederer will assist Golden on all advertising activities including magazine, newspaper, poster, radio-TV and trade advertising. Lederer was previously ad copy chief and with the company for seven years.

### Columbia Acquires "Torero!"

NEW YORK—Columbia Pictures announced recently that, for the first time, it would release a major Mexican film, "Torero!" produced in English by Producciones Barbachano Ponce.

Cited at the 1956 Venice Film Festival, "Torero!" stars the internationally renowned Mexican bullfighter, Luis Procuna, portraying himself.



## Canada

### Strong Attractions Boost FP Boxoffice

TORONTO—Box office returns in Famous Players theatres have been strengthened by "exceptionally strong attractions," John J. Fitzgibbons, president and managing director, said in an interim report sent with the regular quarterly dividend. Fitzgibbons' report showed a Famous Players' profit drop from \$1.69 a share to \$1.58 a share for 1956. The report was unaudited.

He said that operating profit in the first quarter of 1957 will be "somewhat better" than in the comparable period of 1956. Another aspect strengthening returns, he said, was the making available of first-run pictures to centrally located suburban theatres. It had proved "an immediate success."

Fitzgibbons said that the circuit was currently presenting some "of the best money-making attractions in history."

Attendance records were being set by such films as "Anastasia," "Giant," "Friendly Persuasion," and "Teahouse Of The August Moon," "Oklahoma," presently being shown at the Tivoli, Toronto, is certain to be the longest run of any motion picture in Canada's theatrical history.

### Canadian Comment

Further strong representations to the Ontario Provincial Government for the reduction of its Hospital Tax as it affects theatres may be made by the Motion Picture Theatre Association of Ontario. While the government increased the tax on several major items, including gasoline, the tax on entertainment remained the same. The Amusement Tax Committee under chairmanship of president Lionel Lester is studying the possibility of making a new presentation. Alberta theatre operators were granted relief. The government there eliminated the amusement tax from all tickets up to 60 cents. Comment from leading exhibitor and Odeon Theatres partner Jack Barron was, "It will be a tremendous help to us." Some theatre managers thought it might lead to reduced prices, but most felt that the extra money was badly needed and should stay in the theatre.

Film Board elections held recently in the various exchange centers resulted in the election of the following officers. President, vice-president, and secretary are named in that order. Vancouver—Nat Levant, Columbia; Dawson Exley, 20th-Fox; Charlie Backus, Empire-Universal; Calgary—R. Radis, United Artists; W. DuPerrier, International Films; L. Weinstein, Columbia; Winnipeg—S. McQuay, Rank; M. Shnier, International; L. Norrie, Empire-Universal; Toronto—I. Coval, Warners; George Heiber, United Artists; Clare J. Appel, CMPDA; Saint John—E. Golding, MGM; G. Lightstone, 20th-Fox; L. J. Simon, Columbia.

A feature story in The Telegram tells what has happened to one of the veterans of the movie industry in Toronto, Sam Lester. Today he's "the gentle, kindly school guard who every day sees" children safely across the street to and from school. In 1910, Sam, with two partners,

## The International Scene .....



The President of Panama, Ernesto de la Guardia, Jr., center, recently met at the presidential palace with Jack Etra, left, veteran cinematographer, and Harry Foster, right, Columbia producer-director, who had gone there at his invitation to make two short subjects about the country.

Harry Alexander and Maurice Mentel, opened the Popular, one of Toronto's first movie houses. Later Sam bought the Doric, where he saw the advent of movies, until he retired in 1955. Other members of the Lester family caught the "bug." Lionel is president, Motion Picture Theatres Association of Ontario, while Harry operates the Bonita, Toronto.

**CINE CHATTER:** Rank Film Distributors of Canada, Ltd., is holding a cocktail party for Kenneth More, film star. More is one of the many stars who have made personal appearances in Toronto. James Stewart, star of Warners' "The Spirit Of St. Louis," is also due to make an appearance in the city after one in Pittsburgh. Ginger Rogers and Robert Mitchum are among others who have appeared. . . . Odeon Theatres (Canada), Ltd., announced they took over the Paramount Autovue Drive-In, Burnaby, B.C., the largest drive-in in British Columbia. The 1,000-car unit was formerly operated by West Coast Booking Association, and will probably operate on a first-run day-and-date film policy with other Vancouver Odeon houses. The Regional Theatre circuit, subsidiary of Odeon, will continue to manage the Moonlight drive-ins at Sudbury, Copper Cliff, Pembroke, Cornwall, and St. Thomas. . . . Eight films were classified "Adult Entertainment" by the Ontario Board of Censors during the month of February. . . . The Motion Picture Theatres Association of Ontario warned theatre managers to make a careful check of their premises before closing. There have been a number of recent cases where prowlers or thieves have hidden behind curtains or seats in a theatre until the staff left and then ransacked the office to steal the receipts. . . . Pat Malone, headoffice of Odeon, is the author of a play to be produced by the London Little Theatre group. . . . Chet Friedman, MGM, tied up with The Canadian Home Journal to offer an island in connection with "The Little Hut." The competition will run four months. Prizes include a Bermuda cruise for two, a new Austin car, six new TV sets, and 20 sets of silverware. . . . The Canadian Broadcasting Corporation,

### Reports To COMPO See Sweeps Success

NEW YORK—The Academy Award Sweepstakes, in which 2,600 theatres participated, was acclaimed as an outstanding success in reports from most of the key cities received yesterday at the offices of COMPO, which sponsored the contest.

The large majority of participating theatres expressed a desire to have the promotion made an annual affair. Several changes were suggested, however, in contest plans, chief of which was a shorter and less complicated entry blank. Prizes on a national, rather than local level were also urged, particularly by small town exhibitors.

Complete reports probably will not be available for two or three weeks until a questionnaire mailed to all participating theatres is returned and the answers tabulated, according to Charles E. McCarthy, COMPO information director. However, a spot check made by telephone to key cities, he said, showed that the contest, despite the handicap of insufficient time for its organization, exceeded expectations and developed a huge amount of favorable publicity for both theatres and the motion picture industry generally.

Preliminary reports showed that at least 30 newspapers, with a combined daily circulation in excess of four million, joined local exhibitors in promoting the contest, publishing an entry blank every day. Radio and TV stations also boosted the effort.

### French Film Month Set

NEW YORK—French Film Month is currently being celebrated in the U. S. under sponsorship of the French film industry. Special French film weeks have been scheduled for the Museum of Modern Art here and in San Francisco, and French film stars will visit.

The program at the Museum will begin in May. It is called "Sixty Years Of The French Cinema" and will be attended by Jacques Flaud, director, Centre National de la Cinematographie. The project is being carried out under direction of the French Film Office.

### Sultan To Chile For AA

NEW YORK—Roger H. Sultan has been appointed Allied Artists' International representative in Chile, Norton V. Ritchey, president, AA International, announced.

through its TV station in Toronto, was named in charges for infringement of the Lord's Day Act. The station, along with a radio station and two newspapers, was named in a complaint made by The Telegram. The Telegram, which was charged by the Province of Ontario with contravention of the Act for publication of a Sunday newspaper, filed the information against the station.

—HARRY ALLEN, JR.



## NEWS OF THE TERRITORIES . . .



Dick Condon, producer's representative on United Artists' "Pride And The Passion," is seen with a group of circuit heads and exhibitors at a recent luncheon at the Sheraton Plaza Hotel, Boston. From left to right are Bill Romanoff, New England Theatres, Inc.; Theodore Fleisher and Mal Green, Interstate Theatres; Harry Segal, UA branch manager; Condon; Sam Saletsky, Smith Management Company; and Larry Herman, Snider Theatres.

### Tax Relief Urged By N. Y. Legislator

ALBANY—A call for the Empire State, with its population of more than 15 million, to "consider, before it is too late, the dire circumstances of neighborhood movie theatres," was sounded by State Senator Fred G. Moritt, Brooklyn Democrat. He did so while the Senate was considering a bill increasing by one per cent the flat tracks' share of the pari-mutuel pools, and reducing the State's take by the same amount.

Commenting that he would prefer that "the State hang on to the one per cent it is ready to forego, and relax the bite which enables cities to impose a five per cent tax on motion picture admissions," Moritt pointed out the Legislature adopted a statute authorizing cities and counties to vote such a levy "long before television threatened to bring neighborhood movie houses to the point of extinction." It was "common knowledge hundreds of such theatres" had been forced to close, he said.

Assistance to racing, Moritt continued, "should not be at the expense of other businesses," especially movie business, "which is near and dear to the heart of every legislator."

### Albany

Promotion of Herbert Schwartz from salesman to branch manager, Columbia, and of Milton Levins, from chief booker to salesman, was announced by district manager Harry Rogovin during a visit to the exchange. Schwartz will succeed, on April 15, Norman Jackter, who has been transferred to Los Angeles as branch manager. Replacing Levins as chief booker is William Barrington, for the last seven years operator, Uptown, Rensselaer, N. Y. . . . The Times-Union is grouping the daily advertisements of six area drive-ins under a "Tri-City Drive-In Theatres Movie Guide" heading. The ozoners are Albano's, Ravena, N. Y.; Auto-Vision, East Greenbush, N. Y.; Carman, Guilderland, N. Y.; Menands, Menands, N. Y.; Mohawk, Colonie, N. Y.; and Turnpike,

Westmere, N. Y. . . . Don Hallenbeck added new exits and hi-fi recording equipment and expanded the playground before reopening the Indian Ladder Drive-In, New Salem, N. Y.

### Atlanta

Louis Strickland, Strickland Films president, returned home from the hospital following surgery. . . . National Screen Service southern district manager Charles Lester held a sales meeting here attended by Bob Sinril, Charlotte, and Jack Lustig, Memphis. . . . Mack Jackson, Strand, Alexander City, Ala., was hospitalized in Birmingham, Ala. . . . R. M. Kennedy is the new owner, Family Drive-In, Johnson City, Tenn., from J. W. Baird. . . . Reconstruction of the Colquit, Moultrie, Ga., gutted by fire last year, has begun. . . . A windstorm destroyed one screen of the Twinair Drive-In, Pensacola, Fla. . . . The Jackson Drive-In, Greenville, Fla., has been renamed the Spear and taken over by its former owner, Ed Spears. . . . Betty Smith is the new United Artists secretary to office manager Charles Touchon, replacing Jane Hickor, resigned. . . . Rufus A. Davis, Jr., Dothan, Ala., exhibitor, was elected to a three-year term on the city commission there. . . . The Monroe, Monroeville, Ala., agreed not to show Warners' "Baby Doll" upon request from the city council.

### Beeland-Wood Film Firm Incorporates In Atlanta

ATLANTA—The incorporation of Beeland-Wood Film Company, one of the largest film producing, processing, and service firms in the southeast, was announced by its president, Charles Beeland, recently. The organization began as Beeland Film Producing Company in 1935. Beeland was with Paramount for 10 years before that.

Executive director of the company Bernard I. Ochs is also vice-president and general manager and a member of the board of directors. Ochs was formerly general sales manager of an Atlanta television station and southeastern representative for Crosley Broadcasting Company.

### Promotion Plans Set For Embassy Product

BOSTON—Joseph E. Levine, president, Embassy Pictures Corporation, has acquired "Walk Into Hell," in Eastman Color, for distribution in the United States and Canada. The picture will be released in July, backed by full saturation radio, television, and billboard campaigns, kicking off July 17 in 100 theatres in New England.

To launch plans for his recent acquisition of product from American International and RKO for New England distribution, Levine was to host a luncheon for more than 350 circuit heads, buyers, and bookers at the new Sidney Hill Country Club, Newton, Mass., this week. Exhibitors were to hear of the extensive exploitation plans for this product from Norman Knight, vice-president, Yankee Network in New England. All campaigns will be handled by Terry Turner, of General Teleradio, with an expenditure of more than \$150,000 for the radio and TV promotion. Executives of American International and RKO from New York and the west coast were to be present.

### Boston

Funeral services were held for Hubert W. Glidden, 56, who resigned last year as secretary and treasurer, New England Theatres, Inc. He had been ill for nearly a year. . . . William Hawkins, purchasing agent, Capitol Theatre Supply Company, died in the Lemuel Shattuck Hospital. . . . Joseph G. Cohen, independent film buyer and booker, has added the Playhouse, Andover, Mass., to his list of accounts. The theatre is owned by Samuel Resnik. . . . While on vacation in Florida with his wife, Kenneth Douglass, president, Capitol Theatre Supply, became ill and was flown to Boston to undergo surgery. . . . When "Around The World In 80 Days" opens in the Saxon, Samuel Richmond will remain as general manager, with Max Kendall coming in to assist from Michael Todd's New York office.

PROVIDENCE, R. I., NEWS—In conjunction with the forthcoming "The Ten Commandments," Albert J. Siner, Strand manager, arranged an elaborate private preview for a group of select guests, including state and municipal officials, leaders of religious faiths, press, radio, and television officials, and members of civic and service clubs. . . . All phases of motion picture theatre operation were covered in a profusely illustrated feature article which took over the entire front page of the Amusement Section in a recent issue of The Providence Sunday Journal. All downtown first-run situations were pictorially represented.

### Buffalo

Irving Fried, 55, vice-president, and general manager, Tri-State Automatic Candy Company, died last fortnight in Millard Fillmore Hospital. He also was vice-president, Drive-In Restaurants, Inc. . . . Attending the Variety Clubs International convention in New Orleans were Harold Bennett, chief barker; Elmer F. Lux, past chief barker; Marvin Jacobs,



## "Bullfight" Withdrawn On Seldom Used Law

BOSTON—A seldom-used Maine law was brought out when the county prosecutor of Portland requested the withdrawal of Janus Productions' "Bullfight" from the State there. County prosecutor Arthur Chapman stated that the film violated a Maine law forbidding the manufacture or exhibition of films "involving intentional or deliberate cruelty to animals."

The bullfighting film played as a second feature and was withdrawn by manager Ralph Tully after it had been witnessed by Chapman and Earl Woodbury, State Society for Cruelty To Animals. It was replaced by the reissue "Champion."

"Bullfight" has played every state in the union and in all key cities in New England but, as of now, the film has been withdrawn from other spots in Maine.

Heart Committee chairman; V. Spencer Balser, delegate; Dewey Michaels, past chief barker; and George H. Mackenna. . . . Max Fogel, Webster operator, Rochester, N. Y., is the new owner, Seneca Drive-In, Geneva, N. Y. . . . Phil Scoville, Park operator, Avon, N. Y., is the new owner, Allegany Drive-In, Allegany, N. Y. . . . Redstone zone manager Jack Keegan announced a delay in the reopening of the Washington Drive-In, Pittsford, N. Y., because of resurfacing. . . . Jim Ryan, Mayor of Ithaca, N. Y., expects to open his new drive-in near there about June 15. . . . Samuel Mitchell is managing the new Kallet Shopping Town house, DeWitt, N. Y. Bob and Sid Kallet opened the theatre with a premiere party attended by many area industryites. . . . Joe Harmon, advertising and publicity director, Hayman Theatres, Niagara Falls, N. Y., was slated to leave for Switzerland as a delegate to the Rotary Clubs International convention.

## Charlotte

Frank Fowler, Princess, Mocksville, N. C., is celebrating his 20th anniversary in the industry. . . . C. H. Morgan reduced operation of the Pic, Pickens, S. C., to weekends only because of poor business. . . . George Ward has leased his Colonial, Chesnee, S. C., to Joe Hammett, formerly associated with drive-in exhibitor Charles Duncan. . . . W. G. Enloe, Wilbey-Kincey district manager, Raleigh, N. C., announced that he will be a candidate for reelection to the City Council there in the forthcoming municipal primary.

## Chicago

Bill Norton, New York, was appointed manager, Mike Todd's Selwyn. . . . The Tower lease case against B and K was settled out of court. . . . The fire department was making nightly theatre inspections following complaints, in some instances, about exit conditions. . . . Sam Mansfield, Southtown manager, resigned to make his home in Tucson, Ariz. . . . Lyle Terry reopened the Dallas, Dallas City, Ill., for the Jutus Garard circuit. . . . Wiley McConnell reopened the Orpheum, Quincy, Ill., which had been closed for two years. . . . Ted Stevens was named Montclare manager. . . . Van A.



Robert T. Murphy, managing director, Century, Buffalo, recently greeted Mrs. George P. Skouras and Mrs. Rosalie Rubino, as they arrived by plane to work with civic leaders on the benefit premiere of Michael Todd's "Around The World In 80 Days" for the Boys' Towns of Italy.

Nomikos, circuit owner, accepted trusteeship of the Chicago chapter, Boys' Towns of Italy. . . . Gil Heck, Day Lite Screen Company sales manager, was critically ill.

The Belmont Company now is operating the Belmont, formerly conducted by B and K. John Killish was renamed manager. . . . William Pearl, 84, theatre operator in Highland Park, Ill., since 1912, died. . . . Carl Lowery, who had been managing the Globe, Christopher, Ill., took up management of the De Graw, Brookfield, Mo. . . . The Ziegfeld is offering an all expense trip to Rome in a letter writing contest on "The Miracle Of Marcelino." . . . Al Sokolsky, Calo Theatre Building owner, reopened the house under his own management. . . . James Sisco, 63, veteran State Lake projectionist, died. . . . The American Civil Liberties Union, battling for nearly four years, has won its fight for the showing of "The Miracle," which had been banned by the Chicago Police Censor Board on the premise that the film is "immoral and obscene." The Appellate Court ruled, after a succession of court fights, that the picture can be shown.

## Cincinnati

Investigating the purchase by the city of the former Main Theatre property for \$135,000, members of the City Council finance committee questioned two independent appraisers. Committee members expressed doubt that "anyone" would have paid what the city did if the property had been offered "on the market."

## Exhib Guilty In Case Involving Nudity Film

MASSILLON, O.—Frank J. Nemeti, manager, Stark Drive-In, was found guilty by Municipal Judge Emmett D. Graybill of showing films which violate state law respecting public nudity. The films which caused Nemeti's arrest are "Elysia" and "Nature Girl," confiscated after showing last fall. "These movies are such that I think they should not be given to the public," said Judge Graybill. "They are not pictures we want around here." He deferred sentence of Nemeti.

The prosecution contended that under the new Ohio anti-obscenity law it is not necessary to prove that a film is obscene, but only that it advocates a practice forbidden by Ohio law, in this case nudism. In closing arguments, Solicitor Richard Maier charged that "Elysia" advocated nudism and said "if nudism is advocated, you have a prima facie case."

. . . Board of trustees, Variety Club ladies auxiliary, discussed plans for future activities at a meeting in the Hotel Metropole clubrooms. . . . Midwest Theatre Supply is furnishing equipment for the new Twilight Drive-In, Hillsboro, O. Owners Noel Branker and William Hitchcock plan to open the ozoner in early May. . . . Frank Yassenoff, Columbus, O., has purchased the MC33 Drive-In, Lancaster, O., from Homer McBee. . . . Edward Salzberg, Screen Classics, was reported convalescing satisfactorily from a heart ailment. . . . Jack Safer, Indianapolis independent film distributor with many friends in this area, died after a long illness.

COLUMBUS, O., NEWS—City Council repealed an ordinance which would have established Daylight Saving Time on April 28. Plans are going ahead for voting on adoption of a charter amendment for the fast time in the May 7 primary; if approved, it would be effective May 12. . . . Report of Wilbur Smith and Associates, New Haven engineering firm, said that the proposed underground parking garage at the State House, in the center of the downtown theatre area, would cost \$2,880,493 and take 16 months to build. It would provide for at least 1000 cars. . . . The Ohio Senate Code Revision committee has recommended for passage a



Universal-International recently opened a new branch at Houston, left; seen, right, are George F. Byrd, seated, new branch manager who was formerly a salesman at Oklahoma City; C. J. Feldman, general sales manager; R. N. Wilkinson, district manager; F. T. Murray, manager of branch operations; and H. H. Martin, southern division manager.



## Texas Theatres Get Cable Theatre Grant

LUBBOCK, TEX.—The Vumore Company and Lubbock Theatres have been granted a permit by the City Commission here to install an electronic theatre project. J. B. Rhea, Lubbock Circuit manager, announced that the company is not in a position to begin taking applications now; and that it will be some time before an engineering survey is completed.

Mrs. J. D. Lindsey, president, Lindsey Theatres, is pleased with the new project, which will link the theatres she owns in the new amusement venture. Lindsey Theatres is a subsidiary company of Lubbock Theatres, recently organized for operating purposes with Smith Theatres, owned by Preston Smith.

Under the proposed plan, Hollywood pictures would be piped by coaxial cable from the theatre to residential areas for showings of films on an unused channel of home television sets. A monthly fee would be charged.

bill providing for parental responsibility for damage caused by juveniles. . . . John Johns, MGM exploitation representative, Pittsburgh, was in. He will have charge of the Columbus area for MGM. . . . RKO Theatres obtained a proclamation from Mayor M. E. Sensenbrenner for James Dean Week, for the RKO Grand revival of "Rebel Without A Cause" and "East Of Eden." . . . Theatre managers would be reimbursed for damage caused by juvenile vandals under terms of a bill approved by the Ohio Senate, which now goes to the House of Representatives. Parents of children caught in acts of vandalism would be required to post a \$500 bond to pay for damages. First offenders would be placed on probation. If the child commits a second act of vandalism, full penalties of the law could be invoked.

## Cleveland

Leroy Kendis, Associated Theatres Circuit, has appointed new managers, including Herbert N. Burke, Giant Drive-In, North Canton, O.; Howard Christie, Union Square, Cleveland, to succeed Jack Fine, who bought a drive-in in South Bend, Ind.; and Guy Christie, Boardman, Newport, O. . . . The new States Films manager is Jan Sherwin, former Warners assistant branch manager, who took over for Harry Schoenberg, resigned. . . . Paul Vogel has transferred manager Adam Nickum from the Midway Drive-In, Ravenna, O., to the Salem Drive-In, Salem, O., and has appointed Preston Knight, manager, Ravenna. . . . Frank Masek, retiring National Theatre Supply branch manager, was honored at a company testimonial dinner at Jim's Steak House, with J. W. Servies, NTS vice-president, as host to the group, which included Miles Mutchler, who succeeds Masek; John Wilson, salesman; Alyce Kreitner, secretary; and Bill Van Dyke.

## Dallas

Empire Pictures has acquired distribution rights in the Dallas and Oklahoma City areas to Artists-Producers Associates' entire film output. . . . George Bannan,

## Texas Drive-Ins Launch Tieup With Fan Magazine

AUSTIN, TEX.—The Texas Drive-In Theatre Owners Association has come up with a new idea to raise funds necessary to employ a full-time executive director and staff.

Eddie Joseph, president of the group, informed members last week from his headquarters here that a deal has been made with the publishers of Photoplay magazine whereby the magazine will be sold at concession stands. The usual dealer profit on the magazine will go to the exhibitor, and the rest of the receipts will go to the theatre association.

In exchange, the theatres will run a Photoplay trailer. The association can raise from \$13,000 to \$26,000 a year through the venture, according to Joseph.

veteran distribution publicist, has joined Allied Artists. . . . Truman Jones is now managing the Hampton Road Drive-In for Leon Theatres, replacing Morris Gotcher, resigned. . . . An invitational trade showing was held by MGM of "Designing Woman" in the Majestic screening room.

## Denver

Wolfberg Theatres opened four more drive-ins for the season. The Monaco and Valley have been operating weekends during the winter. Opening full time were the North, L. A. Vernon, manager; South, Ray Hunter, manager; East, A. D. Traxler, manager; and West, Pete Anselmo, manager. . . . Tom Poulos is building the Paonia Drive-In, Paonia, Colo., with a 288-car capacity and is heading for a June opening. He also owns the Paonia in town. . . . Carl Halberg has bought the San Jose Drive-In, Albuquerque, N. M., and renamed it the Tri-C. . . . Lester Dollison has bought the El Rio and the Chico Drive-In, Espanola, N. M., from El Fidel Theatres.

## Des Moines

Miss Florence Veak, 54, who had taken over the lease on the Rialto, Villisca, Ia., on March 1, was found dead in the theatre restroom. She had taken over the lease on the house after operating it for the past three years. . . . Carl Schwanebeck has been appointed manager, Niles, Anamosa, Ia. . . . The Bagley, Bagley, Ia., decided not to compete with state basket-

## U-I Houston Exchange Bows With Open House

HOUSTON—Houston's third film exchange was opened last fortnight when Universal held an open house in its new building. Columbia opened the first branch office here early in 1955; 20th-Fox opened its new building, including a modern screening room, in midsummer of 1955.

George Byrd has been named Universal branch manager, being promoted from salesman in Oklahoma City; Mark M. Holstein and Phil Sherman have been transferred from the Dallas sales staff to the local branch; and Richard May has been moved from Oklahoma City to become office manager and head booker.

## Exhib Seeks Return Of Seized Picture

HOUSTON—Harry M. McHaffie, Avalon Art, filed a motion through his new attorney, Percy Foreman, to have the police return four reels of a 60-minute motion picture, "Mated," seized on Jan. 9. McHaffie and Erwin Brown, his assistant, were arrested at that time for showing what the police termed "lewd and lascivious" pictures.

The grand jury attended a private showing of the film in the 20th-Fox preview room, and general comment then was "more boring than sinful." No action was taken, yet the film was not returned to McHaffie. The motion said the films were seized without a warrant, were being leased at weekly rental rates, and that "McHaffie has been damaged in excess of several thousand dollars." At the hearing, it was disclosed that the films had been turned over to the Federal Bureau of Investigation.

Judge William A. Miller signed an order to have the reels turned over to the sheriff. It was charged that the police gave the films to the FBI to circumvent the state court, while a U. S. assistant attorney testified the FBI wanted the films for investigation into possible interstate shipment of lewd films. A call to U. S. Attorney Malcolm Wilkey brought the response that his office would be happy to turn the film over to the sheriff.

ball tournaments and closed down. . . . Henry Obermeyer has reopened the Rio, Wall Lake, Ia., after redecorating and remodeling the house. . . . Lloyd Knode is the new manager of the drive-in at Dubuque, Ia. . . . Joe Anchor, head booker and office manager, Warners, returned to his desk after hospitalization.

## Houston

Interstate Home Movie Corporation applied to the City Council for a franchise to operate a closed circuit home movie system in Houston. . . . F. L. Jones, formerly with the Jefferson Amusement Company, in Beaumont, Tex., and more recently manager, Lone Star, Hempstead, Tex., has been named assistant manager, King Center Drive-In here, replacing Foy Myrick, transferred back to Beaumont by Jefferson. . . . William V. Ratcliff, president, Houston Independent Theatre Association; Lowell Bulpitt, Boulevard; Harold Griffith, Tidwell Drive-In; and Jack Farr, Trail Drive-In, went to Austin, Tex., to discuss legislature bills affecting theatre owners.

## Jacksonville

A heavy thunderstorm handicapped the opening of H. B. Meiselman's Town and Country, but Mayor Haydon Burns and Sheriff Al Cahill were on hand to participate in a tape-cutting ceremony and to welcome a few hundred patrons and invited guests. . . . Jimmy Biddle, owner, Fay, Jasper, Fla., has acquired the new Roxy, Valdosta, Ga. . . . A \$25 Savings Bond is being offered to a Duval County school child who suggests to Jim Carey, manager, Normandy Twin Openair, the best name for the drive-in's five-acre playground area. . . . Ed Sweat is now a





As part of United Artists' recent Los Angeles campaign on Bel-Air's horror combo, "Voodoo Island" and "Pharaoh's Curse," writer Richard Landau, right, was inducted into the Horror Hall of Fame by TV glamour ghoul Vampira, as George Worthington Yates, president of the Horror Guild, looked on.

traveling salesman for Roy Smith's theatre supply firm. . . . Edna Cox, Exhibitors Service, is handling the advance sale of tickets for a WOMPI dance at the Woman's Club on Riverside Avenue.

## Minneapolis

In an economy move, two office employees of National Screen Service were dismissed. . . . William Sears, general manager, Minnesota Entertainment Enterprises, was changing the front and putting a canopy over the box office at the Bloomington Drive-In, suburban Bloomington, prior to its opening. . . . Appropriation of \$722,000 for construction of a theatre on the University of Minnesota campus is asked in a bill now before the Minnesota Legislature. . . . George Dyson, assistant manager, Riviera, St. Paul, was wounded by a stray bullet when police pursued a fugitive suspect in a holdup. . . . Chick Eberhardt will open his new drive-in at Walker, Minn., this spring. He also operates the conventional house at Walker. . . . Ann Wilder, former booker, National Screen, is the new booking clerk, Paramount, replacing Bill Anda, who entered military service.

## New Haven

Barney Pitkin, former RKO branch manager, received a biographical story in the newspapers on his appointment as general sales manager, Louis de Rochemont Associates. . . . The Rivoli, West Haven, and Howard, here, had Sunday stage shows recently which featured Tommy Mara and others.

**HARTFORD, CONN., NEWS**—Bernie Menschell, Bercal Theatres, Inc., named Raymond Bousquet, former assistant manager, Parsons, as manager, Manchester Drive-In, Bolton Notch, Conn., succeeding Edward Hart, who joins that theatre's

Watch for them!

**NEXT!**

**Los Angeles Territory**

Issue of April 17

**Jacksonville Territory**

Issue of April 24

Save them!

## Film Exchange and Dealer Listing for the

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

# WASHINGTON D. C. FILM TERRITORY

## Film Distributors

### ALLIED ARTISTS, 913 New Jersey Ave., N.W.—Metropolitan 8-6450

Br. Mgr.: Milton Lipsner. Office Mgr.: Al Wheeler. Sales: Harold Levy, Mark Silver, Norman Spear. Cashier: Walter Bangs. Emerg. Phone: STerling 3-4260.

### BUENA VISTA (Disney), 920 New Jersey Ave., N.W.—REpublic 7-0353

Br. Mgr.: Bill Friedman. Booker: Leona Weedon. Emerg. Phone: STerling 3-4260.

### COLUMBIA, 928 New Jersey Ave., N.W.—NAtional 8-4035

Br. Mgr.: Ben Caplon. Sls. Mgr.: Fred Sapperstein. Sales: Jimmy Whiteside, Chick Wingfield. Bookers: Elmer Moore, Don Bransfield, Walter Donahue. Cashier: Florence Donahue. Field Exp.: Sid Zins. Emerg. Phone: STerling 3-4260. (Div. Mgr. in residence: Sam Galanty)

### EQUITY, 922 New Jersey Ave., N.W.—REpublic 7-0776

Br. Mgr.: Joseph Brecheen. Sales: Sam Pike, Bill Wilson. Bookers: Jess Smith, Thelma Powell. Cashier: Ann Sknerski. Emerg. Phone: STerling 3-4260.

### LIPPERT, 1013 New Jersey Ave., N.W.—STerling 3-1652

Br. Mgr.: Jerry Sandy. Booker: Gertrude Epstein. Cashier: Caroline Carney. Emerg. Phone: STerling 3-4260.

### METRO-GOLDWYN-MAYER, 1009 New Jersey Ave., N.W.—DiStrict 7-6530

Br. Mgr.: Herbert Bennin. Sls. Mgr.: Sid Eckman. Office Mgr.: Joseph Kronman. Sales: Tom Cosgrove, Pete Prince, Elbert Grover. Bookers: Ed Kushner, Henry Ajello. Cashier: Anna Ridgely. Field Exp.: Tom Baldrige. Emerg. Phone: STerling 3-4260.

### PARAMOUNT, 306 H St., N.W.—NAtional 8-7661

Br. Mgr.: Herbert Gillis. Office Mgr.: Robert Grace. Sales: Herb Thompson, George Kelly, Jack Howe. Bookers: Billy Benick, William Fisher. Cashier: Ida Green. Field Exp.: Mike Weiss. Emerg. Phone: STerling 3-4260.

### PEERLESS, 203 Eye St., N.W.—DiStrict 7-7571

Br. Mgr.: Teddy Shull. Emerg. Phone: STerling 3-4260.

### REPUBLIC, 203 I St., N.W.—REpublic 7-0155

Br. Mgr.: Jake Flax. Office Mgr.: Albert Landgraf. Sales: Maynard Madden, William Wilson, Joe Cohan. Booker: Esther Katzenell. Cashier: Joyce Kriso. Emerg. Phone: STerling 3-4260.

### FRED SANDY, 1013 New Jersey Ave., N.W.—STerling 3-1652

Br. Mgr.: Jerry Sandy. Booker: Gertrude Epstein. Emerg. Phone: STerling 3-4260.

### 20TH CENTURY-FOX, 415 3rd St., N.W.—DiStrict 7-8420

Br. Mgr.: Ira Sichelman. Office Mgr.: Joseph Kushner. Sales: Harry Valentine, Jack Kotler, Marion Bowen. Booker: Sara Young. Cashier: Agnes Turner. Field Exp.: Hal Marshall. Emerg. Phone: STerling 3-4260.

### UNITED ARTISTS, 924 New Jersey Ave., N.W.—NAtional 8-6316

Br. Mgr.: Al Kane. Sls. Mgr.: Ed Fontaine. Office Mgr.: Luther Buchanan. Sales: Steve Luxemburg, E. W. McKinley. Bookers: Lucille Traband, Norval Price. Cashier: Pauline Gittelsohn. Field Exp.: Max Miller. Emerg. Phone: STerling 3-4260. (Dist. Mgr. in residence: Sidney Cooper)

### UNIVERSAL-INTERNATIONAL, 227 H St., N.W.—MEtropolitan 8-4141

Br. Mgr.: Harold Saltz. Sls. Mgr.: Bob Friedman. Office Mgr.: Ray Forman. Sales: Barney Frank, Vincent Dougherty, Bob Miller. Bookers: Oron Summers, Harry Hower, James Mitchell. Cashier: Margaret Speaker. Field Exp.: David Polland. Emerg. Phone: STerling 3-4260.

### WARNER BROS., 901 New Jersey Ave., N.W.—NAtional 8-1130

Br. Mgr.: Ben Bache. Office Mgr.: Ed Phillips. Sales: Oscar Kantor, Vince Josack. Bookers: Ethel Kisdon, Sadie Bawles. Cashier: Charles Groff. Emerg. Phone: STerling 3-4260.

### WHEELER, 920 New Jersey Ave., N.W.—STerling 3-8938

Br. Mgr.: Samuel N. Wheeler. Office Mgr. and Sales: Ross Wheeler. Sales: Jerry Murphy. Booker: Doris Chown. Emerg. Phone: STerling 3-4260.

## Supply Dealers

### ELMER H. BRIENT & SONS, INC., 925 New Jersey Ave., N.W.—DiStrict 7-9505

### BEN LUST THEATRE SUPPLY CO., 1001 New Jersey Ave., N.W.—NAtional 8-5376

### R & S THEATRE SUPPLY CO., 920 New Jersey Ave., N.W.—STerling 3-8938

Emerg. Phone: HEmlock 4-8812.

## Screen Trailers

### NATIONAL SCREEN SERVICE, 920 New Jersey Ave., N.W.—MEtropolitan 8-5016

Office Mgr.: Ernstine Bandel. Sales: George Nathan, Horry Low.

## Signs, Advertising and Printing

### NATIONAL SCREEN SERVICE, 920 New Jersey Ave., N.W.—MEtropolitan 8-5016

## Film Delivery Services

### EMERGENCY FILM SERVICE, 203 Eye St., N.W. STerling 3-4260

### HIGHWAY EXPRESS LINES, INC., 1638 Third St., N.E.—DUpont 7-7200

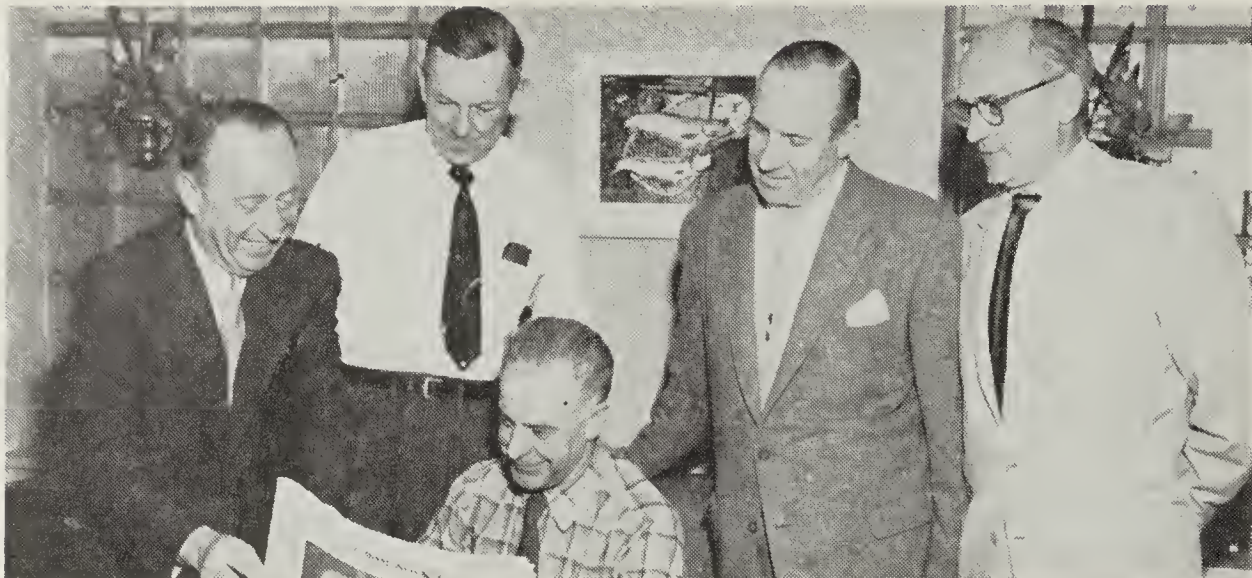
## Service Companies

### ALTEC SERVICE CO., Albee Bldg., 15th and G St., N.W.—MEtropolitan 8-0874

### RCA SERVICE CO., Room 412, Albee Bldg., 15th and G St., N.W.—NAtional 8-9016

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR





Joe Pasternak, producer, MGM's "Ten Thousand Bedrooms," recently visited the Minneapolis Amusement's headquarters in Minneapolis. From left to right are Pasternak; John Branton, vice-president and booker for the circuit; Ralph Maw, MGM's resident manager; and Ev Seibel, MACO's advertising and publicity director. Seated is Charles Winchell, Minneapolis president.

projection staff. John Brown, Parsons assistant, was promoted to theatre manager. . . . David Magliora, former manager, Alperin Theatres' Rialto, Windsor Locks, Conn., joined Brandt Drive-Ins, as manager, Bridge Drive-In, Groton, Conn. . . . David Miller, formerly with Perakos Theatre Associates, was named manager, Lockwood and Gordon's Plaza, Windsor, Conn. . . . Smith Management Company, owner Meadows Drive-In, shifted resident manager Frank O'Neill to Griffith, Ind. Replacing him here is Joseph Bresnahan, formerly manager, ABC Drive-In, Pittsburgh. . . . Roche M. Passero and Joseph Vercelli, Waterford Theatre Corporation, signed an agreement calling for long-term exclusive management of the Waterford Drive-In, Waterford, Conn., with Lockwood and Gordon Enterprises.

## New Orleans

John Elzey, owner and operator, King, New Roads, La., acquired operation of Mayor L. J. Langlois' Alamo there. . . . Veteran exhibitor Bill Terrell died in his home at Roseland, La. . . . Leslie Hagwood reopened the Wayne, Melvin, Ala. . . . Jack Balleu, Brundidge, operator, Brundidge, Ala., leased the Ga-Ana, Georgiana, Ala., from the Fred T. McLendon circuit. . . . Judge Anna Levy of the First District Court was the guest speaker at the WOMPI March luncheon. . . . B. M. Huff announced that he has sold the Kenner, Kenner, La., for conversion to a school. . . . Mrs. W. V. Lacy closed the Lobe, Long Beach, Miss. . . . George Edwards closed the Royal, Hattiesburg, Miss., and reopened the refurbished Dome there. . . . Salvatore Losavio reopened the Joy, Simmsport, La. . . . T. G. Solomon leased the Beach Drive-In, Biloxi, Miss., from E. V. Landaiche and named John Kenlo manager.

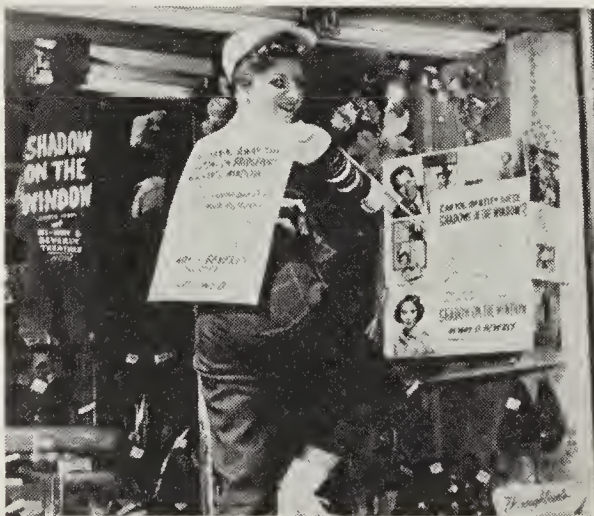
## New York

The Rank Organization's first release, "Reach For The Sky," will have a dual premiere at the Sutton on the afternoon and evening of April 29. Star Kenneth More was active in promotional events in connection with the event. . . . Florence Simendinger, administrative assistant to managing director Robert C. Rothafel, celebrated 25 years of uninterrupted services on the executive staff of the Roxy. . . . Si Seadler, MGM advertising manager, became a grandfather for the first time with the birth of a son to Steve

and Ingrid Seadler. . . . James Troup, 70, manager, Mark Hellinger Theatre, died in Polyclinic Hospital after a heart attack. . . . Edward G. Robinson received the 1957 Justice Louis D. Brandeis gold medal for service to humanity from the Jewish Forum. . . . The Superior, 443 Third Avenue, formerly operated by Associated Prudential Theatres, has been leased and will be demolished for a parking lot.

## Philadelphia

Variety Club, Tent 13, holds its annual spring dinner in the Burgundy Room, Bellevue-Stratford Hotel, on April 23. . . . Federico Fellini, director, Trans-Lux's "La Strada," was presented with the Philadelphia Art Alliance's Award of Merit at a reception held in his honor by the Drama Committee at 251 South 18th Street. . . . The South Philadelphia Drive-In went on full time summer schedule. The spot was open weekends all year. . . . Addie Gottschalk, formerly with RKO, is now with DCA. . . . Milgram Booking Service is now handling Route 45 Drive-In, Berlinsville, Pa., and the Booker, Philadelphia. . . . George Resnick's Cayuga is in the way of a new expressway. . . . 20th-Fox salesman Nicholas George Condon will wed Daphne Allen on April 28 in Chicago. . . . Bill Solomon, formerly with 20th-Fox, and a recent bridegroom, says he likes married life. . . . The SW Mastbaum had a phony bomb scare one day last week.



Managers James Landino and Don Felix, Hi-Way and Beverly, Bridgeport, Conn., recently made big use of the title of Columbia's "The Shadow On The Window" as seen by this ballyhoo in action and the silhouette contest mentioned on the poster.

## Kay Exchange Closes After 10 Years Operation

NEW ORLEANS—Kay Film Exchange, after more than 10 years operation here, closed at the end of last month. Helen McCarthy, office manager, stated that all front office work will be done in the parent exchange in Atlanta, and that Transway, New Orleans, and Film Transit, Memphis, will continue to handle physical distribution in their respective areas.

Since the first of the year of 1956, all Memphis front office business was handled by the local exchange.

READING, PA., NEWS—James P. Clay, 73, former manager, Strand, and also manager at one time of the Colonial, also known as Loew's Colonial, died in the Community General Hospital. . . . Schadt Theatres, Inc., owner, Astor and Strand, was made defendant in a civil court suit in which a woman patron of the Astor asks \$38,876 for personal injuries. Mrs. Mae E. Snyder, the plaintiff, claimed her right leg was broken in two places in a fall on a stairway leading to the ladies' lounge of the theatre.

## Pittsburgh

The Avella, Avella, Pa., was to close as of March 31. . . . Joe Mulone, Cheswick, Pa., exhibitor, built a 22 by 50 foot screen frame for the new Kallet Shopping Town house near Syracuse, N. Y. . . . Paul Reith, formerly with RKO, now is a booker, Paramount. . . . Bud Thomas, Atlas Theatre Building, is licensing and booking the Sun, Altoona, Pa., now owned by Daniel Destito. . . . Ten technical staffers are off the Warner payroll because Cinerama equipment is not being used for "The Ten Commandments." . . . The new stenographer at Associated office is Agnes Grout.

## Portland

Bill Stahl, National Theatre Supply, Seattle, was in to visit accounts. . . . Allan Weider, MGM representative, brought models seen in "Designing Woman" here for a style show and TV, press, and radio interviews. . . . Jack Matlack, working on "Around The World In 80 Days," invited critics from Portland and Seattle newspapers to see the picture in San Francisco during April. The film opens at



Walt and Marjorie Bradley, New Moon, Neligh, Neb., recently increased midweek business by holding one cent nights. Patrons buying one ticket found the next cost one cent. They also made their own marquee display heralding the stunt.



## Jay Emanuel To Head Sinking Spring Drive-In

READING, PA.—William Dipson, president, Pavilion Drive-In Corporation, announced last fortnight the appointment of Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, and veteran exhibitor associated with local theatres for the past 21 years, as general manager, Sinking Spring Drive-In.

Carlton E. Degenhart, manager, South Heidelberg Township spot, will remain in an executive capacity and will work closely with Gene Plank, local representative of Emanuel, who is owner-operator of the Mt. Penn Drive-In, Exeter Township, and the Reading Drive-In, Muhlenberg Township.

Sinking Spring operated through the winter months; Mt. Penn opened for the season last week; and Reading Drive-In will open early in May.

Parker's Broadway here and at John Hamrick's Blue Mouse, Seattle, on April 17.

Archie Holt, veteran Universal-International salesman, became a grandfather with the birth of a son to his daughter, Mrs. Mac MacDonald. Holt was on a southern Oregon and coast sales trip. . . . Honey King and Lynn Ryan, MGM models appearing in "Designing Woman," were here to model Helen Rose fashions seen in the picture. They appeared at the Meier and Frank department store tearoom, on TV and radio. Allan Weider, MGM exploiter, escorted the professionals. . . . The United Artists theatre, SW Washington Street deluxe house formerly operated by J. J. Parker, is to be torn down to become a parking lot. The house closed about two years ago. . . . Earl Keate was in town working on United Artists "12 Angry Men" set for the Fox. . . . Paramount's Walter Hoffman was here working on "Ten Commandments" and "Fear Strikes Out." . . . Western district sales manager Foster Blake was due for a routine visit at Universal-International.

Motion Picture editors Herbert Larson, Oregonian, and Arnold Marks, Oregon Journal, were guests of United Artists for a showing of "Around The World In 80 Days" at the Coronet, San Francisco. The Todd spectacle opens at the Parker Broadway theatre April 17. One feature of the premiere here will be a Boys Town of



Harry Kalmine, Stanley Warner vice-president and general manager, fourth from left, recently congratulated Tony Williams on his appointment as assistant zone manager of Stanley Warner's Newark, N. J., zone. Seen, left to right, are Nat Fellman, circuit film buyer; Charles A. Smakwitz, Newark zone manager; and Frank Damis, executive assistant to Kalmine.

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LO 4-3450

1638 Third Street, N. E.

Washington, D. C.

DuPont 7-7200



Seen at the recent American Cinema Editors' Seventh Annual Awards banquet at the Ambassador Hotel, Los Angeles, were, left to right, seated, Janis Paige and film editor Anne Bauchens; and, standing, left to right, George Amy, A.C.E. president; Red Buttons; film editor Merrill G. White, and Shelley Winters.

## PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.

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and Maintenance*

David E.

## BRODSKY

*Associates*

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# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**WANTED, EXPERIENCED MANAGER** for small drive-in in western part of Massachusetts. Replies confidential. State qualifications to MRS. F. W. HARDING, 22 Church St., Boston, Mass. (410)

**PROJECTIONIST WANTED** for drive-in theatre in suburban Philadelphia. BOX A410, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**DRIVE-IN MANAGER WANTED**, year-round position; top salary; real opportunity for aggressive man; many benefits including retirement plan; group insurance and hospitalization. APPLY WALTER READE THEATRES, Mayfair House, Deal Road, Oakhurst, N. J., or call Kellogg 1-1600. (43)

**DESIRE RESPONSIBLE POSITION.** Reliable family man thoroughly experienced all phases pertinent to motion picture distribution, exhibition, public relations. Assignment on European continent acceptable. A-1 references. BOX A43, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**WANTED INDOOR CITY** first sub-run theatre manager. Must be experienced, honest, sober and reliable. Contact immediately. JACK ARMSTRONG, Bowling Green, Ohio. Phone 32881. (43)

**MANAGER AVAILABLE.** 39, family man, thoroughly experienced. Excellent civic and fraternal affiliations, and references. Re-locate anywhere with good, secure position. BOX C43, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**MANAGER-PROJECTIONIST**, either capacity or both, available three weeks after acceptance. Prefer South Jersey, Delaware, Eastern Pennsylvania. BOX B43, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**DRIVE-IN MANAGER WANTED** for town of 75,000 in Massachusetts area. Salary \$85.00 plus refreshments commission. BOX A327, c/o M. P. EXHIBITOR, 246 N. Clarion St., Phila. 7, Pa.

Address all correspondence to—

**The A-MAN Corner**

{ Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

Italy charity drive with members of Portland's Italian colony purchasing \$100, \$75 and \$25 loge seats.

Co-producers Lindsley Parsons and John Burrows; Lindsley Parsons, Jr., assistant director, and Jack DeWitt, screen play writer, were in town to scout the area for "Portland Expose," Allied Artists film based on the congressional committee hearings on alleged labor racketeering Paul Price handled publicity.

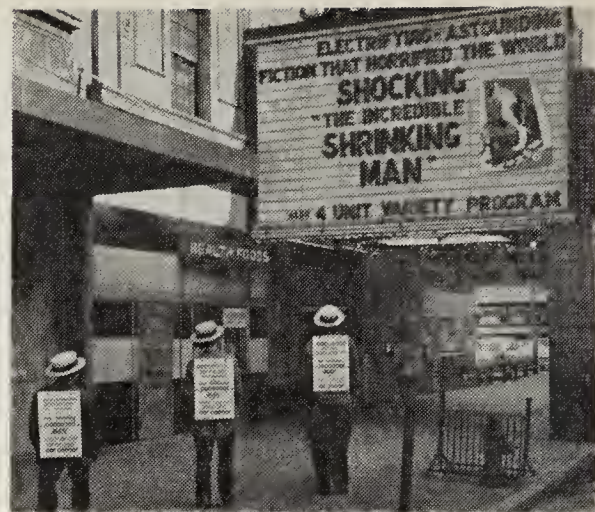
## St. Louis

The Dallas, Dallas City, Ill., owned by Justus Garard, reopened under the management of Mr. and Mrs. Lyle Terry. . . . The Crocker, Crocker, Mo., operated under lease by A. C. Dowell, closed indefinitely. . . . Lake Edwards has resumed operation of the Starlight Drive-In, Paducah, Ky. A lease arrangement with Clyde Nihiser

was reported to have been terminated. . . . Paramount recently revised its billing department operation and Gladys Kaiser, biller, has left the organization. Six billing machines have been installed for use by other employees.

## San Antonio

When RKO's "The Brave One" comes to the Aztec, the producer, Herman King, will be in town for press, radio, and TV interviews. . . . William Samuelson has been named manager, newly reopened Arts, which is presenting legitimate stage attractions by a local company and pictures on an alternate week policy. . . . Marion E. Cole has purchased the Roxy, San Angelo, Tex., from Don Fuller. . . . J. B. Rhea, Lubbock Theatres, Lubbock, Tex., has been elected a director, Lubbock Rotary Club. . . . Leon Enterprises,



These three men of graduated sizes proved a good street bally on U-I's "The Incredible Shrinking Man" at the State, Omaha.

## Bloomer Amusement Appoints Williamson

St. Louis—Tom Williamson, veteran of 31 years in distribution and exhibition in the area and former RKO branch manager here, has been appointed associate buyer and booker, Bloomer Amusement Company, headquartered in the Ritz Theatre Building, Belleville, Ill.

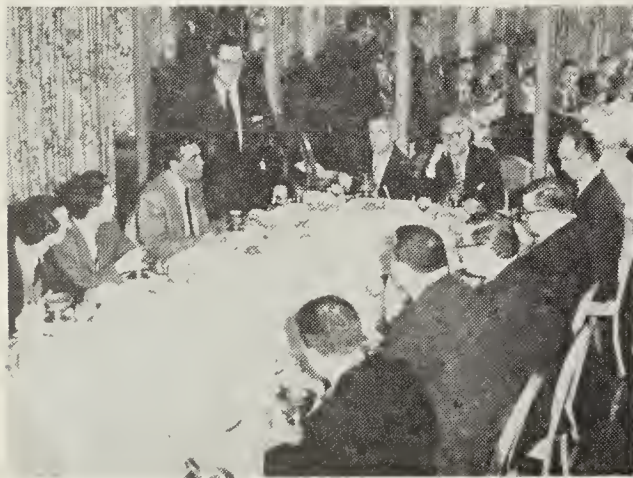
The Bloomer circuit, founded by the late Noah Bloomer and operated by his four sons, Tom, Frank, Wesley, and Noah, Jr., is entering an extensive expansion program and will buy or build a number of additional units in the St. Louis exchange territory.

Williamson, always active in industry affairs, was tendered a testimonial dinner last month by the Variety Club. His association with Bloomer contradicts earlier reports that he had affiliated himself with an independent film enterprise in Centralia, Ill.

Garland, Tex., owner, Garland Road Drive-In, has applied to the Garland City Council for a permit to pipe first-run movies into Garland homes.

## Washington

Under the patronage of Mrs. Dwight D. Eisenhower, the American Field Service was to present the Washington premiere of "Around The World In 80 Days," through the courtesy of Michael Todd, in the Uptown this week. The Washington Committee of American Field Service includes many Washington notables who have worked hard to sponsor the opening. They include Mrs. R. W. Bliss, honorary chairman; Mrs. H. Gates Lloyd and Mrs. John Farr Simmons, co-benefit chairmen; Mrs. Harold J. Coolidge, Mrs. Homer Ferguson, Mrs. James P. Hendrick, Mrs. Edwin D. Graves, Jr., Mrs. H. Gates Lloyd, and Mrs. John F. Simmons, executive committee. Other committee members are Mrs. Ray Atherton, Mrs. Charles Bartlett, Mrs. Robert O. Blake, Miss Irene Boyle, Mrs. A. Britton Browne, Mrs. Prescott Bush, Mrs. Neil Carothers, Mrs. Joseph S. Clark, Mrs. Harold J. Coolidge, Mrs. Raymond E. Cox, Mrs. Andre de Limur, Mrs. Warren Ege, Miss Meta Evans, Mrs. Homer Ferguson, Mrs. Edward H. Foley, Mrs. William C. Foster, Mrs. J. William Fullbright, Mrs. Arthur Gardner, Jr., Mrs. Leslie Glenn, Mrs. E. D. Graves, Jr., Mrs. James P. Henrick, Mrs. Arthur Krock, Mrs. John B. Hollister, Mrs. H. Gates Lloyd, Mrs. C. B. Munson, and others.



Richard Condon, publicist for producer Stanley Kramer, recently reported to the trade press of New York and Philadelphia at the Warwick Hotel in the latter city on his whirlwind tour on behalf of "The Pride And The Passion," for United Artists release. He is seen, on the left, addressing the group with Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR, seated at the head of the table. On the right, Condon is seen with Herman Comer, center, ad-publicity executive, Stanley Warner Theatres, and Mort Nathanson, UA publicity manager.



## The Editor Speaks

THE ACADEMY AWARDS are again history. The public responded, as always, to the glamor and excitement of the occasion by racking up a tremendous rating for the



PAUL MANNING

television coverage of the proceedings. Critical reaction to the show as a TV program was mixed, but audience response was unmistakably enthusiastic.

THERE IS NO DOUBT that the magic of Hollywood's brightest stars in their most exciting hour of the year has the power to capture the attention of the country. The films honored with coveted Oscars have certainly been given a second lease on life and will be seen in many houses throughout the world for successful repeat engagements.

THE ACTORS and actresses honored and those who were nominated received deserved acclaim from their industry and a definite "shot in the arm" careerwise. The technical brains, responsible in no small part for the growth of motion pictures, came in for their infrequent share of glory. On the whole, the slickly produced affair was a glamorous success.

THE ONE CLASHING NOTE, however, was the fact that the whole affair was utilized to sell not motion pictures, but automobiles. Industry comment has been sharply critical of the fact that this largest single audience for a purely motion picture event has been exposed to advertising as far removed from films as is imaginable.

THE IMPORTANCE of TV in the selling of new motion pictures has been emphasized again and again in recent publicity campaigns for top features from all companies. It is sincerely to be hoped that in the near future the Academy Awards presentations will be sponsored by the moviemakers. Continuation of the present policy is unthinkable.

STUDIO SURVEY appears every fourth Wednesday as a regular MOTION PICTURE EXHIBITOR department. The section is devoted exclusively to the arts, people, creative ability, and physical properties which make up the production side of the motion picture industry. Edited from the west coast, all information relating to editorial contents should be directed to Paul Manning, 8141 Blackburn Ave., Los Angeles 48, California. For other information, address MOTION PICTURE EXHIBITOR, published weekly by Joy Emanuel Publications, Inc. Publishing offices: 246-48 North Clarion Street, Philadelphia 7, Pennsylvania. New York office: 229 West 42nd Street, New York 36. Representatives may be found in every film center.

# STUDIO SURVEY

Paul Manning, editorial director

Vol. 10, No. 4

April 10, 1957

# STUDIO SURVEY

## Motion Picture Exhibitor Laurel Awards Nominations

20th CENTURY-FOX's

### "HEAVEN KNOWS, MR. ALLISON"

starring

DEBORAH KERR, ROBERT MITCHUM

Produced by Buddy Adler and Eugene Frenkel

Directed by John Huston

Screenplay by John Lee Mahin and John Huston, based on the novel by Charles Shaw

CinemaScope production. Color by DeLuxe

UNITED ARTISTS'

### "THE BACHELOR PARTY"

starring

DON MURRAY

with

E. G. MARSHALL, JACK WARDEN, PHILIP ABBOTT, LARRY BLYDEN, PATRICIA SMITH, CAROLYN JONES, NANCY MARCHAND

KAREN NORRIS, BARBARA AMES

Produced by Harold Hecht. Directed by Delbert Mann.

Story and screenplay by Paddy Chayefsky.

A Hecht, Hill, Lancaster (Norma) production

MGM's

### "DESIGNING WOMAN"

starring

GREGORY PECK, LAUREN BACALL

with

DOLORES GRAY, SAM LEVENE, TOM HELMORE, MICKEN SHAUGHNESSY, JESSE WHITE, CHUCK CONNORS, EDWARD PLATT, ALVY MOORE, CAROL VEAZIE, JACK COLE

Produced by Dore Schary. Directed by Vincente Minnelli.

Screenplay by George Wells, based on a suggestion by Helen Rose.

CinemaScope production in Metrocolor.



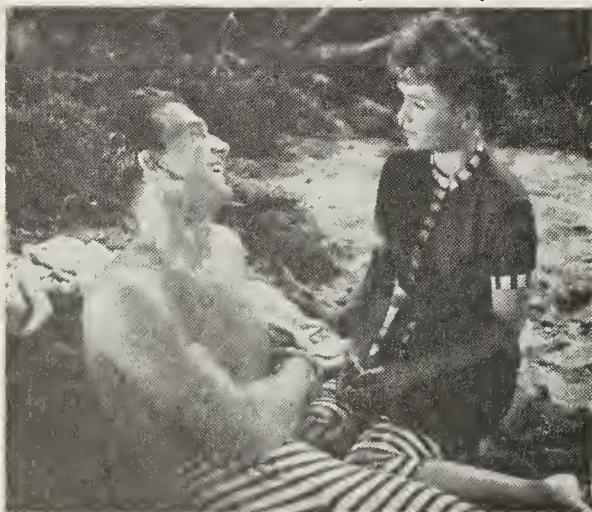
# U-I Bolsters Lineup



ABOVE, John Wayne and Janet Leigh are seen in a scene from the Technicolor-CinemaScope production, "Jet Pilot," acquired by U-I from RKO.



ABOVE, Audie Murphy and Keiko Shima in the Technicolor and CinemaScope "Joe Butterfly." BELOW, Leslie Nielsen and Debbie Reynolds in a sylvan setting in "Tammy," another Technicolor and CinemaScope entry, for July release.



Universal will increase the number of its feature releases to 19 during the final six months of this year, to give the company the largest number of top quality productions to be released in a six months period in its history, it was announced recently by Charles J. Feldman, vice-president and general sales manager.

This period will see the first integration of the unreleased RKO pictures into the Universal schedule.

For May release are "The Young Stranger," "Girl In The Kremlin," and "The Deadly Mantis." For June, "Man Afraid," "The Kettles On Old MacDonald's Farm," and "Public Pigeon No. 1" are slated. July releases will be the Howard Hughes' "Jet Pilot," "Tammy," and "Joe Butterfly." August releases include "Night Passage," "Appointment With A Shadow," and "The Land Unknown."

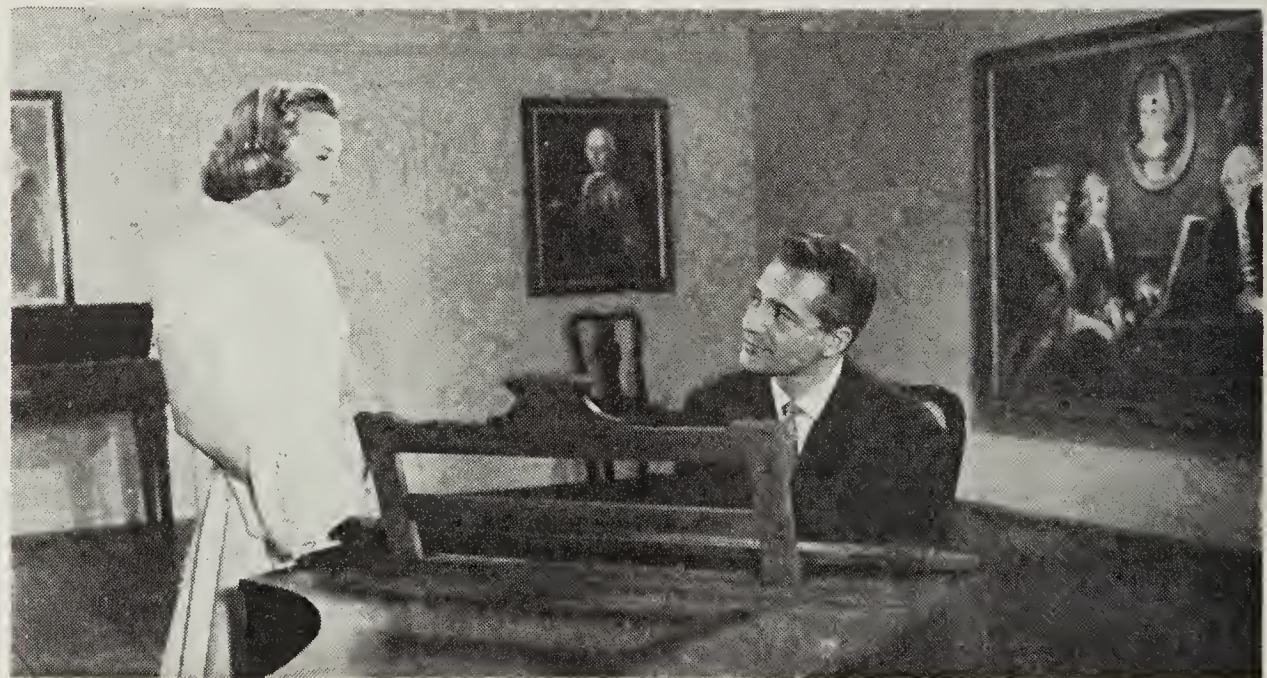
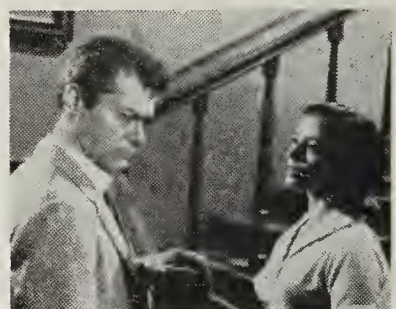
Four pictures will be released in September, "Interlude," "Joe Dakota," "Run Of The Arrow," and "That Night." Scheduled for October are "The Man Of A Thousand Faces," "Quantez," and "The Unholy Wife."



ABOVE, James Stewart and Audie Murphy appear in "Night Passage," slated for release in August. This is the first Universal-International production in Technirama process, featuring also Dan Duryea, Diana Foster and Elaine Stewart.



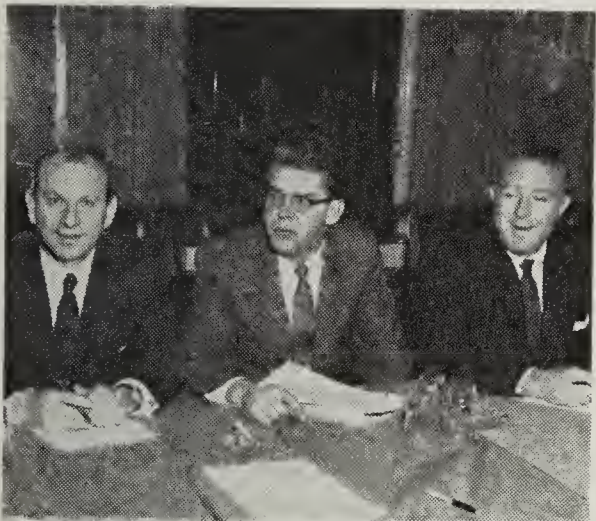
ABOVE, LEFT, James Cagney and Dorothy Malone appear in a scene from "The Man Of A Thousand Faces." BELOW, June Allyson and Rossano Brazzi are starred in the Technicolor and CinemaScope "Interlude," made in Germany. RIGHT, top, Tony Curtis and Marisa Pavan are seen in "Appointment With A Shadow"; bottom, Vivian Blaine swindles Red Skelton of his savings in RKO's "Public Pigeon No. 1."







Cary Grant, Sophia Loren, and Frank Sinatra are the stars of Stanley Kramer's VistaVision production of "The Pride And The Passion," which was more than a year and a half in the making.



Participating in a discussion seminar are seen United Artists special events director Lige Brien and exploitation representatives Joe Mansfield, Boston, and Wally Heim, Chicago.



ABOVE, LEFT, Roger H. Lewis, national director of advertising, publicity, and exploitation, and Alfred Tamarin, his assistant, attend a field meeting. BELOW, LEFT, David Picker, distribution-promotion liaison officer, chats with exploiters Max Miller, Philadelphia, and Bernie Young, New York. RIGHT, publicity manager Mort Nathanson and exploitation manager Mori Krushen are seen.



# U-AIN'T SEEN NOTHIN' YET

With a record 1956 gross of \$65,300,000 tucked under its belt, United Artists is looking forward to even bigger things in 1957. The company's optimism is based on two key factors, the best UA product line-up ever, and the proven ability to sell hard and sell well.

In all, about 48 features, presenting the top star names in the business and a wide variety of entertainment, will be delivered by UA to the nation's theatres this year.

The merchandising emphasis is on the local level, with extra stress placed on close cooperation with showmen. Detailed long-range planning, increased all-media activity and streamlined liaison between the home office and the field loom large in the formula that UA will follow in its quest of a \$71,000,000 gross for 1957.

Some of the men responsible for selling UA product and a few examples of their wares are presented herewith.



ABOVE, Cantinflas and David Niven are balloon-borne in Michael Todd's "Around The World In 80 Days." LEFT, Marlene Dietrich and Vittorio De Sica in "The Monte Carlo Story," a Titanus production. BELOW, Don Murray and Patricia Smith in Hecht-Hill-Lancaster's "The Bachelor Party."





## Meet Ivan Tors And Andrew Marton



TORS



MARTON

WHEN FILM MAKERS like Ivan Tors, veteran motion picture and television producer, and Andrew Marton, the most "global" film director in the world today, join forces, it is cause for optimistic speculation on the part of exhibitors.

THE ANNOUNCED PURPOSE of their newly formed New Ventures Productions, Inc., is to supply motion picture theatres around the world with strictly unusual class A product. Considering the backgrounds of each of these men, it would seem that when they say unusual, that's just what to expect. Ivan Tors is well known for his production of many top grossing science fiction films, such as "The Magnetic Monster," "Gog," "Storm Over Tibet," "Riders To The Stars," etc.

ANDREW MARTON will best be remembered by those millions of moviegoers who were thrilled by the magnificence of the exciting animal scenes in MGM's big grosser, "King Solomon's Mines." Marton has taken motion picture cameras to such far off places as the Alps, North Greenland, the Himalayas, Tibet, the Atlas Mountains in Africa, and the Cumberland Mountains in Scotland.

THE CINERAMA SPECTACLE, "The Seven Wonders Of The World," will show five full sections for which Marton did the shooting. These sequences were filmed by Marton in Africa, the Congo, Arabia, India, and Greece.

ANOTHER EXTREMELY CAPABLE associate is Art Arthur, who will leave the Cecil B. DeMille Productions to become an executive in New Ventures Productions. Arthur handled the publicity and public relations all during the pre-production, shooting, and post production stages of the mammoth "The Ten Commandments." A clear-thinking journalist, with many years of motion picture experience behind him, Art Arthur is expected to be a top asset to this new company.

THE FIRST PROJECT of the new company will be "The Amphibian," based upon the factual, but fabulous exploits of Commander Francis Douglas Fane, "human amphibian" who accomplished some of the most difficult feats in underwater research and warfare. For example, Fane was the first human "guinea pig" to enter the shark-infested waters of Bikini Bay to learn whether a shark would attack a man swimming underwater. He also was assigned the formidable task of examining the sea bottom after the H bomb explosion at Bikini. He was the first man to dive under the ice of the North Pole

# GOOD THINGS TO COME FROM HOLLYWOOD ...

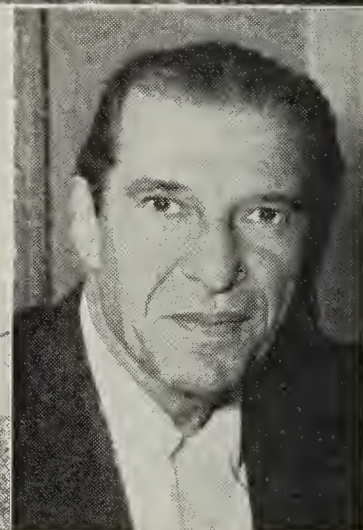
## 20th-Fox's "Heaven Knows, Mr. Allison"

The adjective perfect is, I know, a very difficult one to use. Some folks contend that it is impossible to use this adjective.

However, after seeing "Heaven Knows, Mr. Allison," I would like to say that this is as close to a perfect motion picture as I have ever had the pleasure and privilege to see.

To producer Buddy Adler (who was just awarded the Irving Thalberg Award by the Academy of Motion Picture Arts and Sciences—a most deserved recognition), to his able co-producer, Eugene Frenke, and to that ever interesting and brilliant director, John Huston, a hearty vote of thanks for a most gratifying achievement.

Deborah Kerr as Sister Angela radiates simplicity and charm in a most difficult role. In magnificent contrast is the rough and ready, yet faultlessly pure character of Mr. Allison, compellingly played by Robert Mitchum. Perfectly cast in their roles, it is the greatness of the story, with its sensitive development and tremendously exciting scenes that binds and blends these fine talents together in a most splendid manner. The result is a motion picture which any exhibitor anywhere in this wide world will be happy and proud to exhibit to his full audience.—P. M.



Seen above are two of the scenes and the behind the camera personnel responsible for 20th-Fox's widely acclaimed drama, "Heaven Knows, Mr. Allison," in CinemaScope and Color by Deluxe, starring Deborah Kerr and Robert Mitchum. Below are producer Buddy Adler, director John Huston, and co-producer Eugene Frenke.

region to map the bottom of those icy waters for the U. S. Navy. He went down to the terrific depth of 250 feet, equipped with only an aqua lung, to retrieve highly secret papers lost in a sunken plane.

THIS IS ONLY a sample of what New Ventures Productions has in store for the movie public. Other properties with such intriguing titles as "Insect People," "Killer Whale," "Jet Stream," "Inside Africa" are all in the hopper for production by this energetic company.

THE QUALITY of production for their program will not be of the tiny-budget "fool 'em" type of film fare. Top budgets, top stars, and top crews will be used, and the policy of the company will be to supply exhibitors with the very best.

## Press Hails Theatre Program

OSAGE, IOWA—Jim and Milly Watts, Watts Theatre, through excellent press relationship with Jackson N. Baty, editor and publisher, Mitchell County Press and Osage News, recently received an unsolicited editorial congratulating them for "the calibre of motion pictures" offered at their theatre during a single week.

Mentioned were the consecutive bookings of Paramount's "War And Peace," 20th-Fox's "Anastasia" and "Three Brave Men," with the latter receiving plaudits for its "message."

As the editorial stated, "It was a week for us to remember here in Mitchell County."



## Allied Artists

(1954-55 releases from 5501;  
1955-56 Releases from 5601)

**ATOMIC MAN, THE**—MD—Gene Nelson, Faith Domergue, Joseph Tomelty—Okay programmer—78m.—see April 78 issue Page 4133—(Made in England). (5612)

**ATTACK OF THE CRAB MONSTERS**—SFD—Richard Garland, Pamela Duncan, Russell Johnson—For the lower half—64m.—see April 17 issue. (5703)

**BLONDE SINNER**—D—Diana Dors, Michael Craig, Marla Shaw—For the lower half—72m.—see Feb. 6 issue Page 4285—(English-made)—Leg.: B. (5635)

**CALLING HOMICIDE**—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 issue Page 4225. (5624)

**CANYON RIVER**—W—George Montgomery, Marcia Henderson, Peter Graves—Okay western—80m.—see Nov. 14 issue Page 4249—(CinemaScope)—(DeLuxe Color). (5620)

**CHAIN OF EVIDENCE**—MD—Bill Elliott, James Lydon, Claudia Barrett—For the duallers—64m.—see Feb. 20 issue Page 4289. (5701)

**COME ON, THE**—MD—Anne Baxter, Sterling Hayden—Programmer has angles—83m.—see April 18 issue Page 4133—Leg.: B. (5608)

**CRASHING LAS VEGAS**—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 issue Page 4149. (5609)

**CRIME IN THE STREETS**—MD—James Whitmore, John Cassavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 issue Page 4149. (5614)

**CRUEL TOWER, THE**—MD—John Ericson, Mari Blanchard, Charles McGraw—Okay thriller for lower half—88m.—see Jan. 9 issue—Leg.: B. (5629)

**FIGHTING TROUBLE**—C—Huntz Hall, Stanley Clements, Adele Jergens—Lower half filler—60m.—see Dec. 26 issue Page 4265—Leg. of Decency B. (5623)

**FIRST TEXAN, THE**—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)

**FOOTSTEPS IN THE NIGHT**—MYMD—Bill Elliott, Don Haggerty, Eleanor Tanin—Okay lower half entry—62m.—see April 3 issue Page 4305. (5708)

**FRIENDLY PERSUASION**—D—Gary Cooper, Dorothy McGuire, Marjorie Main—Fine family entry—140m.—see Oct. 3 issue Page 4229—(Color by DeLuxe). (5657)

**HIGH TERRACE**—MD—Dale Robertson, Lois Maxwell, Derek Bond—For the lower half—70m.—see Feb. 20 issue Page 4289—(English-made). (5630)

**HOLD BACK THE NIGHT**—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)

**HOLD THAT HYPNOTIST**—C—Huntz Hall, Stanley Clements, Jane Nigh—Average Bowery Boys' series entry—61m.—see March 20 issue Page 4301. (5706)

**HOT SHOTS**—C—Huntz Hall, Stanley Clements, Joi Lansing—Series average—61m.—see Feb. 20 issue Page 4289. (5632)

**KING OF THE CORAL SEA**—MD—Chips Rafferty, Charles Tingwell—Good programmer—74m.—see April 18 issue Page 4133—(Australian-made). (5617)

**LAST OF THE BADMEN**—W—George Montgomery, Keith Larsen, Meg Randall—Good, suspenseful western—80m.—(CinemaScope)—(DeLuxe Color)—see March 6 issue. (5705)

**MAGNIFICENT ROUGHNECKS**—MD—Jack Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)

**NAKED HILLS, THE**—MD—David Wayne, Keenan Wynn, James Barton, Marcia Henderson—Off beat program meller—73m.—see Oct. 3 issue Page 4229—(PatheColor). (5605)

**NAVY WIFE**—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue Page 4181. (5611)

**NO PLACE TO HIDE**—D—David Brian, Marsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue Page 4189—(Color by DeLuxe)—(Made in The Philippines). (5603)

**NOT OF THIS EARTH**—SFD—Paul Birch, Beverly Garland, Morgan Jones—Fair horror meller—67m.—see April 17 issue. (5704)

**ROSE BOWL STORY THE**—CD—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—see Dec. 12 issue Page 4261—(Color)—(Reissue). (5607)

**SCREAMING EAGLES**—MD—Tom Tryon, Jan Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)

**STRANGE INTRUDER**—MD—Edmund Purdon, Ida Lupino, Ann Harding—Good adult post-war meller—82m.—see Nov. 28 issue Page 4257. (5619)

**SUDDEN DANGER**—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue Page 4085. (5540)

**THREE FOR JAMIE DAWN**—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)

**THUNDERSTORM**—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama for lower half—81m.—see Sept. 5 issue Page 4213—Leg.: B—(Made in Spain). (5604)

**WORLD WITHOUT END**—SFD—Hugh Marlowe, Nancy Gates, Nelson Leigh—Science fiction entry has angles—80m.—see April 18 issue Page 4133—(Technicolor)—(CinemaScope). (5607)

**YAQUI DRUMS**—W—Rod Cameron, Mary Castle, J. Carrol Naish—Fair lower half western—71m.—see Sept. 19 issue Page 4225. (5625)

**YOUNG GUNS, THE**—W—Russ Tamblyn, Gloria Talbott, Perry Lopez—Program western—84m.—see Nov. 14 issue Page 4249—Leg.: B. (5623)

### TO BE REVIEWED OR IN PRODUCTION

**AQUA DIVE GIRL**—Mara Corday, Pat Conway. (5718)

**BADGE OF MARSHAL BRENNAN**—Jim Davis. (5713)

**CALYPSO JOE**—Herb Jeffries, Angie Dickinson.

**DAUGHTER OF DR. JEKYLL**—John Agar, Gloria Talbott—Leg.: B. (5710)

## MOTION PICTURE

# EXHIBITOR

## SERVISECTION

*The Check-Up of all features and shorts for a 12-month period*

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SECTION 2  
Vol. 57, No. 24

APRIL 10, 1957

**DESTINATION 60,000**—Preston Foster, Coleen Gray, Jeff Donnell. (5715)

**DINO**—Sal Mineo, Brian Keith, Susan Kohner. (5721)

**DISEMBODIED, THE**—Paul Burke, Allison Hayes. (5720)

**DRAGOON WELLS MASSACRE**—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope). (5709)

**HOT ROD RUMBLE**—Leigh Snowden, Richard Hartunian, Brett Halsey. (5717)

**HUNCHBACK OF PARIS**—Gina Lallabralda, Anthony Quinn—(Made in France)—(CinemaScope). (5725)

**LET'S BE HAPPY**—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England). (5707)

**LOVE IN THE AFTERNOON**—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made in France). (5719)

**OKLAHOMAN, THE**—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope). (5712)

**PERSUADER, THE**—William Talman, Kristine Miller, James Craig. (5714)

**SPOOK CHASERS**—Bowery Boys. (5716)

**STORM OUT OF THE WEST**—Dale Robertson, Brian Keith, Rossana Rory. (5702)

**RUNAWAY DAUGHTERS**—D—Marla English, John Littel, Anna Sten—For the lower half—88m.—see Nov. 14 issue Page 4249—Leg.: B.

**SHAKE, RATTLE AND ROCK**—DMU—Fats Domino, Liso Gaye, Touch Connors—Exploitable programmer—77m.—see Nov. 14 issue Page 4249.

**SHE CREATURE, THE**—SFD—Chester Morris, Marla English, Tom Conway—Lower half filler—77m.—see Oct. 31 issue Page 4245.

**UNDEAD, THE**—MD—Pamela Duncan, Richard Garland, Allison Hayes—Overly involved horror entry—71½m.—see April 3 issue Page 4305.

**VOODOO WOMAN**—MD—Marla English, Tom Conway, Touch Connors—Inferior lower half entry—75m.—see April 3 issue Page 4305.

### TO BE REVIEWED OR IN PRODUCTION

**I WAS A TEENAGER WEREWOLF**—Michael Landon, Yvonne Lime, Tony Marshall.

**ROCK ALL NIGHT**—Dick Miller and The Platters, Barboura Morris.

**UNDERWATER GIRL**—Mara Corday, Pat Conway.

## Associated

**BLONDE BAIT**—MD—Beverly Michaels, Jim Davis, Joan Rice—Mediocre meller for the lower half—71m.—see April 18 issue Page 4134—(Made in England). (5506)

**FRONTIER GAMBLER**—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.

**MAN BEAST**—MD—Rock Madison, Virginia Maynor, Tom Maruzzi—For the lower half—62m.—see Feb. 20 issue Page 4290.

**NAKED GUN**—OD—Willard Parker, Mara Corday, Barton MacLane—Lower half western—69m.—see April 3 issue Page 4305.

**THREE OUTLAWS, THE**—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western for filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)

**WILD DAKOTAS, THE**—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 4189.

## Astor

**DYNAMITERS, THE**—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue Page 4165—(Made in England).

**MEN OF SHERWOOD FOREST**—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kldle appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made).

**PASSPORT TO TREASON**—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue Page 4165—(Made in England).

## Buena Vista

(Walt Disney)

**CINDERELLA**—CAR—Reissue Is toponotch Disney—74m.—see Jan. 9 issue—(Technicolor)—(Reissue)—(Disney).

**DAVY CROCKETT AND THE RIVER PIRATES**—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue Page 4189—(Technicolor).

**GREAT LOCOMOTIVE CHASE, THE**—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to be sold—85m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney).

**SECRETS OF LIFE**—ED—Walt Disney True-Life Adventure—Commendable educational effort, dubious entertainment subject—75m.—see Oct. 31 issue Page 4241—(Technicolor: one reel in CinemaScope).

**WESTWARD HO, THE WAGONS**—WMU—Fess Parker, Kathleen Crowley, Jeff York—Attractive western especially for younger set—90m.—see Dec. 26 issue Page 4265—(CinemaScope)—(Technicolor)—(Disney).

**YANG KWEI FEI**—D—Japanese cast—For the art spots—92m.—see Oct. 31 issue Page 4241—(Eastman Color)—(Japanese made)—(English titles).

### TO BE REVIEWED OR IN PRODUCTION

**IF ALL THE GUYS IN THE WORLD**—Andre Valmy, Jean Gaven, Mimo Billi—(French-made).

**OLD YELLER**—Fess Parker, Jeff York, Dorothy McGuire—(Technicolor)—(Disney).

## KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion.

Abbreviations following titles indicate type of picture.

AD—Adventure drama	HISD—Historical drama
ACD—Action drama	MD—Melodrama
BID—Biographical drama	MUC—Musical comedy
BIDMU—Biographical drama with music	MU—Musical
BUR—Burlesque	MUW—Musical western
C—Comedy	MY—Mystery
CD—Cartoon feature	MYC—Mystery comedy
CD—Comedy drama	MYD—Mystery drama
CDMU—Comedy drama musical	MYMD—Mystery melodrama
CMU—Comedy musical	NOV—Novelty
COMP—Compilation	OPC—Operatic comedy
COSMD—Costume melodrama	OPD—Operatic drama
D—Drama	OD—Outdoor drama
DMU—Dramatic musical	OMD—Outdoor melodrama
DOC—Documentary	ROMC—Romantic comedy
ED—Educational feature	ROMCMU—Romantic comedy musical
F—Farce	ROMD—Romantic drama
FAN—Fantasy	SAT—Satire
FANMU—Fantasy musical	SFD—Science fiction drama
	TRAV—Travelogue
	W—Western



## Columbia

(1955-56 Releases from 801,  
1956-57 Releases from 101)

**ABANDON SHIP**—D—Tyronne Power, Mai Zetterling, Lloyd Nolan—Highly interesting drama—100m.—see April 3 issue Page 4306—(English-made). (139)

**AUTUMN LEAVES**—ROMD—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 issue Page 4149—Leg.: B. (104)

**BLACKJACK KETCHUM, DESPERADO**—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue Page 4150. (831)

**CHA-CHA-CHA BOOM**—MU—Perez Prado and Orchestra, Mary Kaye Trio—Pleasant programmer—72m.—see Oct. 3 issue Page 4229—Leg.: B. (114)

**DON'T KNOCK THE ROCK**—MU—Bill Haley and Comets, Alan Dale, Patricia Hardy—Far the rock 'n' roll addicts or as filler for the lower half—80m.—see Dec. 26 issue Page 4265. (125)

**EARTH VS. THE FLYING SAUCERS**—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue Page 4173. (102)

**EDDY DUCHIN STORY, THE**—BIDMU—Tyronne Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemaScope). (101)

**FULL OF LIFE**—CD—Judy Holliday, Richard Conte, Salvatore Baccaloni—Highly enjoyable entertainment—91m.—see Dec. 26 issue Page 4265. (130)

**GAMMA PEOPLE, THE**—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild import for lower half—79m.—see Sept. 19 issue Page 4225—(Filmed in England). (101)

**GUNS OF FORT PETTICOAT, THE**—OD—Audie Murphy, Kathryn Grant, Hope Emerson—Good action programmer—82m.—see March 20 issue Page 4301—(Technicolor). (131)

**HE LAUGHED LAST**—CMU—Frankie Laine, Lucy Marlow, Anthony Dexter—Okay programmer—77m.—see Oct. 3 issue Page 4230—(Technicolor)—Leg.: B. (105)

**LAST MAN TO HANG, THE**—D—Tom Conway, Elizabeth Sellars, Freda Jackson—For the lower half—75m.—see Nov. 14 issue Page 4250—(English-made). (117)

**LAST TEN DAYS, THE**—D—Albin Skoda, Oscar Werner—Import has interest—113m.—see April 18 issue Page 4134—(Austrian-made)—(English titles). (101)

**MAGNIFICENT SEVEN, THE**—MD—Japanese cast—Very good entry for art and specialty spots—158m.—see Jan. 23 issue Page 4277—(Japanese-made)—(English titles)—Leg.: B. (101)

**MAN WHO TURNED TO STONE, THE**—MD—Victor Jory, Ann Doran, Charlotte Austin—Average horror entry for the dualers—71m.—see Feb. 20 issue Page 4290—Leg.: B. (134)

**MIAMI EXPOSE**—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the dualers—73m.—see Sept. 5 issue Page 4197. (106)

**NIGHTFALL**—MD—Aldo Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—see Dec. 12 issue Page 4261. (127)

**1984**—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)

**ODONGO**—MD—Rhonda Fleming, Macdonald Carey, Juma—Pleasing programmer—85m.—see Oct. 3 issue Page 4230—(CinemaScope)—(Technicolor)—(Filmed in Africa). (109)

**PAPA, MAMA, THE MAID, AND I**—C—Robert Lamoureux, Gaby Morlay—One of the better French farces should do okay in art houses—94m.—see Oct. 31 issue Page 4241—(French-made)—(English titles and narration). (101)

**PHANTOM STAGECOACH, THE**—W—William Bishop, Kathleen Crowley, Richard Webb—Mediocre western for the dualers—69m.—see April 13 issue Page 4306. (137)

**PORT AFRIQUE**—MD—Pier Angeli, Phil Carey, Dennis Price—Locale helps program meller—92m.—see Sept. 19 issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco). (101)

**REPRISAL**—OMD—Guy Madison, Felicia Farr, Kathryn Grant—Interesting western meller—74m.—see Oct. 3 issue Page 4230—(Technicolor). (115)

**RIDE THE HIGH IRON**—D—Don Taylor, Sally Forrest, Raymond Burr—Lower half entry—74m.—see Dec. 12 issue Page 4261. (128)

**ROGUES OF SHERWOOD FOREST**—ROAD—John Derek, Diana Lynn, George Macready—Reissue is okay adventure programmer—80m.—see Oct. 31 issue Page 4241. (1072)

**RUMBLE ON THE DOCKS**—D—James Darren, Laurie Carroll, Michael Granger—Average meller of 'teen-age violence will appeal most at 'teen-age audiences—82m.—see Feb. 20 issue Page 4290. Leg. of Decency "B". (124)

**SAFARI**—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)

**SECRET OF TREASURE MOUNTAIN**—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)

**SEVENTH CAVALRY, THE**—OMD—Randolph Scott, Barbara Hale, Jay C. Flippen—Okay outdoor meller—75m.—see Oct. 31 issue Page 4241—(Technicolor). (121)

**SHADOW ON THE WINDOW, THE**—MD—Phil Carey, Betty Garrett, John Barrymore, Jr.—Okay programmer—73m.—see March 6 issue. (133)

**SILENT WORLD, THE**—DOC—Made by Jacques-Yves Cousteau and Louis Malle—High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations—86m.—see Oct. 3 issue Page 4230—(Technicolor)—(French-made). (101)

**SOLID GOLD CADILLAC, THE**—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)

**SPIN A DARK WEB**—MD—Faith Domergue, Lee Patterson, Rona Anderson—Lower half filler—76m.—see Oct. 3 issue Page 4230—(English-made)—Leg.: B. (107)

**STORM CENTER**—D—Bette Davis, Brian Keith, Kim Hunter—Thought-provoking drama on controversial theme will fare best in metropolitan and special situations 85m.—see Sept. 5 issue Page 4197. (108)

**STORM OVER THE NILE**—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166—(Technicolor)—(CinemaScope)—(English-made). (829)

**STRANGE ONE, THE**—D—Ben Gazzara, Pat Hingle, Mark Richman—Filmization of play and novel is off-beat and interesting—97m.—see April 3 issue Page 4306—Leg.: B. (138)

**SUICIDE MISSION**—DOC—Leif Larsen—Lower half entry—70m.—see Nov. 14 issue Page 4250—(Filmed in Norway and the Shetland Islands). (123)

**TALL T, THE**—W—Randolph Scott, Maureen O'Sullivan, Richard Boone—Good Scott entry should please western and action fans—78m.—see April 3 issue Page 4306—(Technicolor). (136)

**TEN TALL MEN**—MD—Burt Lancaster, Jody Lawrance, Gilbert Roland—Reissue is good adventure yarn—97m.—see Oct. 31 issue Page 4242—(Technicolor). (119)

**TO THE ENDS OF THE EARTH**—MD—Dick Powell, Signe Hasso, Maylia—Reissue is high rating meller—108m.—see Oct. 31 issue Page 4242. (101)

**UTAH BLAINE**—W—Rory Calhoun, Susan Cummings, Angela Stevens—Average western fare for the dualers—75m.—see Jan. 23 issue Page 4277. (129)

**WEREWOLF, THE**—MD—Steven Ritch, Don Megawan, Joyce Holden—Horror meller for program—83m.—see Sept. 5 issue Page 4174. (103)

**WHITE SQUAW, THE**—W—David Brian, May Wynn, William Bishop—For the lower half—75m.—see Oct. 31 issue Page 4242. (116)

**WICKED AS THEY COME**—MD—Arlene Dahl, Phil Carey, Herbert Marshall—Fair meller for the program—94m.—(Made in England)—Leg.: B. (132)

**YOU CAN'T RUN AWAY FROM IT**—CMU—June Allyson, Jack Lemmon, Charles Bickford—Highly amusing comedy—95m.—see Oct. 17 issue Page 4237—Leg.: B—(CinemaScope)—(Technicolor). (101)

**ZARAK**—AD—Victor Mature, Michael Wilding, Anita Ekberg—Colorful, action packed adventure should have wide appeal—99m.—see Dec. 26 issue Page 4266—(CinemaScope)—(Technicolor)—(Made in Morocco)—Leg. B. (126)

**ZOMBIES OF MORA TAU**—MD—Gregg Palmer, Allison Hayes, Autumn Russell—Mild horror entry for the dualers—70m.—see March 6 issue—Leg. of Decency B. (135)

## TO BE REVIEWED OR IN PRODUCTION

**ADMIRABLE CRICHTON, THE**—Kenneth More, Diane Cilento—(English-made). (101)

**BEYOND MOMBASA**—Donna Reed, Cornel Wilde, Leo Gen—(Technicolor)—(Made in Africa). (101)

**BITTER VICTORY**—Richard Burton, Kurd Jurgens—(CinemaScope)—(Made in Libya and France). (101)

**BRIDGE ON THE RIVER KWAI, THE**—William Holden, Alec Guinness—(Made in Ceylon)—(CinemaScope)—(Technicolor). (101)

**BROTHERS RICO, THE**—Richard Conte, Dianne Foster, James Darren. (101)

**CALYPSO HEAT WAVE**—Johnny Desmond, Merry Anders, Poul Langton. (101)

**DOMINO KID**—Rory Calhoun, Kristine Miller. (101)

**FIRE DOWN BELOW**—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Technicolor)—(CinemaScope)—(Made in Trinidad). (101)

**FRIDAY THE 13TH**—Betsy Palmer, Valerie French, Keenan Wynn. (101)

**GARMENT JUNGLE, THE**—Lee J. Cobb, Kerwin Mathews, Valerie French. (101)

**GIANT CLAW, THE**—Jeff Morrow, Mara Corday. (101)

**GOLDEN VIRGIN, THE**—Joan Crawford, Rosanno Brazzi—(Made in England). (101)

**HELLCATS OF THE NAVY**—Ronald Reagan, Nancy Davis, Arthur Franz. (101)

**JEANNE EAGLES**—Kim Novak, Jeff Chandler, Charles Drake. (101)

**LONG HAUL, THE**—Victor Mature, Diana Dors—(English-made). (101)

**MAD BALL, THE**—Jack Lemmon, Kathryn Grant, Mickey Rooney. (101)

**NIGHT OF THE DEMON**—Dana Andrews, Peggy Cummins—(English-made). (101)

**NIGHT THE WORLD EXPLODED, THE**—Kathryn Grant, William Leslie. (101)

**NO TIME TO BE YOUNG**—Robert Vaughn, Dorothy Green. (101)

**PICKUP ALLEY**—Victor Mature, Anita Ekberg, Trevor Howard—(Technicolor)—(CinemaScope)—(Made in Italy). (101)

**SEA WALL, THE**—Silvana Mangano, Richard Conte—(Made in Thailand)—(Technorama). (101)

**SHE PLAYED WITH FIRE**—Jack Hawkins, Arlene Dahl, Dennis Price—(English-made). (101)

**SIERRA STRANGER**—Howard Duff, Gloria McGhee, Dick Foran. (101)

**3:10 TO YUMA**—Glenn Ford, Van Heflin, Leora Dana. (101)

**TOWN ON TRIAL**—John Mills, Charles Coburn, Barbara Bates—(Made in England). (101)

**20 MILLION MILES TO EARTH**—William Hopper, Joan Taylor. (101)

**27TH DAY, THE**—Valerie French, Gene Barry. (101)

**UNCLE GEORGE**—Nigel Patrick, Charles Coburn, Wendy Hiller—(English-made). (101)

**YOUNG DON'T CRY, THE**—Sal Mineo, James Whitmore. (101)

## Continental

**LOVE LOTTERY, THE**—C—David Niven, Peggy Cummins, Anne Vernon—Light weight English farce—89m.—see Feb. 20 issue Page 4293—(Technicolor)—(English-made). (101)

**SECRETS OF THE REEF**—DOC—Photographed, directed and edited by Lloyd Ritter, Robert Young and Murray Lerner—Intriguing entry of life under water—72m.—see Oct. 31 issue Page 4245—(Eastman-color). (101)

**SHIP THAT DIED OF SHAME, THE**—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made). (101)

**SNOW WAS BLACK, THE**—D—Daniel Gelin, Marie Man-sart, Valentina Tesser—Well-made off-beat entry for art spots—105m.—see Nov. 28 issue Page 4257—(French-made)—(English titles)—Leg.: C. (101)

## TO BE REVIEWED OR IN PRODUCTION

**NOTEBOOKS OF MAJOR THOMPSON, THE**—Jack Buchanan, Martine Carol, Noel-Noel—(Made in France). (101)

## DCA

(Distributors Corporation Of America)

**BABY AND THE BATTLESHIP, THE**—C—John Mills, Richard Attenborough, Martyn Garrett—Fairly amusing British farce—96m.—see April 3 issue Page 4306—(Eastman color)—(English-made). (101)

**GOLD OF NAPLES**—COMP—Toto, Sophia Loren, Vittorio DeSica, Silvano Mongano—Entertaining import of four short stories for the art spots—107m.—see March 20 issue Page 4301—(Italian-made)—(English titles)—Leg. of Decency B. (101)

**JEDDA THE UNCIVILIZED**—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia). (101)

**1,000 YEARS FROM NOW**—MD—Robert Clarke, Margaret Field—Reissue of "Captive Women" should be exploitable—65m.—see April 3 issue Page 4307. (101)

**PRIVATE'S PROGRESS**—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue Page 4214—(English-made). (101)

**ROCK, ROCK, ROCK**—MU—Tuesday Weld, Alan Freed, Frankie Lyman and Teen-Agers—Picture with the beat, okay dualler—83m.—see Dec. 26 issue Page 4266. (101)

**WOMAN OF ROME**—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—Far the art spots or exploitation houses—93m.—see Jan. 23 issue Page 4277—(Italian-made)—(Dubbed in English)—Leg.: C. (101)

## TO BE REVIEWED OR IN PRODUCTION

**SILKEN AFFAIR, THE**—David Niven, Genevieve Page. (101)

## IFE

**MADAME BUTTERFLY**—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made). (101)

**RETURN OF DON CAMILLO, THE**—CD—Fernandel, Gino Cervi—Sequel is amusing—115m.—see May 2 issue Page 4155—(Italian-made)—(English titles). (101)

## Lippert

**LIFE WITH THE LYONS**—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue Page 4166—(English-made). (101)

## Metro

(1955-56 Releases from 602)

**ANNIE GET YOUR GUN**—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue Page 4157—(Technicolor). (632)

**BARRETT'S OF WIMPOLE STREET, THE**—ROMD—Jennifer Jones, John Gielgud, Bill Travers—Fine film version of classic—105m.—see Jan. 23 issue Page 4277—(CinemaScope)—(Metrocolor)—(Made in England). (718)

**BHOWANI JUNCTION**—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)

**BOOM TOWN**—MD—Clark Gable, Spencer Tracy, Claudette Colbert—Reissue has the names and excitement—120m.—see Oct. 31 issue Page 4242. (704)

**BOYS' TOWN**—MD—Spencer Tracy, Mickey Rooney, Henry Hull—Reissue of top-notch family meller—96m.—see Jan. 23 issue Page 4278—(Reissue). (716)

**CATERED AFFAIR, THE**—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue Page 4157. (633)

**DESIGNING WOMAN**—C—Gregory Peck, Lauren Bacall, Dolores Gray—Impressive comedy has angles—117m.—see March 20 issue Page 4301—(CinemaScope)—(MetroColor)—Leg.: B. (724)

**EDGE OF THE CITY**—D—John Cassavetes, Sidney Poitier, Kathleen Maguire—Off-beat drama has much merit and many angles—85m.—see Jan. 9 issue. (714)

**FASTEST GUN ALIVE, THE**—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)

**GASLIGHT**—MD—Charles Boyer, Ingrid Bergman, Joseph Cotten—Names will make the difference in this reissue—113m.—see April 3 issue Page 4307—(Reissue). (725)

**GREAT AMERICAN PASTIME, THE**—CD—Tom Ewell, Anne Francis, Ann Miller—Fairly amusing entry—89m.—see Nov. 28 issue Page 4257. (710)

**GREEN DOLPHIN STREET**—D—Lana Turner, Van Heflin, Donna Reed—Reissue has names to help—141m.—see Jan. 23 issue Page 4278—(Reissue). (715)

**HAPPY ROAD, THE**—C—Kene Kelly, Barbara Leage, Bobby Clark, Brigitte Fossey—Fine family fare—100m.—see Feb. 6 issue Page 4285—(Filmed in France). (715)

**HIGH SOCIETY**—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue Page 4190—(Leg.: B—(Color by Technicolor)—(VistaVision). (637)

**HOT SUMMER NIGHT**—MD—Leslie Nielsen, Colleen Miller, Edward Andrews—Interesting program entry—86m.—see Feb. 6 issue Page 4285. (719)

**INVITATION TO THE DANCE**—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor). (721)

**IRON PETTICOAT, THE**—C—Bop Hope, Katherine Hepburn, Noelle Middleton—Fairly amusing Hope entry—87m.—see Jan. 9 issue—(VistaVision)—(Technicolor)—(Made in England)—Leg.: B. (712)



**JULIE—MD—Doris Day, Louis Jourdan, Barry Sullivan—**Good, suspense-filled entry—97m.—see Oct. 17 issue Page 4237. (709)

**LIZZIE—D—Eleanor Parker, Richard Boone, Joan Blondell—**Psychological entry of a girl and her problems proves interesting—81m.—see March 6 issue—Leg. of Decency B. (722)

**LUST FOR LIFE—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—**Well-made entry for art, specialty and some class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor). (701)

**MARIE ANTOINETTE—COSD—Norma Shearer, Tyrone Power, John Barrymore—**Reissue should have value as museum piece—149m.—see Nov. 14 issue Page 4250. (708)

**MUTINY ON THE BOUNTY—MD—Charles Laughton, Clark Gable, Franchot Tone—**Reissue should do okay as museum piece—133m.—see Dec. 12 issue Page 4261. (711)

**OPPOSITE SEX, THE—CMU—June Allyson, Joan Collins, Leslie Nielsen—**Loaded with entertainment values—117m.—see Sept. 19 issue Page 4226—Leg. B—(CinemaScope)—(MetroColor). (705)

**POSTMAN ALWAYS RINGS TWICE, THE—MD—Lana Turner, John Garfield, Cecil Kellaway—**Names will send reissue into higher grosses—113m.—see April 3 issue Page 4307—(Reissue). (726)

**POWER AND THE PRIZE, THE—D—Robert Taylor, Elisabeth Mueller, Burl Ives—**Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope). (703)

**RACK, THE—D—Paul Newman, Wendell Corey, Walter Pidgeon, Anne Francis—**Highly engrossing drama—100m.—see April 18 issue Page 4134. (706)

**SLANDER—D—Van Johnson, Ann Blyth, Steve Cochran—**Topical drama is powerful indictment of scandal magazines—81m.—see Dec. 26 issue Page 4266. (717)

**SOMEBODY UP THERE LIKES ME—BIOD—Paul Newman, Pier Angeli, Everett Sloane—**Well-dane, highly interesting entry—113m.—see July 11 issue Page 4185. (635)

**SWAN, THE—ROMD—Grace Kelly, Louis Jourdan, Alec Guinness—**Yarn about a princess has good potential—112m.—see April 18 issue Page 4134—(Eastman Color)—(CinemaScope). (628)

**TALE OF TWO CITIES, A—D—Ronald Colman, Elizabeth Allan, Reginald Owen—**Reissue should have value as museum piece—128m.—see Nov. 14 issue Page 4250. (707)

**TRAZAN AND THE LOST SAFARI—AD—Gordon Scott, Robert Beatty, Yolande Donlan—**New Tarzan entry will please fans—80m.—see April 3 issue Page 4307—(Technicolor)—(Made in England). (728)

**TEA AND SYMPATHY—D—Deborah Kerr, John Kerr, Leif Erickson—**High rating drama—122m.—see Oct. 3 issue Page 4231—Leg. B—(CinemaScope)—(MetroColor). (702)

**TEAHOUSE OF THE AUGUST MOON, THE—C—Marlon Brando, Glenn Ford, Machiko Kye—**Highly amusing entry—123m.—see Oct. 31 issue Page 4242—(CinemaScope)—(MetroColor)—(Partially made in Japan). (713)

**TEN THOUSAND BEDROOMS—CDMU—Dean Martin, Anna Maria Alberghetti, Eva Bartok—**Amusing entry has angles—114m.—see Feb. 20 issue Page 4290—(MetroColor)—(CinemaScope). (723)

**THESE WILDER YEARS—Barbara Stanwyck, James Cagney, Walter Pidgeon—**Well-made adult drama with provocative theme—91m.—see July 25 issue Page 4190. (636)

**VINTAGE, THE—D—Pier Angeli, Mel Ferrer, John Kerr—**High rating drama features excellent performances; should appeal primarily in special situations—90m.—see March 20 issue Page 4302—(CinemaScope)—(MetroColor)—(Made in France). (727)

**WINGS OF EAGLES, THE—BIOD—John Wayne, Dan Dailey, Maureen O'Hara—**High rating entry of men and the U. S. Navy—110m.—see Feb. 6 issue Page 4285—(MetroColor). (720)

## TO BE REVIEWED OR IN PRODUCTION

**ACTION OF THE TIGER—Van Johnson, Martine Carol—**(CinemaScope)—(Eastman Color)—(Made in Spain).

**DON'T GO NEAR THE WATER—Glenn Ford, Gia Scala, Anne Francis—**(CinemaScope)—(MetroColor).

**GUN GLORY—Stewart Granger, Rhonda Fleming, Chill Wills—**(CinemaScope)—(MetroColor).

**HOUSE OF NUMBERS, THE—Jack Palance, Barbara Lang—**(CinemaScope).

**LES GIRLS—Gene Kelly, Mitzi Gaynor—**(CinemaScope)—(Color).

**LITTLE HUT, THE—Ava Gardner, Stewart Granger, David Niven—**(Color)—(Made in England)—Leg. B. (730)

**LIVING IDOL, THE—Steve Farrest, Lilliane Montevecchi—**(Eastman Color)—(CinemaScope)—(Made in Mexico).

**MAN ON FIRE—Bing Crosby, Mary Fickett, Inger Stevens.**

**PURPLE HARVEST—Mel Ferrer, Pier Angeli, Leif Erickson—**(CinemaScope)—(Color).

**RAINTREE COUNTY—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—**(Color)—(CinemaScope 65).

**SEVENTH SIN, THE—Eleanor Parker, Bill Travers, George Sanders—**(Made in China)—(CinemaScope).

**SILK STOCKINGS—Fred Astaire, Cyd Charisse, Janis Paige—**(CinemaScope)—(MetroColor).

**SOMETHING OF VALUE—Rock Hudson, Dana Wynter, Sidney Poitier—**(Made in Africa).

**TIP ON A DEAD JOCKEY—Robert Taylor, Dorothy Malone—**(CinemaScope).

**THIS COULD BE THE NIGHT—Jean Simmons, Paul Douglas, Joan Blondell—**(CinemaScope)—Leg. B. (729)

**UNTIL THEY SAIL—Jean Simmons, Joan Fontaine, Paul Newman—**(CinemaScope).

## Paramount

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**FEAR STRIKES OUT—BIOD—Anthony Perkins, Karl Malden, Norma Moore—**Interesting drama—100m.—see Feb. 6 issue Page 4286—(VistaVision). (5607)

**FUNNY FACE—MUC—Audrey Hepburn, Fred Astaire, Kay Thompson—**Highly entertaining musical—103m.—see Feb. 20 issue Page 4291—(Vista-Vision)—(Technicolor)—(Made in France). (5608)

**HOLLYWOOD OR BUST—CMU—Dean Martin, Jerry Lewis, Anita Ekberg—**Average Martin and Lewis—95m.—see Dec. 12 issue Page 4262—(Technicolor)—(Vista-Vision)—Leg. B.

**LEATHER SAINT, THE—D—Paul Douglas, John Derek, Cesar Romero—**Interesting entry—86m.—see May 30 issue Page 4166—(VistaVision). (5521)

**LUCY GALLANT—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—**Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)

**MAN WHO KNEW TOO MUCH, THE—MD—James Stewart, Doris Day, Brenda deBanzie—**High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)

**MOUNTAIN, THE—D—Spencer Tracy, Robert Wagner, Claire Trevor—**High rating suspense drama—105m.—see Oct. 3 issue Page 4231—(VistaVision)—(Technicolor)—(Made in France). (5603)

**PARDNERS—C—Dean Martin, Jerry Lewis, Lori Nelson—**Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)

**PROUD AND PROFANE, THE—D—William Holden, Deborah Kerr, Thelma Ritter—**High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)

**RAINMAKER, THE—D—Burt Lancaster, Katherine Hepburn, Wendell Corey—**High rating entry—121m.—see Jan 9 issue—(Vista Vision)—(Technicolor)—Leg. B. (5606)

**SCARLET HOUR, THE—MD—Carol Ohmart, Tam Tyron, Jody Lawrence—**Satisfactory programmer introduces new faces—93m.—see April 18 issue Page 4135—(VistaVision). (5514)

**SEARCH FOR BRIDEY MURPHY—D—Terese Wright, Louis Hayward, Nancy Gates—**Exploitation item for the program—84m.—see Oct. 17 issue Page 4237—Leg. B—(VistaVision). (5602)

**TEN COMMANDMENTS, THE—HISD—Charlton Heston, Anne Baxter, Yul Brynner—**One of the top entertainments of all time—219m.—see Oct. 17 issue Page 4237—(VistaVision)—(Technicolor).

**THAT CERTAIN FEELING—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—**High rating Bob Hope comedy—103m.—see June 13 issue Page 4174—Leg. B—(Technicolor)—(VistaVision). (5522)

**THREE VIOLENT PEOPLE—W—Charlton Heston, Anne Baxter, Gilbert Roland—**Okay western—100m.—see Dec. 26 issue Page 4267—(VistaVision)—(Technicolor). (5604)

**VAGABOND KING, THE—MU—Kathryn Grayson, Oreste, Rita Moreno—**Average Film musical will need plenty of help—88m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision). (5601)

**WAR AND PEACE—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—**Filmization of outstanding literary work rates high on all counts—190m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision)—(Filmed in Italy). (5625)

## TO BE REVIEWED OR IN PRODUCTION

**BEAU JAMES—Bob Hope, Paul Douglas, Vera Miles—**(VistaVision)—(Technicolor).

**BLACK MANTILLA, THE—Carmen Sevilla, Richard Kiley—**(Color)—(VistaVision)—(Made in Spain).

**BUSTER KEATON STORY, THE—Donald O'Connor, Ann Blyth, Rhonda Fleming—**(VistaVision).

**DELICATE DELINQUENT, THE—Jerry Lewis, Darren McGavin—**(VistaVision).

**DEVIL'S HAIRPIN—Cornel Wilde, Jean Wallace, Mary Astor—**(VistaVision)—(Technicolor).

**GUNFIGHT AT THE OK CORRAL—Burt Lancaster, Kirk Douglas, Rhonda Fleming—**(Technicolor)—(Vista-Vision)—Leg. of Decency B.

**HOT SPELL—Shirley Booth, Anthony Quinn—**(VistaVision).

**JOKER, THE—Frank Sinatra, Mitzi Gaynor, Jeannie Crain—**(VistaVision).

**LONELY MAN, THE—Jack Palance, Anthony Perkins, Elaine Aiken—**(VistaVision).

**LOVING YOU—Elvis Presley, Elizabeth Scott, Wendell Corey—**(Technicolor)—(VistaVision).

**MAN OF A THOUSAND FACES, THE—James Cagney, Dorothy Malone, Jane Greer—**(CinemaScope).

**OMAR KHAYYAM—Cornel Wilde, Michael Rennie, Debra Paget—**(Technicolor)—(VistaVision).

**SAD SACK—Jerry Lewis, David Wayne, Phyllis Kirk—**(VistaVision)—(Technicolor).

**SHORTCUT TO HELL—Robert Ivers, Georgann Johnson, William Bishop.**

**TIN STAR, THE—Henry Fonda, Anthony Perkins, Betsy Palmer—**(VistaVision).

## Republic

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**ABOVE US THE WAVES—MD—John Mills, John Gregson, Donald Sinden—**Exciting English meller—92m.—see Jan. 9 issue—(English-made). (5601)

**ACCUSED OF MURDER—MY—David Brian, Vera Ralston, Sidney Blackmer—**Adequate programmer—74m.—see Feb. 6 issue Page 4286—(Naturama)—(Trucolor). (5603)

**AFFAIR IN RENO—CMD—John Lund, Doris Singleton, John Archer—**Average programmer—75m.—see April 17 issue—(Naturama)—Leg. B. (5607)

**CIRCUS GIRL—MD—Kristina Soderbaum—**Lower half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germany, Ceylon, and India). (5506)

**DAKOTA INCIDENT—OD—Linda Darnell, Dale Robertson, John Lund—**Good programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

**DANIEL BOONE, TRAIL BLAZER—W—Bruce Bennett, Lon Chaney, Faran Young—**Mediocre western for lower half—76m.—see Oct. 31 issue Page 4243—(Trucolor). (5513)

**DUEL AT APACHE WELLS—W—Anna Marla Alberghetti, Ben Cooper, Jim Davis—**Lower half western—70m.—see April 3 issue Page 4307—(Naturama). (5606)

**GREEN BUDDHA, THE—MD—Wayne Morris, Mary Germaine, Marcia Ashton—**Far the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)

**HELL'S CROSSROADS—W—Stephen McNally, Peggie Castle, Robert Vaughn—**Better than average western—73m.—see April 3 issue Page 4307—(Naturama)—Leg. B. (5608)

**JAGUAR—MD—Sabu, Chiquita, Barton MacLaine—**Average dualler—66m.—see April 18 issue Page 4135. (5531)

**LISBON—MD—Ray Milland, Maureen O'Hara, Claude Rains—**Entertaining meller—90m.—see Aug. 8 issue Page 4198—Leg. B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

**MAGIC FIRE—DMU—Yvonne De Carla, Rita Gam, Valentina Cartese, Alan Badel—**For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)

**MAN IS ARMED, THE—MD—Dane Clark, William Talman, May Wynn—**Okay dualler—70m.—see March 20 issue Page 4302. (5538)

**MAVERICK QUEEN, THE—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—**New process helps okay western—92m.—see May 2 issue Page 4151—(Trucolor)—(Naturama). (5509)

**SCANDAL, INC.—MD—Robert Hutton, Patricia Wright, Paul Richards—**Topical program meller can be exploited—79m.—see Nov. 28 issue Page 4258. (5514)

**STRANGE ADVENTURE, A—MD—Joan Evans, Ben Cooper, Marla English—**Far the lower half—70m.—see Oct. 31 issue Page 4243—Leg. B. (5537)

**STRANGER AT MY DOOR—OD—Macdonald Carey, Patricia Medina, Skip Homeier—**Interesting outdoor drama has action and offbeat appeal—87m.—see April 18 issue Page 4135. (5507)

**TEARS FOR SIMON—MD—David Farrar, Julia Arnall, David Knight—**Good suspenseful import—91m.—see Feb. 20 issue Page 4291—(English-made)—(Eastman Color).

**TERROR AT MIDNIGHT—MD—Scott Brady, Joan Vohs, Frank Faylen—**Routine programmer—70m.—see May 16 issue Page 4158. (5536)

**THUNDER OVER ARIZONA—W—Skip Homeler, Kristine Miller—**Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)

**TRACK THE MAN DOWN—MD—Kent Taylor, Petula Clark, Renee Houston—**Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)

**WOMAN'S DEVOTION, A—D—Ralph Meeker, Janice Rule, Paul Henreid—**For the program—88m.—see Dec. 12 issue Page 4262—(Trucolor)—(Filmed in Mexico). (5602)

**ZANZABUKU—DOC—**Interesting documentary on African wildlife—64m.—see May 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

## TO BE REVIEWED OR IN PRODUCTION

**CONGRESS DANCES, THE—Rudolf Prack, Johanna Matz—**(Trucolor)—(CinemaScope)—(German-made)—90m. (5605)

**IN OLD VIENNA—Heinz Roettinger, Robert Killick—**(Trucolor)—(German-made).

**MAN IN THE ROAD—Derek Farr, Ella Raines—**(English-made).

**SPOILERS OF THE FOREST—Rod Cameron, Vera Ralston—**(Naturama)—(Trucolor).

## Trans-Lux

**LA STRADA—D—Anthony Quinn, Richard Basehart, Giulietta Masina—**One of the better Italian imports—115m.—see Aug. 22 issue Page 4206—Leg. B—(Italian-made)—(English titles).

**LOVERS AND LOLLIPOPS—ROMD—Lori March, Gerald O'Laughlin, Cathy Dunn—**For the art and specialty spots at for the program—80m.—see May 2 issue Page 4155.

## TO BE REVIEWED OR IN PRODUCTION

**BED OF GRASS—Anna Brazzou—**(Made in Greece).

**DANGER FLIGHT 931—Dany Robin, Dieter Barsche, Simone Renant—**(Danvey).

**FOUR BAGS FULL—Jean Gabin, Bourvil—**(French-made).

## 20th Century-Fox

(1955 releases from 501;  
1956 releases from 601)

**ABDULLAH'S HAREM—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—**Off-beat entry for program—88m.—Leg. B—(Technicolor)—(Made in Egypt)—see June 27 issue Page 4182. (613)

**ANASTASIA—D—Ingrid Bergman, Yul Brynner, Helen Hayes—**Brilliantly enacted, beautifully mounted filmization of stage play—105m.—see Dec. 26 issue Page 4267—(Color by DeLuxe)—(CinemaScope)—(Made in Europe). (627)

**BAREFOOT BATTALION—D—Marla Castl, Nicos Femas—**Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)

**BEST THINGS IN LIFE ARE FREE, THE—MU—Gordon MacRae, Dan Dailey, Sheree North—**Highly entertaining musical—104m.—see Oct. 3 issue Page 4234—(CinemaScope)—(Color by DeLuxe). (625)

**BETWEEN HEAVEN AND HELL—MD—Robert Wagner, Terry Moore, Broderick Crawford—**Interesting war entry—94m.—see Oct. 17 issue Page 4238—(CinemaScope)—(Color by DeLuxe).

**BIGGER THAN LIFE—D—James Mason, Barbara Rush, Walter Matthau—**Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by DeLuxe)—(CinemaScope). (620)

**BLACK WHIP, THE—W—Rugh Marlowe, Coleen Gray, Paul Richards—**Adult, off-beat western—77m.—see Dec. 26 issue Page 4267—Leg. B—(Regalscope). (628)

**BUFFALO BILL—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—**High rating reissue—92m.—see July 25 issue Page 4190. (662)



**BUS STOP**—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope). (618)

**CRASH DIVE**—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. 8 issue Page 4198 (665)

**D-DAY THE SIXTH OF JUNE**—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope). (612)

**DESPERADOS ARE IN TOWN**, THE—W—Robert Arthur, Kathy Nolan, Rhys Williams—Okay western—73m.—see Nov. 28 issue Page 4258—(Regalscope). (626)

**GIRL CAN'T HELP IT**, THE—MUC—Tom Ewell, Jayne Mansfield, Edmond O'Brien—Highly entertaining entry—99m.—see Jan. 9 issue—(CinemaScope)—(DeLuxe Color)—Leg.: B. (629)

**HALLS OF MONTEZUMA**—AD—Richard Widmark, Jack Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

**HEAVEN KNOWS, MR. ALLISON**—D—Deborah Kerr, Robert Mitchum—Warm drama of a Nun and a Marine should have wide appeal—105m.—see March 20 issue Page 4302—(CinemaScope)—(De Luxe Color). (710)

**HILDA CRANE**—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

**KING AND I**, THE—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemaScope-55). (615)

**LAST WAGON**, THE—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by DeLuxe)—(CinemaScope). (619)

**LOVE ME TENDER**—OMDMU—Richard Egan, Debra Paget, Elvis Presley—Presley name should make this a box-office winner—89m.—see Nov. 28 issue Page 4258—(CinemaScope)—Leg.: B. (624)

**MASSACRE**—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue Page 4175—(Anso Color)—(Made In Mexico). (614)

**OASIS**—MD—Michele Morgan, Pierre Brasseur, Cornell Borchers—Mediocre programmer—84m.—see Jan. 23 issue—(Eastman color)—(CinemaScope)—Filmed in Morocco)—Leg.: B. (632)

**OH, MENI OH, WOMENI**—C—Dan Dailey, Ginger Rogers, David Niven—Film version of play has name values but is only mildly amusing—90m.—see Feb. 20 issue Page 4291—(CinemaScope)—(Color by DeLuxe). (706)

**OKLAHOMA!**—MU—Gordon MacRae, Shirley Jones, Gene Nelson—High rating entertainment—140m.—see Nov. 14 issue Page 4251—(Technicolor)—(CinemaScope)—(Magna). (630)

**PROUD ONES**, THE—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devotees—94m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

**QUEEN OF BABYLON**, THE—COSMD—Rhonda Fleming, Ricardo Montalban, Roldano Lupi—Import for exploitation and specialty spots—98m.—see Aug. 8 issue Page 4198—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

**RIET GUN**, THE—W—Forrest Tucker, Mara Corday, Jim Davis—For the lower half—77m.—see Feb. 20 issue Page 4291—(RegalScope). (702)

**WHITE**—W—Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue Page 4191. (663)

**REBECCA**—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcock version of mystery best-seller should do okay as reissue—129m.—see Sept. 5 issue Page 4216—(Selznick). (616)

**REVOLT OF MAMIE STOVER**, THE—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provocative theme and exploitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

**RIVER'S EDGE**, THE—D—Roy Millond, Debra Padget, Anthony Quinn—Good cast struggles through mediocre story—86m.—see April 3 issue Page 4308—(CinemaScope)—(Color by DeLuxe)—Leg.: B. (708)

**SMILEY**—D—Sir Ralph Richardson, John McCallum, "Chips" Rafferty, Colin Petersen, Margaret Christensen—Import for the program—97m.—see Feb. 20 issue Page 4292—(Technicolor)—(CinemaScope)—(Made in Australia). (703)

**STAGECOACH TO FURY**—W—Forrest Tucker, Marl Blanchard, Wallace Ford—Good western for the duallers—76m.—see Oct. 17 issue Page 4238—(Regalscope). (709)

**STORM RIDER**, THE—W—Scott Brady, Mala Powers, Bill Williams—Satisfactory western for lower half—70m.—see March 20 issue Page 4302—(Regalscope). (709)

**TEENAGE REBEL**—D—Ginger Rogers, Michael Rennie, Mildred Netwick—Interesting mother-daughter story should have family appeal—94m.—see Nov. 14 issue Page 4251—(CinemaScope)—Leg.: B. (622)

**THIRD MAN**, THE—MYMD—Joseph Cotten, Valli, Orson Welles—Reissue is excellent film of its type—104m.—see Oct. 31 issue Page 4243. (667)

**THREE BRAVE MEN**—D—Ray Milland, Ernest Borgnine, Nina Foch—Topical, thought-provoking drama has documentary flavor—88m.—see Jan. 23 issue Page 4278—(CinemaScope). (701)

**23 PACES TO BAKER STREET**—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made in England). (607)

**TRUE STORY OF JESSE JAMES**, THE—MD—Robert Wagner, Jeffrey Hunter, Hope Lange—The James Boys ride again in satisfactory programmer—92m.—see Feb. 20 issue Page 4292—(CinemaScope)—(DeLuxe color)—Leg.: B. (704)

**WOMEN OF PITCAIRN ISLAND**, THE—AD—James Craig, Lynn Bari, Arleen Whelan—Exploitable programmer—72m.—see Dec. 26 issue Page 4267—(Regalscope). (631)

# TO BE REVIEWED OR IN PRODUCTION

**ABDUCTORS**, THE—Victor McLaglen, Fay Spain, Carl Thayer—(Regalscope).

**AFFAIR TO REMEMBER**, AN—Cary Grant, Deborah Kerr, Richard Denning—(CinemaScope)—(DeLuxe Color).

**BAD LANDS OF MONTANA**—Rex Reason, Margia Dean, Vittorio Gassman, Robert Alda—(Made In Italy)—Leg.: B.

**BEAUTIFUL BUT DANGEROUS**—Gina Lollobrigida, Vittorio Gassman, Robert Alda—(Made In Italy)—Leg.: B.

**BERNARDINE**—Janet Gaynor, Terry Moore, Pat Boone, Dean Jagger—(CinemaScope)—(DeLuxe Color).

**BEYOND TERROR**—Paul Richards, Mala Powers, John Howard—(RegalScope).

**BOY ON A DOLPHIN**—Clifton Webb, Alan Ladd, Sophia Loren—(Color)—(CinemaScope 55)—(Made in Italy).

**BREAK IN THE CIRCLE**—Forrest Tucker, Eva Bartok.

**CHINA GATE**—Nat 'King' Cole, Gene Barry, Angie Dickinson.

**DESK SET**, THE—Spencer Tracy, Katharine Hepburn, Joan Blondell—(CinemaScope)—(DeLuxe Color).

**GOD IS MY PARTNER**—Walter Brennan, John Hoyt, Marion Ross—(Regalscope).

**HATFUL OF RAIN**, A—Eva Marie Saint, Don Murray, Lloyd Nolan—(CinemaScope).

**HELL ON DEVIL'S ISLAND**—Helmut Dantine, William Tolman, Jean Willis.

**ISLAND IN THE SUN**—James Mason, Joan Fontaine, Dorothy Dandridge—(CinemaScope)—(DeLuxe Color)—(Made in England).

**KRONOS**—Jeff Morrow, Barbara Lawrence.

**LURE OF THE SWAMP**—Marshall Thompson, Joan Vohs—RED ARROW—Keith Larsen, Eugenia Poul, Jim Davis—(RegalScope).

**RESTLESS BREED**, THE—Scott Brady, Ann Bancroft.

**SEAWIFE**—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica).

**SHE DEVIL**—Mori Blanchard, Jack Kelly, Albert Dekker—Leg.: B.

**SUN ALSO RISES**, THE—Ava Gardner, Tyrone Power, Errol Flynn, Mel Ferrer—(CinemaScope)—(DeLuxe Color).

**THREE FACES OF EVE**—David Wayne, Joanne Woodward—(CinemaScope).

**TWO GROOMS FOR A BRIDE**—Virginia Bruce, John Carroll—Leg.: B.

**WAY TO THE GOLD**, THE—Jeffrey Hunter, Sheree North, Barry Sullivan—(CinemaScope).

**WAYWARD BUS**—Jayne Mansfield, Dan Dailey—(CinemaScope).

**WILL SUCCESS SPOIL ROCK HUNTER?**—Jayne Mansfield, Tony Randall, Joan Blondell—(CinemaScope)—(DeLuxe Color).

## United Artists

**AMBASSADOR'S DAUGHTER**, THE—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—see July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna).

**AROUND THE WORLD IN 80 DAYS**—CMFD—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—Fabulous entertainment—173m.—see Oct. 31 issue Page 4243—(Eastman Color; print by Technicolor)—(Todd-A-O).

**ATTACK**—D—Jack Palance, Eddie Albert, William Smithers—Powerful war film should stimulate favorable word of mouth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich).

**BACHELOR PARTY**, THE—CD—Don Murray, Patricia Smity, Jack Warden—Highly interesting entry—93m.—see March 20 issue Page 4303—(Hecht-Lancaster)—Leg.: B.

**BANDIDO**—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made In Mexico)—(Jacks).

**BEAST OF HOLLOW MOUNTAIN**, THE—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor offering lends itself to exploitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made In Mexico)—(Nassour).

**BIG BOODLE**, THE—MD—Errol Flynn, Pedro Armendariz, Rosanna Rory—Programmer has intrigue, action, and adventure—83m.—see Feb. 6 issue Page 4286—(Filmed in Cuba)—Leg.: B. (Blumberg)

**BIG CAPER**, THE—MD—Rory Calhoun, Mory Costa, James Gregory—Good programmer—84m.—see April 17 issue—(Pine-Thomas)—Leg.: B.

**BLACK SLEEP**, THE—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue Page 4175—(Bel-Air).

**BOSS**, THE—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer).

**BRASS LEGEND**, THE—W—Hugh O'Brien, Nancy Gates, Raymond Burr—For the lower half—79m.—see Dec. 12 issue Page 4262—(Goldstein).

**CREEPING UNKNOWN**, THE—SFD—Brian Donlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinds).

**CRIME OF PASSION**—MD—Barbara Stanwyck, Sterling Hayden, Raymond Burr—Fine acting lifts crime meller above average program fare—84m.—see Jan. 23 issue Page 4278—Leg.: B—(Goldstein).

**DANCE WITH ME—HENRY**—C—Lou Costello, Bud Abbott, Gigi Perreau—Mediocre Abbott and Costello entry for the duallers—79m.—see Dec. 26 issue Page 4270—(Goldstein).

**DELINQUENTS**, THE—MD—Tom Laughlin, Peter Miller, Rosemary Howard—Ineffective treatment of juvenile delinquency theme strives for sensation—71m.—see March 6 issue—(Imperial)—Leg. of Decency B.

**DRANGO**—D—Jeff Chandler, John Lupton, Joanne Dru—Absorbing post-Civil War drama—92m.—see Jan. 23 issue Page 4279—(Earlmar).

**EMERGENCY HOSPITAL**—D—Margaret Lindsay, Walter Reed, Byron Palmer—Effective programmer—62m.—see April 18 issue Page 4135—(Bel-Air).

**FIVE STEPS TO DANGER**—MD—Ruth Roman, Sterling Hayden—Interesting meller for the program—80m.—see Jan. 23 issue Page 4279—(Kesler).

**FLIGHT TO HONG KONG**—MD—Rory Calhoun, Barbara Rush, Dolores Donlon—For the lower half—88m.—see Oct. 3 issue Page 4234—Leg.: B—(Sabre).

**FOREIGN INTRIGUE**—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue Page 4168—(Eastman Color)—(Made In Europe)—(DRM).

**FOUR BOYS AND A GUN**—MD—Frank Sutton, Tarry Green, James Franciscus—Lower half filler—73m.—see Jan. 9 issue—(Security).

**FURY AT SHOWDOWN**—W—John Derek, John Smith, Carolyn Craig—For the lower half—75m.—see April 3 issue Page 4308—(Goldstein).

**GUN BROTHERS**—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 issue Page 4217—(Grant).

**GUN THE MAN DOWN**—W—James Arness, Angie Dickinson, Robert Wilke—For the lower half—78m.—see Nov. 28 issue Page 4258—(Morrison-McLaglen).

**HALLIDAY, BRAND, THE**—OD—Joseph Cotten, Viveca Lindfors, Betsy Blair—Names, interesting story lifts western above average program fare—77m.—see Feb. 6 issue Page 4286. (Young)

**HIGH NOON**—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue Page 4175—(Kramer).

**HIT AND RUN**—MD—Cleo Moore, Hugo Haas, Vince Edwards—Sordid adult drama is exploitable program fare—84m.—see March 20 issue Page 4303—(Haas).

**HOT CARS**—MD—John Bromfield, Joi Lansing, Mark Dana—Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air).

**HUKI**—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made In the Philippines)—(Collier Young).

**IRON SHERIFF**, THE—W—Sterling Hayden, Constance Ford, John Dehner—Interesting western should do well as part of the program—73m.—see April 3 issue Page 4308—(Grand).

**JOHNNY CONCHO**—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent).

**KILLING**, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 16 issue Page 4168—Leg.: B—(Harris-Kubrick).

**KING AND FOUR QUEENS**, THE—OD—Clark Gable, Eleanor Parker, Jo Van Fleet—Western has names to draw but suffers from lack of action—86m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Color by DeLuxe)—Leg.: B—(Russ-Field-Gabco).

**KISS BEFORE DYING**, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown).

**MAN FROM DEL RIO**—W—Anthony Quinn, Katy Jurado, Peter Whitney—Well conceived western should please wide variety of patrons—82m.—see Oct. 17 issue—Page 4239—(Jacks).

**MEN IN WAR**—MD—Robert Ryan, Aldo Ray, Robert Keith—Well-made war film—104m.—see Feb. 6 issue Page 4287—(Security).

**NIGHTMARE**—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas).

**PEACEMAKER**, THE—W—James Mitchell, Rosemarie Bowe, Jan Merlin—Religious western for duallers, small towns—81m.—see Nov. 14 issue Page 4251—(Makelim).

**PHARAOH'S CURSE**—MD—Mark Dana, Ziva Rodann, Diane Brewster—Lower half entry—66m.—see Feb. 20 issue Page 4292—(Bel-Air).

**QUINCANNON, FRONTIER SCOUT**—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air).

**REBEL IN TOWN**—OD—John Payne, Ruth Roman, J. Carroll Naish—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air).

**REVOLT AT FORT LARAMIE**—OD—John Dehner, Gregg Palmer, Frances Helm—Good programmer holds interest despite lack of name values—73m.—see March 20 issue Page 4303—(De Luxe Color)—(Bel-Air).

**RUN FOR THE SUN**—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made in Mexico)—(Russ-Field).

**RUNNING TARGET**—OD—Doris Dowling, Arthur Franz, Richard Reeves—For the lower half—83m.—see Nov. 28 issue Page 4259—(DeLuxe Color)—(Canyon).

**SHADOW OF FEAR**—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds).

**SHARKFIGHTERS**, THE—D—Victor Mature, Karen Steele, Philip Coolidge—Okay programmer holds interest—73m.—see Oct. 31 issue Page 4244—(CinemaScope; Technicolor)—(Samuel Goldwyn, Jr.).

**SINS OF THE BORGAS**—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 issue Page 4160—Leg.: C—(Technicolor)—(Frenchmade)—(Dubbed In English)—(Aldart).

**SPRING REUNION**—D—Dana Andrews, Betty Hutton, Jean Hagen—Moderate programmer has good name values—79m.—see April 3 issue Page 4308—(Bryna).

**STAR OF INDIA**—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe)—(Stross).

**TOMAHAWK TRAIL**—OD—Chuck Connors, John Smith, Susan Cummings—Lower half filler—60m.—see Dec. 26 issue Page 4270—(Bel-Air).



**TRAPEZE-D**—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster).

**12 ANGRY MEN-D**—Henry Fonda, Lee J. Cobb, Ed Begley—High rating drama—95m.—see March 6 issue —(Orion-Nova).

**UNIDENTIFIED FLYING OBJECTS-DOC**—Interesting and exploitable documentary—92m.—see May 16 issue Page 4160—(Black and white with some color sequences)—(Greene).

**VOODOO ISLAND-MD**—Boris Karloff, Beverly Tyler—Lower half horror entry—76m.—see Feb. 20 issue Page 4292—(Bel-Air).

**WAR DRUMS-OD**—Lex Barker, Joan Taylor, Ben Johnson—Okay programmer—75m.—see April 3 issue Page 4308—(Color by DeLuxe)—(Bel-Air).

**WILD PARTY, THE-D**—Anthony Quinn, Carol Ohmart, Arthur Franz—Off-beat entry for art, specialty and exploitation houses—81m.—see Dec. 12 issue Page 4263—Leg.: B—(Security).

## TO BE REVIEWED OR IN PRODUCTION

**BOP GIRL GOES CALYPSO**—Judy Tyler, Bobby Troup, Margo Woode—(Bel-Air).

**BAILOUT AT 43,000**—John Payne, Karen Steele—(Pine-Thomas).

**BUCKSKIN LADY, THE**—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittelman)—Leg.: B.

**CARELESS YEARS, THE**—Natalie Trundy, Dean Stockwell, Catherine McLeod—(Bryna).

**ENEMY FROM SPACE**—Brian Donlevy, Sidney James, John Longden—(Hinds).

**FUZZY PINK NIGHTGOWN, THE**—Jane Russell, Keenan Wynn, Ralph Meeker—(Russ-Field).

**GAMBLING MAN**—Dane Clark, Ben Cooper, Lori Nelson—(Bel-Air).

**GIRL IN THE BLACK STOCKINGS, THE**—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air)—Leg.: B.

**GUN DUEL IN DURANGO**—George Montgomery, Ann Robinson—(Peerless).

**HIDDEN FEAR**—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

**JUNGLE HEAT**—Lex Barker, Mari Blanchard—(Made in Hawaii)—(Bel-Air).

**LADY OF VENGEANCE**—Dennis O'Keefe—(Balaban)—(English-made).

**LEGEND OF THE LOST**—John Wayne, Sophia Loren—(Technirama)—(Bat-Jac).

**MONKEY ON MY BACK**—Cameron Mitchell, Dianne Foster—(Small).

**MONSTER THAT CHALLENGED THE WORLD, THE**—Tim Holt, Audrey Dalton, Hans Conreid—(Levy-Gardner-Laven).

**MONTE CARLO STORY, THE**—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope)—(Made in Monaco)—(Titanus).

**MY GUN IS QUICK**—Robert Bray, Whitney Blake, Pamela Duncan—(Parklane).

**PATHS OF GLORY**—Kirk Douglas, Ralph Meeker, Adolphe Menjou—(Bryna)—(Made in Germany).

**PISTOLERO**—Jack Palance—(Philip Waxman).

**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

**QUIET AMERICAN, THE**—Audie Murphy, Michael Redgrave, Georgia Moll—(Figaro)—(Made in Viet-Nam).

**RIDE BACK, THE**—Anthony Quinn, Lita Milan—(Associates & Aldrich).

**RIDE OUT FOR REVENGE**—Rory Calhoun, Gloria Grahame, Lloyd Bridges—(Bryna).

**SAINT JOAN**—Richard Widmark, Richard Todd, Jean Seberg—(Preminger)—(English-made).

**SAVAGE PRINCESS**—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

**STRANGER AT SOLDIER SPRINGS**—Joel McCrea, Mark Stevens, Joan Weldon—(Libra).

**STREET OF SINNERS**—George Montgomery, Geraldine Brooks—(Security).

**SWEET SMELL OF SUCCESS, THE**—Burt Lancaster, Tony Curtis, Susan Harrison—(Hecht-Hill-Lancaster).

**TIGER BY THE TAIL**—Larry Parks, Constance Smith—(Canyon).

**TROOPER HOOK**—Joel McCrea, Barbara Stanwyck—(Fielding).

**VALERIE**—Anita Ekberg, Anthony Steele, Sterling Hayden—(Makelim).

**VAMPIRE, THE**—John Beal, Coleen Gray, Lydia Reed—(Gramercy).

## Universal-International

(1955-56 releases from 5601;  
1956-57 releases from 5701)

**AWAY ALL BOATS-MD**—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue Page 4160—(Technicolor)—(VistaVision). (5626)

**BACK FROM ETERNITY-MD**—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227. (703)—(RKO)

**BATTLE HYMN-BIOD**—Rock Hudson, Dan Duryea, Martha Hyer—Well made entry should have wide appeal—108m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Technicolor). (5712)

**BEHIND THE HIGH WALL-MD**—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see Jan. 23 issue Page 4176. (5629)

**BEYOND A REASONABLE DOUBT-MD**—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227. (702)—(RKO)

**BRAVE ONE, THE**—Michel Ray—Highly attractive entry of a bay and his unusual pet—100m.—see Oct. 3 issue Page 4231—(CinemaScope)—(Technicolor). (706)—(RKO)

**BUNDLE OF JOY-CMU**—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—see Dec. 12 issue Page 4262—(Technicolor). (710)—(RKO)

**CONGO CROSSING-MD**—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)

**CURUCU, BEAST OF THE AMAZON-MD**—John Bromfield, Beverly Garland, Tom Payne—Exploitation programmer—76m.—see Nov. 14 issue Page 4251—(Eastman color)—(Filmed in Brazil)—Leg.: B. (5703)

**DAY OF FURY, A-W**—Dale Robertson, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)

**DEADLY MANTIS, THE-SFD**—Craig Stevens, William Hopper, Alix Talton—Fair lower half offering—78m.—see April 3 issue Page 4309. (5719)

**DEATH OF A SCOUNDREL-D**—George Sanders, Yvonne DeCarlo, Victor Jory—Interesting drama has names and exploitable story values—119m.—see Nov. 14 issue Page 4250. (707)—(RKO)

**EDGE OF HELL-D**—Huga Haas, Francesca De Scaffa—Far the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)

**EVERYTHING BUT THE TRUTH-C**—Maureen O'Hara, John Forsythe, Tim Hovey—Pleasant family divertimento—83m.—see Nov. 14 issue Page 4251—(Eastman Color). (5704)

**FIRST TRAVELING SALESLADY, THE-C**—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, light-hearted offering has good name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)—(RKO)

**FOUR GIRLS IN TOWN-CD**—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—see Dec. 12 issue Page 4263—(Technicolor)—(CinemaScope)—Leg.: B. (5706)

**FRANCIS IN THE HAUNTED HOUSE-C**—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue Page 4191. (5625)

**GREAT DAY IN THE MORNING-OD**—Virginia Maya, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(SuperScope). (613)—(RKO)

**GREAT MAN, THE-D**—Jose Ferrer, Dean Jagger, Julie London—Highly interesting drama—92m.—see Nov. 28 issue Page 4259. (5708)

**GUN FOR A COWARD-OD**—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoor fans—88m.—see Dec. 26 issue Page 4271—(CinemaScope)—(Eastman Color). (5711)

**INCREDIBLE SHRINKING MAN, THE-SFD**—Grant Williams, Randy Stuart, April Kent—Highly impressive science fiction entry—81m.—see Feb. 6 issue Page 4287. (5715)

**I'VE LIVED BEFORE-D**—Jock Mahoney, Leigh Snowden, Ann Harding—Far the lower half—82m.—see July 25 issue Page 4191. (5632)

**ISTANBUL-MD**—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5709)

**KANSAS RAIDERS-W**—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action show should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)

**KELLY AND ME-D**—Van Johnson, Piper Laurie, Martha Hyer—Okay program entry—86m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5714)

**KILLERS, THE-MD**—Burt Lancaster, Ava Gardner, Edmond O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227. (5781)

**LARCENY-MD**—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue Page 4192. (5685)

**LIGHT TOUCH, THE**—See Touch and Go

**MAN IN THE VAULT-MD**—William Campbell, Karen Sharpe, Anita Ekberg—Far the duallers—73m.—see Dec. 26 issue Page 4267. (709)—(RKO)

**MISTER CORY-D**—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—see Jan. 23 issue Page 4280—(CinemaScope)—(Eastman Color) Leg.: B. (5713)

**MOLE PEOPLE, THE-SFMD**—John Agar, Cynthia Patrick, Hugh Beaumont—Exploitation programmer—78m.—see Nov. 14 issue Page 4252. (5702)

**NIGHT RUNNER, THE-MD**—Ray Danton, Colleen Miller, Merry Anders—Psychological drama far lower half—79m.—see Jan. 23 issue Page 4280. (5710)

**OUTSIDE THE LAW-MD**—Ray Danton, Leigh Snowden, Grant Williams—Okay programmer—80m.—see April 18 issue Page 4136. (5621)

**PILLARS OF THE SKY-MD**—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)

**RAW EDGE-W**—Rory Calhoun, Yvonne de Carla, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)

**RAWHIDE YEARS, THE-ODM**—Tony Curtis, Coleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)

**ROCK, PRETTY BABY-DMU**—Sal Mineo, John Saxon, Luana Patten—Juveniles should be real "gone" on this one—89m.—see Nov. 28 issue Page 4259—Leg.: B. (5707)

**SHAKEDOWN-MD**—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)

**SHOWDOWN AT ABILENE-W**—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)

**SIMON AND LAURA-C**—Peter Finch, Kay Kendall—Far the art and specialty spots and same programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)

**SLEEPING CITY, THE-MD**—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227. (5782)

**STAR IN THE DUST-W**—John Agar, Mamie VanDoren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)

**TAP ROOTS-D**—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)

**TARANTULA-MD**—John Agar, Mara Corday, Lea G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue Page 4063. (5605)

**TATTERED DRESS, THE-D**—Jeff Chandler, Jeanne Crain, Jack Carson—Highly interesting entry—93m.—see March 6 issue—(CinemaScope). (5716)

**TENSION AT TABLE ROCK-OD**—Richard Egan, Dorothy Malone, Cameron Mitchell—Tense outdoor drama should have wide appeal—93m.—see Oct. 3 issue Page 4231—(Technicolor). (704)—(RKO)

**TOUCH AND GO (The Light Touch)-CD**—Jack Hawkins, Margaret Johnston—Superior impart—85m.—see April 18 issue Page 4136—(English-made). (5681)

**TOY TIGER-C**—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy for family trade—88m.—see May 2 issue Page 4151—(Print by Technicolor). (5624)

**UNGUARDED MOMENT, THE-D**—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama—95m.—see Sept. 5 issue Page 4217—(Print by Technicolor). (5701)

**WALK THE PROUD LAND-W**—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)

**WHILE THE CITY SLEEPS-MD**—Dana Andrews, Ida Lupina, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue Page 4158—Leg.: B. (615)—(RKO)

**WRITTEN ON THE WIND-D**—Rock Hudson, Lauren Bacall, Robert Stack—Entry for adults has lots of selling angles—99m.—see Oct. 3 issue Page 4234—(Technicolor). (5705)

**YOUNG STRANGER, THE-D**—James MacArthur, Kim Hunter, James Daly—Interesting, well-made entry—84m.—see Feb. 20 issue Page 4292. (711)—(RKO)

## TO BE REVIEWED OR IN PRODUCTION

**ALONE TOGETHER**—George Nader, Cornell Borchers, Michel Ray—(CinemaScope).

**BADGE OF EVIL**—Charlton Heston, Orson Welles, Janet Leigh.

**BEAST OF THE KREMLIN, THE**—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone.

**CYCLOPS**—James Craig, Gloria Talbot, Lon Chaney. (712)—(RKO)

**DAY THEY GAVE BABIES AWAY, THE**—Cameron Mitchell, Glynis Johns—(Eastman Color). (RKO)

**DECISION AT DURANGO**—Fred MacMurray, John Weldon, John Ericson—(CinemaScope).

**ESCAPADE IN JAPAN**—Teresa Wright, Cameron Mitchell—(Color)—(Made in Japan). (RKO)

**GIRL IN THE KREMLIN, THE**—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone.

**GIRL MOST LIKELY, THE**—Jane Powell, Kaye Ballard, Tommy Noonan, Cliff Robertson. (RKO)

**INTERLUDE**—June Allyson, Rossano Brazzi—(CinemaScope)—(Technicolor)—(Made in Germany).

**I MARRIED A WOMAN**—George Gobel, Diana Dors, Jessie Royce Landis. (RKO)

**JET PILOT**—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor). (RKO)

**JOE BUTTERFLY**—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn—(Technicolor)—(CinemaScope)—(Made in Japan).

**JOE DAKOTA**—Jock Mahoney, Luana Patten—(Eastman Color).

**KETTLES AT OLD MACDONALD'S FARM, THE**—Marjorie Main, Parker Fennelly, Gloria Talbot.

**LAND UNKNOWN, THE**—Jock Mahoney, Shawn Smith—(CinemaScope).

**LION IN THE SKY**—Lana Turner, Jeff Chandler—(CinemaScope)—(Color).

**MAN AFRAID**—George Nader, Tim Hovey, Phyllis Thaxter—(CinemaScope).

**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).

**MIDNIGHT STORY, THE**—Tony Curtis, Gilbert Roland, Marisa Pavan—(CinemaScope).

**MONOLITH**—Grant Williams, Lola Albright.

**MY MAN GODFREY**—June Allyson, David Niven, Martha Hyer—(Technicolor)—(CinemaScope).

**NIGHT PASSAGE**—James Stewart, Audie Murphy, Dianne Foster—(Technirama).

**PAY THE DEVIL**—Jeff Chandler, Orson Welles, Colleen Miller—(CinemaScope).

**PUBLIC PIGEON NO. 1**—Red Skelton, Vivian Blaine, Janet Blair—(Technicolor)—79m. (708)—(RKO)

**PYLON**—Rock Hudson, Robert Stack, Dorothy Malone—(CinemaScope).

**QUANTEZ**—Fred MacMurray, Dorothy Malone—(Eastman-color)—(CinemaScope).

**RUN OF THE ARROW**—Rod Steiger, Sarita Montiel—(Technicolor). (RKO)

**SLIM CARTER**—Jock Mahoney, Julie Adams, Tim Hovey—(Color).

**TAMMY AND THE BACHELOR**—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

**THAT NIGHT**—John Beal, Augusta Dabney, Shepperd Strudwick. (716)—(RKO)

**UNHOLY WIFE, THE**—Diana Dors, Rod Steiger, Tom Tryon—(Color). (RKO)

**VIOLATORS, THE**—Arthur O'Connell. (RKO)



## Warners

(1955-56 releases from 501;

1956-57 releases from 601)

- AMAZON TRADER, THE—OD—John Sutton, Maria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)
- ANIMAL WORLD, THE—DOC—Irwin Allen nature documentary—Interesting novelty—82m.—see April 18 issue Page 4136—(Technicolor). (520)
- AS LONG AS YOU'RE NEAR ME—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving Import will appeal most to women—101m.—see June 27 issue Page 4182—(German-made)—(Dubbed in English). (519)
- BABY DOLL—CD—Karl Malden, Carroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—see Dec. 12 issue Page 4263—Leg.: C. (607)
- BAD SEED, THE—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)
- BIG LAND, THE—OD—Alan Ladd, Virginia Mayo, Edmond O'Brien—Ladd hits the trail again in colorful outdoor show—93m.—see Feb. 6 issue Page 4287—(WarnerColor). (610)
- BURNING HILLS, THE—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)
- CRY IN THE NIGHT, A—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220. (602)
- COUNTERFEIT PLAN, THE—MD—Zachary Scott, Peggie Castle, Mervyn Johns—Slow moving English meller has some familiar names; but is best suited for the lower half—79m.—see April 3 issue Page 4309—(English-made). (612)
- DALLAS—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue Page 4169. (522)
- DISTANT DRUMS—MD—Gary Cooper, Marl Aldon—Reissue should do okay—101m.—see May 30 issue—Page 4169. (523)
- EAST OF EDEN—D—James Dean, Julie Harris, Raymond Massey—Dean name will help this high rating drama—115m.—see April 3 issue Page 4309—(Reissue)—(CinemaScope)—(WarnerColor)—(Print by Technicolor). (605)
- GIANT—D—Elizabeth Taylor, Rock Hudson, James Dean—This is a giant of a picture—198m.—see Oct. 17 issue Page 4239—(WarnerColor). (606)
- GIRL HE LEFT BEHIND, THE—CD—Tab Hunter, Natalie Wood, Jessie Royce Landis—Highly amusing entry—103m.—see Nov. 14 issue Page 4252—Leg.: B. (605)
- GOODBYE, MY LADY—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue Page 4152. (517)
- MOBY DICK—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)
- PARIS DOES STRANGE THINGS—F—Ingrid Bergman, Mel Ferrer, Jean Marais—Bergman name will barely carry this import—86m.—see March 6 issue—(Technicolor)—(Made in France)—Leg.: B. (611)
- REBEL WITHOUT A CAUSE—D—James Dean, Natalie Wood—Dean name should still keep this in the better money—111m.—see April 3 issue Page 4309—(Reissue)—(CinemaScope)—(WarnerColor). (524)
- SANTIAGO—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)
- SATELLITE IN THE SKY—SFD—Kieron Moore, Lois Maxwell, Donald Wolfitt—Science-fiction entry has angles—85m.—see June 27 issue Page 4182—(WarnerColor)—(CinemaScope). (525)
- SEVEN MEN FROM NOW—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue Page 4192—(WarnerColor). (526)
- SPIRIT OF ST. LOUIS, THE—HISD—James Stewart, Patricia Smith, Murray Hamilton—High rating aramatic entertainment—138m.—see March 6 issue—(CinemaScope)—(WarnerColor). (614)
- TOP SECRET AFFAIR—C—Susan Hayward, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—see Jan. 23 issue Page 4280—Leg.: B. (609)
- TOWARD THE UNKNOWN—AD—William Holden, Lloyd Nolan, Virginia Leith—Well made and timely offering should register strongly at boxoffice—115m.—see Oct. 3 issue Page 4234—(WarnerColor). (604)
- UNTAMED YOUTH—MDMU—Mamie Van Doren, Lori Nelson, John Russell—Highly exploitable youth appeal—80m.—see April 3 issue Page 4309. (613)
- WRONG MAN, THE—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—see Jan. 9 issue. (608)

## TO BE REVIEWED OR IN PRODUCTION

- BAND OF ANGELS—Clark Gable, Yvonne DeCarlo—(WarnerColor).
- BLACK SCORPION—Richard Denning, Mara Corday—(Mexican-made).
- BOMBERS B-52—Karl Malden, Natalie Wood—(WarnerColor)—(CinemaScope).
- D. I., THE—Jack Webb, Don Dubbins, Jackie Loughery.
- FACE IN THE CROWD, A—Andy Griffith, Patricia Neal.
- HELEN MORGAN STORY, THE—Ann Blyth, Paul Newman, Richard Carlson—(CinemaScope).
- LAFAYETTE ESCADRILLE—Tab Hunter, Etchika Choureau, J. Carroll Naish.
- NO TIME FOR SERGEANTS—Andy Griffith, Myron McCormick, Nick Adams.
- OLD MAN AND THE SEA, THE—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).
- PAJAMA GAME, THE—Doris Day, John Raitt, Carol Haney—(WarnerColor).

PRINCE AND THE SHOWGIRL, THE—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).

SAYONARA—Marlon Brando, Red Buttons, Patricia Owens—(Technirama)—(Made in Japan).

SHOOT OUT AT MEDICINE BEND—Randolph Scott, James Craig, Augie Dickinson—87m.—(615).

STORY OF MANKIND, THE—Ronald Colman, Hedy Lamarr, Charles Coburn.

## Miscellaneous

(Distributors' addresses will be furnished on request)

- ALBERT SCHWEITZER — BIOD — Produced and directed by Jerone Hill; filmed by Erica Anderson; narration by Frederic March—Attractive biographical drama for art and specialty spots—80m.—see March 20 issue Page 4303—(Filmed in France and French Equatorial Africa)—(Eastman Color)—(de Rochemont).
- BAGDAD AFTER MIDNIGHT—BUR—For exploitation, burlesque spots—60m.—see Oct. 31 issue Page 4245—(Sonney).
- BIG FUN CARNIVAL, THE—NOV—Marian Stafford, Jared Reed, the Bunin Puppets—Novelty should please youngsters at special showings—90m.—see Jan. 23 issue Page 4281—(Artists Producers Associates).
- CROWDED PARADISE—D—Hume Cronyn, Nancy Kelly—Well-made drama—94m.—see July 25 issue Page 4194—(Filmed in Puerto Rico)—(Tudor).
- CURFEW BREAKERS—MD—Paul Kelly, Cathy Downs, Regis Toomey—Mild, inept expose of drug traffic among high school teenagers—70m.—see April 3 issue Page 4310—(Screen Guild).
- DANCE HALL RACKET—MD—Produced by George Weiss; directed by Phil Tucker—For the lower half of indiscriminating exploitation spots—62m.—see Oct. 3 issue Page 4235—(Weiss).
- DAUGHTER OF HORROR (Dementia)—MD—Adrienne Barret—Exploitation entry is only suited for particular situations—60m.—see Feb. 20 issue Page 4294—(E.P.I.).
- FLESH MERCHANT, THE—MD—Fast buck stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227—(Sonney).
- FORBIDDEN CARGO — MD — Satisfactory programmer—83m.—see June 13 issue Page 4176—(Jacon).
- FRONTIER WOMAN—W—Cindy Carson, Lance Fuller, Ann Kelly—Indian thriller okay for duallers—80m.—see Jan. 9 issue—(Eastman color)—(Vistarama)—(Top).
- GODZILLA, KING OF THE MONSTERS—MD—Raymond Burr—Good exploitation item—80m.—see May 16 issue Page 4161—(Partly Japanese-made)—(English narration and dialogue)—(Embassy).
- ISLAND OF ALLAH—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color)—(Filmed in Arabia)—(Brenner).
- IS YOUR HONEYMOON REALLY NECESSARY—C—Diana Dors—Pleasing bedroom farce—70m.—see Oct. 31 issue Page 4244—(English-made)—(Brenner).
- KENTUCKY RIFLE—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).
- KID FOR TWO FARTHING, A—D—Diana Dors—Good entry for art spots—91m.—see May 16 issue Page 4161—(Technicolor)—(Lopert).
- LOVE ME MADLY—CNOV—Marilyn Waltz, Lynn Craig—“Fast buck” compilation—60m.—see Dec. 26 issue Page 4271—(Partly in color)—(McCarthy).
- OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue Page 4051—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).
- OEDIPUS REX—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama troupes, etc.—88m.—see Jan. 23 issue Page 4281—(Filmed in Canada)—(Eastman color)—(Motion Picture Distributors).
- ROCKIN' THE BLUES — MUNOV — Mantan Moreland, Flourney Miller, Hal Jackson—All Negro rock 'n' roll opus should click in some spots—66m.—see April 3 issue Page 4310—(Jewel).
- SPELL OF THE HYPNOTIST—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).
- THEY WHO DARE—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famous).
- THRILLARAMA—NOVTRAV—Albert Reynolds' wide screen novelty has technical problems, but can be played at many situations as a change of pace—90m.—(Eastman color; print by Technicolor)—(Thrillarama).
- UNTAMED MISTRESS—NOV—Lower half exploitation subject—70m.—see Oct. 31 issue Page 4245—(Color)—(Ron Armond Ent.).
- VIOLENT YEARS, THE—MD—Jean Moorehead, Barbara Weeks, Glen Corbett—Lower half fare for exploitation spots—61m.—see Oct. 17 issue Page 4239—(Phoenix).
- WALK THE DARK STREET—MD—Chuck Connors, Don Ross, Regina Gleason—Routine lower half entry—74m.—see Oct. 31 issue Page 4245—(Dominant).
- WETBACKS—MD—Lloyd Bridges, Nancy Gates, Barton MacLane—Bottom half entry—88m.—see Oct. 31 issue Page 4246—(Color)—(Gibraltar).

## English Films

(Distributors' addresses will be furnished on request)

- BLACK RIDER, THE—MD—Lower half filler—66m.—see June 13 issue Page 4176—(National Telefilm).
- FIRE MAIDENS OF OUTER SPACE—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue Page 4183—(English-made)—(Saturn).
- WEE GEORDIE—CD—Bill Travers, Alastair Sim, Norah Gersen—Highly amusing entry—93m.—see Jan. 23 issue Page 4280—(English-made)—(Times).

## Foreign-Made

(Distributors' addresses will be furnished on request)

- ANGELS OF DARKNESS—D—Linda Darnell, Anthony Quinn, Valentina Cortesa—Exploitation item—84m.—see Jan. 23 issue Page 4281—(Italian-made)—(Dubbed in English)—(Excelsior).
- BULLFIGHT—COMP—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue Page 4200—(Janus).
- DOCTORS, THE—D—Raymond Pellegrin—Good entry for art spots—92m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Union; Kingsley-Int.)—Leg.: B.
- DON GIOVANNI—OP—Otto Edelmann, Elisabeth Grummer, Cesare Siepi—Filmed grand opera for art spots—153m.—see Feb. 20 issue Page 4293—(Eastman color)—(Made in Austria)—(Sung in Italian)—(Festival).
- EVIL FOREST, THE—D—For the art spots and possible special showings—76½m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—Studio Films).
- FRENCH CAN CAN—MU—Jean Gabin—Interesting Import—93m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Technicolor)—(United Motion Picture Organization).
- FRUITS OF SUMMER — C — Edwige Fautelle — Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).
- INSIDE A GIRLS' DORMITORY—CMD—Jean Marais, Francoise Arnoul—Amusing French who-done-it—100m.—see Nov. 14 issue Page 4252—(French-made)—(English titles)—(Ellis).
- LA SORCIERE—D—Marina Vlady, Maurice Ronet, Nicole Courcel—Okay art house entry—97m.—see Jan. 23 issue Page 4281—(French-made; filmed in Sweden)—(English titles)—(Ellis).
- LEGENDS OF ANIKA — D — Art house filler — 85m. — see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).
- LOST CONTINENT, THE—DOC—Directed and produced by Leonardo Bonzi—Interesting documentary—69m.—see April 3 issue Page 4310—(Italian-made)—(Filmed in Indonesia and Malaya)—(CinemaScope)—(Ferranicolor)—(Lopert).
- MARCELINO—D—Pablito Calvo—Interesting, charming import—90m.—see Oct. 31 issue Page 4245—(Spanish-made; English titles)—(UMPO).
- MY SEVEN LITTLE SINS—C—Maurice Chevalier—Cute, amusing Import for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: B—(Ferranlacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).
- OBERSTEIGHER DER (THE FOREMAN) — OPC — Walter Janssen, Josefip Kipper, Hans Holt—Cute entry for foreign language and art spots—98m.—see Dec. 26 issue Page 4271—(Austrian-made)—(English titles)—(Casino).
- PANTALOONS—C—Fernandel, Erno Crisa, Carmen Sevilla—Amusing import with Fernandel—93m.—see Feb. 20 issue Page 4293—(Technicolor)—(French-made)—(English titles)—(U.M.P.O.)—Leg.: B.
- PHANTOM HORSE, THE—Well-made Import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).
- PROUD AND THE BEAUTIFUL, THE—D—Michele Morgan, Gerard Philipe—Off-beat Import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).
- RIFIPI—MD—Jean Servais—High rating import could go into some conventional spots as well as art houses—116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).
- ROSANNA—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).
- TEL AVIV TAXI—C—Israeli cast—Fair comedy—70m.—see Feb. 20 issue Page 4293—(Filmed in Israel)—(English dialogue)—(Principal).
- TEMPEST IN THE FLESH—D—Francoise Arnoul, Raymond Pellegrin, Philippe LeMaire—Highly effective adult import for the art spots—92m.—see Feb. 20 issue Page 4294—(French-made)—(English titles)—(Pace-maker).
- TWO LOVES HAD I—BIDMU—Gabriele Ferzatti, Marta Toren, Nadia Gray—Good entry for art spots—98m.—see Dec. 26 issue Page 4271—(Italian-made)—(English dialogue)—(Color by Technicolor)—(Jacon).
- VITELLONI—D—Franco Fabrizi, Leonora Ruffo, Franco Interlenghi—Interesting import—103m.—see Dec. 12 issue Page 4263—(Italian-made)—(English titles)—(API Prod.).
- WHITE SHEIK, THE — C — Alberto Sordi, Brunella Bovo, Leopoldo Trieste—Highly amusing import—86m.—see April 3 issue Page 4310—(Italian-made)—(English title)—(Janus).



# The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4254, and 4255 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
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## Buena Vista

<b>TECHNICOLOR FEATURETTE</b>					
(.....)		Cow Dog .....	E	22m.	4246
<b>PEOPLES AND PLACES</b>					
(CinemaScope; Technicolor)					
(.....)		Disneyland .....	E	42m.	4271
<b>WALT DISNEY CARTOONS</b>					
(.....)		A Cowboy Needs A Horse .....	E	8m.	4247
<b>WALT DISNEY CLASSIC CARTOON REISSUES</b>					
(Technicolor)					

74101	(Aug. 3)	The Hockey Champ .....	E	7m.	4208
74102	(Aug. 24)	Pluto at the Zoo .....	G	8m.	4211
74103	(Sept. 14)	Donald's Tire Trouble .....	E	7m.	4247
74104	(Oct. 5)	The Purloined Pup .....	G	7m.	4247
74105	(Oct. 26)	Bill Posters .....	G	8m.	4252
74106	(Nov. 16)	Pluto's Playmate .....	E	8m.	4256
74107	(Dec. 7)	Donald's Snow Fight .....	G	7m.	4283
74108	(Dec. 28)	Society Dog Show .....	E	7m.	4283
74108	(Jan. 18)	Donald's Gold Mine .....	G	7m.	4283
74110	(Feb. 8)	T-Bone For Two .....	G	7m.	4283
74111	(Mar. 1)	Dumbell Of The Yukon .....	G	7m.	4294
74112	(Mar. 22)	Bone Trouble .....	E	9m.	4294
74113	(.....)	Window Cleaners .....	G	8 1/2m.	4295

## Columbia

<b>TWO REEL COMEDIES</b>					
<b>ALL-STAR (6)</b>					
8411	(Sept. 15)	One Spooky Night (Clyde) .....	F	16m.	4035
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon) .....	F	17m.	4056
8413	(Nov. 24)	Hook A Crook (Besser) .....	F	16m.	4074
8414	(Feb. 23)	Come On Seven (Quillen-Vernon) .....	F	16 1/2m.	4137
8415	(Mar. 22)	Army Doze (Besser) .....	F	16 1/2m.	4137
8416	(Apr. 26)	Andy Goes Wild (Clyde) .....	F	17m.	4259

(1956-57)					
1475	(Jan. 22)	Pardon My Nightshirt (Clyde) .....	F	16m.	4283

<b>ASSORTED FAVORITE REPRINTS (6)</b>					
1421	(Sept. 20)	Clunked in the Clink (Vogue) .....	F	16m.	4246
1422	(Oct. 18)	When the Wife's Away (Hugh Herbert) .....	F	17m.	4246
1423	(Dec. 12)	She Took A Powder (Vogue) .....	G	16m.	4294
1424	(Jan. 3)	Nervous Shakedown (Herbert) .....	F	15 1/2m.	4294
1425	(Feb. 7)	A Miss in a Mess (Vague) .....	F	15 1/2m.	4303

<b>COMEDY FAVORITE RE-RELEASES (6)</b>					
1431	(Oct. 11)	Scooper Dooper (Sterling Holloway) .....	F	18m.	4246
1432	(Nov. 15)	Jagers My Wife (Shemp Howard) .....	F	18m.	4294
1433	(Dec. 20)	The Sheepish Wolf (VonZell) .....	F	17 1/2m.	4294
1434	(Jan. 24)	Where The Pest Begins (Shemp Howard) .....	B	17m.	4294

<b>CINEMASCOPE MUSICAL TRAVELARKS</b>					
(Technicolor)					
8441	(Feb. 16)	Wonders of Manhattan .....	E	16m.	4075
8442	(Apr. 20)	April In Portugal .....	E	20m.	4137

(1956-57)					
1441	(Feb. 14)	Wonder of New Orleans .....	G	19m.	4275
(.....)		Wander of Washington .....	E	20m.	4310

<b>SERIALS</b>					
1120	(Nov. )	Hop Harrigan (Reissue) .....	G	15ep.	4272
(.....)		Congo Bill (Reissue) .....	G	15ep.	4311

<b>THE THREE STOOGES (8)</b>					
1401	(Sept. 6)	Hot Stuff .....	F	16m.	4246
1402	(Oct. 4)	Scheming Schemers .....	F	16m.	4259
1403	(Nov. 8)	Commotion On The Ocean .....	F	16m.	4275
1404	(Jan. 17)	Hoofs And Goofs .....	B	15 1/2m.	4281
1405	(Feb. 28)	Muscle Up A Little Closer .....	F	17m.	4294
1406	(Mar. 28)	A Merry Mix-Up .....	F	16m.	4310

<b>One Reel CANDID MICROPHONES (6)</b>					
(Reissue)					
1551	(Sept. 20)	Series 3, No. 3 .....	G	10 1/2m.	4256
1552	(Dec. 6)	Series 3, No. 4 .....	F	11m.	4295
1553	(Jan. 3)	Series 3, No. 5 .....	G	10m.	4295

<b>CAVALCADE OF BROADWAY (6)</b>					
(Reissue)					
1951	(Sept. 6)	Cofe Society .....	G	11m.	4256
1952	(Nov. 8)	Blue Angel .....	G	10 1/2m.	4295
1953	(Dec. 21)	Village Born .....	G	9m.	4295
1954	(Feb. 21)	Leon and Eddie's .....	G	11m.	

<b>COLOR FAVORITES (15)</b>					
(Technicolor) (Reissue)					
1601	(Sept. 6)	Leave Us Chase It .....	F	6 1/2m.	4247
1602	(Oct. 4)	Topsy Turkey .....	F	6 1/2m.	4247
1603	(Nov. 1)	Silent Tweetment .....	F	6 1/2m.	4295
1604	(Nov. 15)	Cao-Coo Bird Dog .....	F	6m.	4294
1605	(Dec. 13)	Concerto in B-Flat Minor .....	G	7m.	4294
1606	(Jan. 17)	Robin Hoodlum .....	G	7m.	4295
1607	(Feb. 7)	Fowl Brawl .....	F	7m.	4303
1608	(Feb. 21)	Magic Fluke .....	G	7m.	4311

<b>CINEMASCOPE MAGOOS (10)</b>					
(Technicolor)					
1751	(Sept. 13)	Troil Blazer Mogoo .....	E	6m.	4246
1752	(Oct. 18)	Magoo's Problem Child .....	G	6 1/2m.	4246
1753	(Dec. 27)	Meet Mother Mogoo .....	E	6m.	4283
1754	(Feb. 21)	Magoo Goes Overboard .....	G	6m.	4294

<b>MR. MAGOO (4)</b>					
(Technicolor)					
8701	(Oct. 6)	Stage Door Magoo .....	E	7m.	4057

<b>CINEMASCOPE CARTOON SPECIALS</b>					
(Technicolor)					
8511	(Feb. 9)	Gerold, McBoing-Boing On Planet Moo .....	E	7m.	4115

<b>SCREEN SNAPSHOTS</b>					
8851	(Sept. 22)	Hollywood Bronx Busters .....	G	9m.	4043
8852	(Oct. 20)	The Great Al Jolson .....	F	11m.	4057
8853	(Nov. 17)	Hollywood Premiere .....	G	10m.	4084
8854	(Dec. 15)	Romblin' 'Round .....	G	10 1/2m.	4084
8855	(Jan. 19)	Hollywood Goes A-Fishin' .....	F	10 1/2m.	4115
8856	(Feb. 23)	Hollywood Small Fry .....	F	10m.	4138
8857	(Mar. 22)	Hollywood City of Stars .....	F	10m.	4138
8858	(May 3)	Playtime In Hollywood .....	G	10 1/2m.	4224
8859	(June 14)	Mr. Rhythm's Holiday .....	F	9 1/2m.	4183
8860	(July 5)	Fabulous Hollywood .....	G	10 1/2m.	4195

(1956-57)					
1851	(Dec. 15)	Hollywood Stars At A Party (Color) .....	F	9 1/2m.	4283
1852	(.....)	Hollywood Star Night (Tech.) .....	G	10m.	

<b>UPA ASSORTED CARTOONS (4)</b>					
(Technicolor)					
8501	(Sept. 8)	Christopher Crumpet's Playmate .....	E	7m.	4036
8502	(Dec. 1)	The Rise Of Dutton Lang .....	E	6 1/2m.	4082
8503	(May 31)	The Jaywalker .....	G	6 1/2m.	4194

<b>WORLD OF SPORTS (10)</b>					
1801	(Oct. 25)	Asphalt Playground .....	G	10m.	4276
1802	(Nov. 29)	Midget Musclemen .....	G	9m.	4283
1803	(Dec. 27)	Tee Topnotchers .....	F	10m.	4295
1804	(Jan. 31)	Shorpsshootin' Sportsmen .....	F	9m.	4295
1805	(Feb. 28)	Flying Horses .....	F	9m.	

## MGM

<b>THREE REEL CINEMASCOPE SPECIAL</b>					
(Eastman Color)					
A-801	(Oct. 5)	The Bottle at Gettysburg .....	E	30m.	4252
<b>CINEMASCOPE CARTOONS</b>					
(Technicolor)					
C-831	(Sept. 7)	Muscle Beach Tom .....	G	7m.	4203
C-832	(Sept. 21)	Millionaire Droopy .....	E	7m.	4208
C-833	(Oct. 12)	Downbeat Bear .....	G	7m.	4208
C-834	(Nov. 16)	Blue Cat Blues .....	G	7m.	4299
C-835	(Dec. 14)	Barbecue Bowl .....	G	7m.	4311
C-836	(Jan. 25)	Cat's Meow .....	F	7m.	4311
C-837	(Feb. 22)	Tops With Pops .....	F	7m.	
C-838	(Mar. 29)	Give And Tyke .....	G	7m.	

<b>GOLD MEDAL REPRINT CARTOONS</b>					
(Technicolor)					
W-861	(Sept. 28)	Polka Dot Puss (T-J) .....	F	8m.	4236
W-862	(Oct. 5)	The Bear And the Beon (B-B) .....	G	7m.	4235
W-863	(Oct. 26)	Heavenly Puss (T-J) .....	F	8m.	4235
W-864	(Nov. 9)	Bad Luck Blockie (T-A) .....	G	7m.	4260
W-865	(Nov. 30)	Cueball Cat (T-J) .....	G	7m.	4260
W-866	(Dec. 7)	Senor Droopy (D) .....	G	8m.	4260
W-867	(Dec. 28)	Little Rural Riding Hood (T-A) .....	G	6m.	4260
W-868	(Jan. 4)	The Cat And The Mermouse (T-J) .....	G	7 1/2m.	4311
W-869	(Jan. 18)	The Cuckoo Clock (T-A) .....	G	7m.	4311
W-870	(Feb. 1)	Tennis Chumps (T-J) .....	E	7m.	4311
W-871	(Feb. 15)	The Bear And The Hore (B-B) .....	F	7m.	4311
W-872	(Mar. 8)	Saturday Evening Puss (T-J) .....	G	7m.	4311
W-873	(Mar. 22)	Gorden Gophers (T-A) .....	F	7m.	4311

## Paramount

<b>CARTOON CHAMPION REISSUES</b>					
(Technicolor) (12)					
1956-57					
S16-1	(Sept. 21)	Mice Meeting You .....	G	7m.	4235
S16-2	(Sept. 21)	Sock-A-Bye Kitty .....	G	7m.	4236
S16-3	(Sept. 21)	Cosper's Spree Under The Sea .....	E	8m.	4235
S16-4	(Sept. 21)	One Quack Mind .....	F	7m.	4235
S16-5	(Sept. 21)	Mice Paradise .....	G	7m.	4235
S16-6	(Sept. 21)	Once Upon A Rhyme .....	G	8m.	4235
S16-7	(Sept. 28)	Hold The Lion Please .....	G	7m.	4235

<b>Release No.</b>					
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S16-8	(Sept. 28)	Land Of Lost Watches .....	G	9m.	4235
S16-9	(Sept. 28)	To Boo Or Not To Boo .....	G	7m.	4236
S16-10	(Sept. 28)	As The Crow Lies .....	F	6m.	4235
S16-11	(Sept. 28)	Slip Us Some Redskin .....	G	7m.	4236
S-16-12	(Sept. 28)	Boa Scout .....	G	8m.	4235

<b>CASPER CARTOONS (6)</b>					
(Technicolor)					
B16-1	(Nov. 2)	Fright From Wrong .....	G	6m.	4256
B16-2	(Jan. 4)	Spooking About Africa .....	F	6m.	4295
B16-3	(Mar. 1)	Hooky Spooky .....			

<b>HERMAN AND CATNIP CARTOONS</b>					
(Technicolor)					
H16-1	(Dec. 7)	Hide and Peek .....	F	6m.	4295
H16-2	(Feb. 22)	Cat In The Act .....			

NOVELTOONS				
(Technicolor)				
P16-1	(Oct. 19)	Sir Irving And Jeames.....	G	7m. 4256
P16-2	(Dec. 21)	Lion In The Roar.....	F	6m. 4295
P16-3	(Jan. 25)	Pest Pupil .....	F	6m. 4295



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5637	(July )	The Brave Little Brave.....G		7m. 4276	
5638	(Aug. )	Gaard Deed Daly In Cloak And Staggar .....F		7m. 4276	

## 1957

5701	(Jan. )	John Daarmat In Topsy TV			
5702	(Feb. )	Spaofy In Gag Buster.....			
5703	(Mar. )	Beefy In A Bum Steer.....			

TERRYTOONS  
(Technicolor)

## 1953-56

5601	(Jan. )	The Clockmaker's Dog.....G		7m. 4153	
5602	(Feb. )	Heckle And Jeckle In Miami Manlacs .....F		7m. 4163	
5603	(Mar. )	Hep Mather Hubbard .....F		7m. 4163	
5604	(Apr. )	Terry Bears In Baffling Bunnies .....F		7m. 4224	

## 1957

5731	(Jan. )	Heckle And Jeckle In Pirate's Gold .....			
5732	(Feb. )	A Hare-Breadth Finish .....			
5733	(Mar. )	African Jungle Hunt .....			

TERRYTONE TOPPER REISSUES  
(Technicolor)

5605	(May )	The Wolf's Pardon .....G		7m. 4224	
5606	(June )	Felix The Fox .....G		7m. 4221	
5607	(July )	The Lyin' Lion .....G		7m. 4221	
5608	(Aug. )	Paint Pot Symphony .....G		7m. 4224	
5609	(Sept. )	The Kitten Sitter .....F		7m. 4221	
5610	(Oct. )	Flying Cups And Saucers.....F		7m. 4221	
5611	(Nov. )	One Note Tony .....G		7m. 4221	
5612	(Dec. )	Mystery In the Moonlight F		7m. 4221	

## MOVIETONE MELODY

7201	(Nov. )	Lawrence Welk and His Champagne Music (Reissue) .....F		9m. 4295	
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## Universal-International

Two Reel  
SPECIAL

2640	(Aug. 27)	A Time Out of War.....G		22m. 4207	
2651	(Nov. 28)	Ralph Marterie And His Orchestra .....G		15m. 4073	
2652	(Dec. 26)	Melodies By Martin .....G		16m. 4095	
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries .....G		15m. 4103	
2654	(Feb. 27)	Tennessee Playboy .....F		13m. 4103	
2655	(Mar. 19)	Around The World Review .....G		16m. 4137	
2656	(Apr. 23)	The Mills Brothers On Parade .....G		16m. 4177	
2657	(May 21)	Caal And Graavy .....F		15m. 4177	
2658	(June 25)	Rhythms With Rusty.....F		15m. 4203	
2659	(July 23)	Mirth And Melady.....F		15m. 4235	
2660	(Aug. 26)	Bright And Breezy.....G		16m. 4208	
2661	(Sept. 24)	Mr. Black Magic .....G		16m. 4235	
3651	(Nov. 25)	Riddles In Rhythm .....G		15m. 4283	
3652	(Dec. 17)	Skylarkin' Time .....F		15m. 4283	
3653	(Feb. 11)	Rhythms With Regis .....			
3654	(Feb. 25)	Golden Ladder .....			

SPECIAL CINEMASCOPE FEATURETTES  
(Technicolor)

2600	(Dec. 21)	Nat King Cole Muscal Story .....E		18m. 4063	
2601	(Oct. 24)	Mamba Madness .....F		15m. 4075	
2602	(July 23)	Where All Raads Lead—(Technicolor)—(Vistarama) G		16 1/2m. 4203	

## COLOR PARADES

2671	(Nov. 21)	Pacific Sparts .....8m.			
2672	(Jan. 16)	Fighters Of The Lakes .....F		9m. 4105	
2673	(Feb. 20)	Blue Coast .....G		9m. 4115	
2674	(Apr. 8)	Queens Of Beauty .....G		10m. 4138	
2675	(May 7)	Melbaume, Olympic City (CinemaScope) .....G		9m. 4138	
2676	(July 2)	Invitation To New York E		9 1/2m. 4177	
2677	(Aug. 6)	On The Boardwalk—(CinemaScope) .....F		9m. 4203	
2678	(Oct. 22)	Hula Happy .....F		9m. 4283	
3671	(Dec. 24)	Haliday In The Hills.....G		9m. 4283	
3672	(Jan. 21)	Valley Of Twa Faces (CS) G		10m. 4283	

WALTER LANTZ CARTUNES  
(Technicolor)

2611	(Dec. 9)	Tree Medic .....G		6m. 4082	
2612	(Jan. 16)	Pigeon Haled .....E		6m. 4095	
2613	(Feb. 13)	After The Ball .....G		6m. 4103	
2614	(Mar. 12)	Get Last .....G		6m. 4115	
2615	(Apr. 9)	The Ostrich Egg and I.....G		6m. 4138	
2616	(May 7)	Chief Charlie Horse .....G		6m. 4138	
2617	(June 4)	Room And Wrath .....G		6m. 4177	
2618	(July 2)	Waadpecker From Mars...G		6m. 4177	
2619	(July 30)	Hald That Rack .....G		6m. 4203	
2620	(Aug. 27)	The Talking Dog .....G		6m. 4203	

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2621	(Sept. 24)	Calling All Cuckaas .....G		6m. 4235	
2622	(Otc. 22)	Niagara Faals .....G		6m. 4235	
2623	(Nov. 19)	Arts And Flowers .....G		6m. 4246	

## WALTER LANTZ CARTUNES (6)

## (Reissue)

2631	(Feb. 20)	Dog Tax Dodgers .....G		7m. 4171	
2632	(Mar. 26)	Playful Pelican .....G		7m. 4171	
2633	(Apr. 23)	Wet Blanket Palicy .....G		7m. 4171	
2634	(May 28)	Scrappy's Birthday .....G		7m. 4171	
2635	(June 25)	Wild And Woody .....G		7m. 4171	
2636	(July 30)	Drooler's Delight .....F		7m. 4171	

## VARIETY VIEWS

2691	(Jan. 23)	Alert To Danger .....E		9m. 4179	
2692	(Feb. 20)	Braoklyn Goes to Paris...G		9m. 4138	
2693	(May 21)	Girl Meets Buay .....G		9m. 4203	
2694	(June 25)	West Paint Of The South...G		9m. 4211	
2695	(July 23)	Everybody Dances .....G		9m. 4247	
2696	(Aug. 20)	Screwball Sparts .....F		9m. 4247	
2697	(Sept. 24)	Braoklyn Goes to San Francisco .....G		9 1/2m. 4236	
2698	(Oct. 29)	Brooklyn Goes To Texas...			

## (1956-57)

3611	(Dec. 17)	Woodpecker Meets Davy Crewcut .....G		6m. 4283	
3612	(Jan. 14)	Fawled Up Party .....G		6m. 4283	
3613	(Feb. 11)	Red Riding Haadlum .....G		6m. 4283	
3614	(Mar. 11)	The Plumber Of Seville...F		6m. 4283	
3615	(Apr. 8)	Box Car Bandit .....G		6m. 4283	
3616	(May 6)	Operation Cold Feet.....G		6m. 4283	

## Warners

## SPECIAL FEATURETTES

4911	(.....)	Chasing The Sun.....G		36m. 4252	
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## Twa Reel

## WARNERCOLOR SCOPE GEMS

4101	(Oct. 6)	South Of The Himalayas E		18m. 4264	
4102	(Dec. 29)	The Legend Of El Dorada E		18m. 4310	

## SPECIALS

## (WarnerColor)

4001	(Sept. 8)	East Is East .....G		18m. 4246	
4002	(Dec. 2)	Hawdy Partner .....G		18m. 4311	
4003	(Mar. 2)	Pearls Of The Pacific.....			

## COLOR SPECIALS (10)

3001	(Oct. 8)	Movleland Magic (Reissue) .....G		19m. 4068	
3002	(Nov. 5)	The Golden Tamaraw .....G		17m. 4068	
3003	(Dec. 3)	Behind The Big Tap (Reissue) .....G		18m. 4063	
3004	(Jan. 7)	They Seek Adventure .....G		19m. 4095	
3005	(Feb. 4)	Out Of The Desert .....G		19m. 4114	
3006	(Mar. 3)	'Copters And Caws .....G		18m. 4114	
3007	(May 12)	A Bay And Hls Dag (Reissue) .....G		20m. 4183	
3008	(June 30)	The Wanders Of Araby...G		17m. 4228	
3009	(Aug. 25)	Miracle In The Caribbean...G		17m. 4228	
3010	(July 28)	Trailin' West (Reissue)...F		19m. 4264	

## CLASSICS OF THE SCREEN (6)

3101	(Sept. 24)	Small Tawn Idal (Reissue) .....E		20m. 4088	
3102	(Dec. 31)	It Happened Ta Yau .....E		18m. 4095	
3103	(Nov. 19)	Dag In The Orchard (Reissue) .....E		20m. 4103	
3104	(Mar. 24)	Picture Parade .....F		20m. 4155	
3105	(May 26)	Once Over Lightly (Reissue) .....G		17m. 4264	
3106	(Aug. 11)	Through The Camera's Eye .....G		20m. 4240	

## One Reel

ANAMORPHIC SPECIALS  
(WarnerColor)

3220	(Sept. 1)	Heart Of An Empire ..E		9m. 4114	
3221	(Dec. 10)	Springtime In Holland...E		9m. 4114	
3222	(Sept. 1)	Ski Valley .....G		9m. 4114	
3223	(Apr. 21)	Time Staad Still .....G		9m. 4171	
3224	(Aug. 25)	Viva Cuba .....G		9m. 4264	
3225	(June 23)	Thunder Beach .....E		8m. 4272	

## BLUE RIBBON HIT PARADES (13)

## (Reissue)

## (Technicolor)

4301	(Sept. 15)	Mause Mazurka .....F		8m. 4247	
4302	(Oct. 20)	Paying The Piper .....F		7m. 4247	
4303	(Nov. 17)	Daffy Duck Hunt .....F		7m. 4264	
4304	(Dec. 1)	Henhouse Hennyery .....E		7m. 4272	
4305	(Jan. 19)	Swallow The Leader .....			
4306	(Feb. 2)	Far Scent-Imental Reasons			
4307	(Mar. 9)	Mouse Wreckers .....			

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
BUGS BUNNY SPECIALS (8) (Technicalar)					
4723	(Sept. 15)	A Star Is Bored.....G		7m. 4247	
4724	(Oct. 27)	Wideo Rabbit .....G		7m. 4256	
4725	(Dec. 15)	To Hare Is Human .....F		7m. 4311	
4726	(Feb. 9)	Ali Baba Bunny .....E		7m. 4311	

## JOE McDOAKES COMEDIES (6)

3401	(Oct. 29)	So You Want To Be A Vice-President .....F		10m. 4076	
3402	(Dec. 17)	So You Want To Be A Policeman .....G		10m. 4096	
3403	(Jan. 28)	So You Think The Grass Is Greener? .....G		10m. 4126	
3404	(Mar. 10)	So You Want To Be Pretty .....G		10m. 4115	
3405	(May 5)	So You Want To Play The Piano .....F		10m. 4177	
3406	(July 14)	So Your Wife Wants To Work .....F		10m. 4240	

MERRIE MELODIES (22)  
(Technicalar)

3701	(Sept. 3)	Dlme To Retire .....G		7m. 4063	
3702	(Sept. 17)	Speedy Ganzales .....G		7m. 4082	
3703	(Oct. 15)	Two Scents Warth .....G		7m. 4082	
3704	(Oct. 29)	Red Ridling Hoodwinked G		7m. 4126	
3705	(Nov. 26)	Heir Conditioned .....G		7m. 4095	
3706	(Dec. 10)	Gulded Muscle .....B		7m. 4068	
3707	(Dec. 17)	Pappy's Puppy .....G		7m. 4103	
3708	(Dec. 31)	One Froggy Evening .....E		7m. 4105	
3709	(Jan. 28)	Taa Hap To Handle .....G		7m. 4115	
3710	(Feb. 11)	Weasel Stap .....F		7m. 4115	
3711	(Feb. 18)	The High And The Flighty .....G		7m. 4115	
3712	(Mar. 10)	Rocket Squad .....G		7m. 4119	
3713	(Mar. 24)	Tweet And Sour .....G		7m. 4126	
3714	(Mar. 31)	Heaven Scent .....F		7m. 4125	
3715	(Apr. 14)	Mixed Master .....F		7m. 4126	
3716	(May 5)	Gee Whlz.-z-z-z-z-z-z .....F		7m. 4138	
3717	(May 19)	Tree Carnered Twenty .....G		7m. 4138	
3718	(June 2)	The Unexpected Pest .....F		7m. 4236	
3719	(June 23)	Tugbaat Granny .....G		7m. 4228	
3720	(July 7)	Stupor Duck .....F		7m. 4228	
3721	(Aug. 4)	Rocket-Bye Baby .....G		7m. 4228	
3722	(Aug. 25)	Raw! Raw! Rooster! .....G		7m. 4247	

## 1956-57

4701	(Sept. 1)	Slap Happy Mouse .....G		7m. 4227	
4702	(Sept. 20)	Deduce, Yau Say! .....G		7m. 4247	
4703	(Oct. 13)	Yankee Daad It .....F		7m. 4256	
4704	(Nov. 10)	There They Go-Ga-Go .....F		7m. 4256	
4705	(Nov. 24)	Two Craws Fram Tacas G		7m. 4247	
4706	(Dec. 8)	The Haney Mausers .....G		7m. 4311	
4707	(Jan. 5)	The Three Little Bops .....E		7m. 4311	
4708	(Jan. 12)	Tweet Zao .....F		7m. 4311	
4709	(Jan. 26)	Scrambled Aches .....F		7m. 4311	
4710	(Feb. 23)	Ga Fly A Kite .....G		7m. 4311	
4711	(Mar. 16)	Tweety And The Beanstalk E		7m. 4311	

## THE SPORTS PARADE (10)

## (Technlcalar)

3501	(Oct. 15)	Picturesque Portugal .....G		10m. 4076	
3502	(Jan. 14)	Fish Are Where You Flnd Them .....G		10m. 4126	
3503	(Feb. 18)	Green Gald .....G		10m. 4115	
3504	(Mar. 17)	Crashing The Water Barrier .....E		10m. 4138	
3505	(May 19)	Facing Yaur Danger .....G			
3506	(July 21)	The Sparring Irish .....G		9m. 4228	

## WARNER SPECIALS (7)

3601	(Oct. 1)	An Adventure To Remember .....G		10m. 4082	
3602	(Nov. 12)	Shark Hunting .....G		10m. 4076	
3603	(Jan. 21)	Faster And Faster .....E		10m. 4126	
3604	(Mar. 17)	A Neckln' Party (Reissue) G		9m. 4126	
3605	(Apr. 28)	I Never Forget A Face .....G		10m. 4247	
3606	(June 16)	Smart As A Fax .....E		9m. 4247	
3607	(Aug. 18)	Animals And Kids .....G		9m. 4247	

## WARNERCOLOR SPECIALS

## 1956-57

4401	(Oct. 27)	Playtime Pals .....G		9m. 4247	
4402	(Mar. 30)	I'll Be Daggoned .....			

## WARNERCOLOR SCOPE GEMS

4501	(Sept. 22)	Crassroads Of The World E		9m. 4276	
4502	(Nov. 3)	Magic In The Sun .....E		8m. 4283	
4503	(Feb. 16)	Under Carib Skies .....F		9m.	



A.A.	COLUMBIA	M.O.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
Hot Shots, The Bowery Boys	The Seventh Calvary (TC) Randolph Scott	Boys Town (RE)	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	(Now available through Universal)	The Man Is Armed Dane Clark, May Wynn	Three Brave Men (CS) Ray Milland, Ernest Borgnine, Diane Jergens	The Delinquents Tommy Laughlin, Peter Miller (Imperial)	Istanbul (CS-TC) Erroll Flynn, Cornell Borchers	The Wrong Man Henry Fonda, Vera Miles	Rock, Rock, Rock (DCA) Alan Freed, Frankie Lyman and Teenagers
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud, Bill Travers	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Beyond A Reasonable Doubt Dana Andrews, Joan Fontaine	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter, Hope Lange	Hit And Run Cleo Moore, Hugo Haas (Haas)	Battle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Durvea	Top Secret Affair Kirk Douglas, Susan Hayward	Rock, Rock, Rock (DCA) Alan Freed, Frankie Lyman and Teenagers
Storm Out Dale Robertson, Lois Maxwell, Derek Bond	Ride The High Iron Don Taylor, Sally Forrest	The Wings Of Eagles (Metrocolor) John Wayne, Dan Aykroyd, Maureen O'Hara	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Back From Eternity Anita Ekberg, Robert Ryan	Tears For Simon (Tricolor) David Farrar, Julie Arnall (English-made)	Oh, Men! Oh, Women! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Spring Reunion Betty Hutton, Dana Andrews (Bryna)	Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule, Jeffrey Hunter	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	Runaway Daughters (American-Int.) Marla English, John Littel
Not Of This Earth Paul Birch, Beverly Garland	The Silent World (TC) (French-made) Documentary	Ten Thousand Bedrooms (CS-MC) Dean Martin, Anna Marie Alberghetti, Eva Bartok	The Search For Bridley Murphy (VV) Teresa Wright, Louis Hayward	The Brave One (CS-TC) Michel Roy	Above Us The Waves (English-made) John Mills	The Quiet Gun Forrest Tucker, Marla Corday (RegalScope)	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)	Paris Does Strange Things (TC) Ingrid Bergman, Mel Ferrer (Made in France)	Strange Things (TC) Ingrid Bergman, Mel Ferrer (Made in France)	Shake, Rattle and Roll (American-Int.) Fats Domino, Lisa Gave
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	Don't Knock The Rock Bill Haley and his Comets	Hot Summer Night Leslie Nielsen, Coleen Miller	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Death Of A Scoundrel George Sanders, Yvonne De Carlo	The Congress Dances (Tricolor-CS) (German-made)	The Storm Rider Scott Brady, Mala Powers	Fury At Showdown John Derek, John Smith (Goldstein)	Mister Cory (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford	Rebel Without A Cause (RE) James Dean	Cinderella (RE) (TC) (Disney)
Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	Nightfall Aldo Ray, Anne Bancroft	Invitation To The Dance (TC) Gene Kelly	The Rainmaker (VV-TC) Burt Lancaster, Katharine Hepburn	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	Accused Of Murder (Tricolor- Naturama) David Brian, Vera Ralston	Heaven Knows Mr. Allison (CS-DC) Deborah Kerr, Robert Mitchum	The Bachelor Party Don Murray, E. G. Marshall (Norma)	Kelly And Me (CS-TC) Van Johnson, Piper Laurie, Martha Hyer	East of Eden (RE) James Dean	Flesh and The Spur (Eastman Color) John Algar, Marla English (American-Int.)
Hold That Hypnotist Bowery Boys	Wicked As They Come Arlene Dahl, Herbert Marshall	Lizzie Eleanor Parker, Richard Boone, Joan Blondell	Fear Strikes Out (VV) Anthony Perkins, Norma Moore	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	12 Angry Men Henry Fonda, Lee J. Cobb (Orion-Nova)	The Incredible Shrinking Man Grant Williams, Randy Stuart	The Counterfeit Plan Zachary Scott, Peggie Castle (English-made)	The Spirit Of St. Louis (CS-WC) James Stewart	Naked Paradise (Pathe Color) Richard Denning, Beverly Garland (American-Int.)
Footsteps In The Night Bill Elliott	Full Of Life Judy Holliday, Richard Conte	Full Of Life Judy Holliday, Richard Conte								

The Badge Of Marshal Brennan Jim Davis, Arleen Whelan	Utah Blaine Rory Calhoun, Susan Cummings	Designing Woman (CS-Color) Gregory Peck, Lauren Bacal	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made in Egypt) (Special Engagements)	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	War Drums Lex Barker, Joan Tyler (Bel-Air)	The Night Runner Ray Danton, Colleen Miller	Untamed Youth Mamie Van Doren, Lori Nelson, John Russell	The Undead Richard Garland, Pamela Duncan (American-Int.)
Dragoon Wells Massacre (CS-Color) Barry Sullivan, Mona Freeman, Dennis O'Keefe	The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.	The Vintage (CS-Metrocolor) (Made in France) Pier Angeli, Mel Ferrer	Omar Khayyam (VV-TC) Cornel Wilde, Debra Paget	The Young Stranger James MacArthur, Kim Hunter	Hell's Crossroads (Naturama) Stephen MacNally, Peggie Castle, Barton MacLane	Two Grooms For A Bride Virginia Bruce, John Carroll	Monkey On My Back Cameron Mitchell, Dianne Foster (Small)	The Girl In The Kremlin Lex Barker, Zsa Zsa Gabor	Shoot Out At Medicine Bend Randolph Scott, James Craig, Angie Dickinson	Voodoo Woman Marla English, Tom Conway, Touch Connors (American-Int.)
The Persuader James Craig, Kristine Miller	The Man Who Turned To Stone Victory Jory, Ann Doran	Gaslight (RE)	Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	The Young Stranger James MacArthur, Kim Hunter	Spoilers Of The Forest (Naturama- Tricolor) Rod Cameron, Vera Ralston	Break In The Circle Forrest Tucker, Eva Bartok	The Ride Back Anthony Quinn, Lita Milan (Associates and (Aldrich)	The Deadly Mantis Craig Stevens	Jim Thorpe, All American (RE) Eurt Lancaster	
Destination 60,000 Preston Foster, Jeff Donnell	Zombies Of Mora-Tau Allison Hayes, Majorie Eaton	The Postman Always Rings Twice (RE)	The Buster Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth,	The Young Stranger James MacArthur, Kim Hunter	Man In The Road Derek Farr, Ella Raines (English-made)	Boy On A Dolphin (CS-DC) Alan Ladd, Sophia Loren, Clifton Webb	Bailout At 43,000 John Payne, Karen Steele (Pine-Thomas)	The Girl In The Kremlin Lex Barker, Zsa Zsa Gabor	The Winning Team (RE) Doris Day	
The Oklahoman (CS-Color) Joel McCrea, Barbara Hale	Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant	Tarzan And The Lost Safari Gordon Scott, Betta St. John	The Lonely Man (VV) Jack Palance, Anthony Perkins, Elaine Aiken	The Young Stranger James MacArthur, Kim Hunter	China Gate (CS) Gene Barry, Angie Dickson Nat' King' Cole	China Gate (CS) Gene Barry, Angie Dickson Nat' King' Cole	Gun Duel In Durango George Montgomery, Ann Robinson (Peerless)	The Girl In The Kremlin Lex Barker, Zsa Zsa Gabor	Bright Leaf (RE) Gary Cooper	
	The Tall T (TC) Randolph Scott, Richard Boone, Maureen O'Sullivan	This Could Be The Night (CS) Jean Simmons, Paul Douglas, Joan Blondell	The Lonely Man (VV) Jack Palance, Anthony Perkins, Elaine Aiken	The Young Stranger James MacArthur, Kim Hunter	Kronos (Regalscope) Jeff Morrow, Barbara Lawrence	China Gate (CS) Gene Barry, Angie Dickson Nat' King' Cole	Gun Duel In Durango George Montgomery, Ann Robinson (Peerless)	The Girl In The Kremlin Lex Barker, Zsa Zsa Gabor	The West Point Story (RE) James Cagney	
	The Phantom Stagecoach William Bishop, Kathleen Crowley	The Little Hut (Color) Ava Gardner, Stewart Granger, David Niven (Made in England)	The Lonely Man (VV) Jack Palance, Anthony Perkins, Elaine Aiken	The Young Stranger James MacArthur, Kim Hunter	She Devil (Regalscope) Mari Blanchard, Albert Dekker	China Gate (CS) Gene Barry, Angie Dickson Nat' King' Cole	Gun Duel In Durango George Montgomery, Ann Robinson (Peerless)	The Girl In The Kremlin Lex Barker, Zsa Zsa Gabor	Strangers On A Train (RE) Farley Granger	
									Young Man With A Horn (RE) Kirk Douglas	



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With Ralph Meeker • Adolphe Menjou • Wayne Morris • George Macready  
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MOTION PICTURE

# EXHIBITOR

APRIL 17, 1957

VOLUME 57

NUMBER 25

IN TWO SECTIONS

• THIS IS SECTION ONE



## ***On Toll-TV And Toll-Movies***

editorial

## **Exhibs Study Film Financing**

(page 8)

## **New Arbitration Meeting Set**

(page 9)

**AND FEATURING: SHOWMANSHIP  
SWEEPSTAKES**

MGM, preparing for a production surge, recently named John P. Byrne, top, and Robert Mochrie as assistant general sales managers for the company.



**WONDER WHAT  
AVA IS  
THINKING ABOUT**





She's the best-dressed girl on a desert island. In fact she's the only girl on the island. She has to choose between two love-starved men shipwrecked with her. Poor Ava, lost all her clothes. Lucky she looks so good in grass in M-G-M's "THE LITTLE HUT." For fun and female allure this is box-office for sure!

M-G-M Presents

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STEWART GRANGER  
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**"THE LITTLE HUT"**

Introducing **WALTER CHIARI**

Screen Play by **F. HUGH HERBERT**

Based on the Play by **ANDRÉ ROUSSIN** • English Stage Adaptation by **NANCY MITFORD**

Photographed in **EASTMAN COLOR**

**A HERBSON S. A. PRODUCTION**

Directed by **MARK ROBSON**

Produced by **F. HUGH HERBERT** and **MARK ROBSON**

An M-G-M Release





# COLUMBIA JOINS THE NAVY IN PROMOTIONAL CAMPAIGN FOR

The bands start playing... and the crowds start coming—for the twin-premiere launching in early April! Then watch the rest of the country salute the HELLCATS OF THE NAVY!

**"ONE OF THE MOST DARING  
OPERATIONS OF THE WAR!"**

CHESTER W. NIMITZ  
Fleet Admiral, U.S.

- ★ **1. NEW LONDON PREMIERE!** Big newspaper, TV and radio personality junket from New York! 3-hour submarine cruise on actual sub used in HELLCAT raids! High Navy personnel! Naval honor guard! Huge array of special lobby and front displays!
- ★ **2. SAN DIEGO PREMIERE!** Stars Ronald Reagan and Nancy Davis to spark ceremonies! Co-author of the book upon which the film is based will appear! High Navy brass, local dignitaries and representatives of newspapers, radio and TV to attend big cocktail reception and dinner! Navy marching band! Public, on-stage "swearing-in" ceremony for new enlistees!
- ★ **3. NATIONWIDE TV AND RADIO PUBLICITY!** Millions of viewers and listeners to get pre-premiere and subsequent coverage via such programs as MASQUERADE PARTY, TONIGHT, TODAY, MONITOR, etc.
- ★ **4. SPECIAL NATIONAL NEWSPAPER COVERAGE!** Famous syndicated writers will cover the events for millions of readers: Vivian Brown, Associated Press; Ken Lucas, Wide World Photo Service; Alice Hughes, King Features; Gay Pauley, United Press; Bob Sylvester, New York News; Earl Wilson, New York Post and other papers; Frank Farrell, New York World-Telegram & Sun, and Scripps-Howard Syndicate; Ilka Chase, syndicated columnist; Motion Picture Trade Paper Representatives.
- ★ **5. HEAVY RONALD REAGAN TV-RADIO PLUGS!** Reagan plugs planted on radio stations everywhere! Coast-to-coast TV plug by Reagan on General Electric show, plus countrywide Cooperative Advertising, Contests and Window Displays.
- ★ **6. ADMIRAL NIMITZ-RONALD REAGAN TV INTERVIEW, NATIONWIDE!**
- ★ **7. ED SULLIVAN-CBS NETWORK TV PLUG!**
- ★ **8. NAVY VARIETY SHOW** to plug HELLCATS in 16 state capitals, 37 states and 47 cities over a period of 51 days!
- ★ **9. HELLCATS OF THE NAVY** recruiting drive, sponsored by U. S. Navy in 43 cities, with a spectacular ceremony in each!
- ★ **10. FULL U. S. NAVY CO-OPERATION** in every situation! Local recruiting stations to lend support with ceremonies, parades, banners, posting A-boards, etc.!





# THE YEAR'S MOST EXTENSIVE HELLCAT'S OF THE NAVY!



## HELLCAT'S OF THE NAVY!

starring

**RONALD REAGAN**

co-starring

**Nancy Arthur  
DAVIS · FRANZ**

Screen Play by DAVID LANG and RAYMOND MARCUS · Screen Story by DAVID LANG

Based on a book by CHARLES A. LOCKWOOD, Vice-Admiral, USN, Ret., and HANS CHRISTIAN ADAMSON, Col. USAF, Ret.

Produced by CHARLES H. SCHNEER · Directed by NATHAN JURAN · A MORNINGSIDE PRODUCTION

A COLUMBIA PICTURE



# NOTHING STOPS CHARLIE TONIGHT!



"You're going to get fried tonight and pick up a tramp and tomorrow you'll wake up feeling like two bits!"

HECHT, HILL and LANCASTER present

## the Bachelor Party

... by the men who made "MARTY"!



starring

**DON MURRAY**

with E. G. MARSHALL · JACK WARDEN · PHILIP ABBOTT · LARRY BLYDEN  
and PATRICIA SMITH · CAROLYN JONES · STORY AND SCREENPLAY BY PADDY CHAYEFSKY

DIRECTED  
BY  
PRODUCED  
BY

DELBERT MANN ·  
HAROLD HECHT

ASSOCIATE  
PRODUCER

PADDY CHAYEFSKY

Norma Productions, Inc. Picture

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"A superb movie! Look for winning grosses! Hecht, Hill and Lancaster have done it again in the tradition of 'MARTY'"

—FILM DAILY



# EXHIBITOR



APRIL 17, 1957  
VOLUME 57 NUMBER 25

## ON TOLL-TV AND TOLL-MOVIES

AT THE RISK of being dubbed an "old fuddy duddy" we would like to advise caution to the nation's theatremen on any open pocketed embracing of either of the two new promotions, toll-TV or toll-Movies.

For years now, toll-TV (whether Telemeter or any of several others) has been dangling "bigger and better programs" before the eyes of the F.C.C. and the public—if the former would just let them use the airways, which traditionally belong to the public and should not be used to tax the public by some private enterprise. For all of those years, the toll-TV "salesmen" have failed to specify even one "bigger and better program" that free-TV isn't already delivering, except first-run movies. "Give us the airways, and allow us to charge fees for their use, and we'll give you first-run movies in your living room," say the "salesmen."

More recently, there has been a change in the "pitch." With no prospect of the F.C.C. allowing toll-TV to stake out the airways, we are now told: "For \$100 per home (plus the wire lines), we can put you in the toll-TV business, so your theatre and all the TV sets in your area can be playing the same first-run movie." Whether the utility companies have the right to rent their utility poles for your wires; whether, having the right, they will rent; or whether the local cities, boroughs, townships, and counties will allow their landscapes to be loused up with toll-TV wires, is all brushed aside as of no importance. Whether the same utility companies, and the same municipalities, can give permission to one, or two, or 42, to compete in constantly enlarging circuits; and the lawsuits, injunctions, and anti-trust actions that will result if they do—or they don't—is also not men-

tioned. And whether the public, for a "postage stamp" picture, will pay a fee per head for the 20 or 30 heads that could fill a living room, that even approaches the cost of a theatre ticket, is also a jumped at conclusion, without basis.

But one thing is sure. Should theatremen agree to adopt toll-TV in their areas, the toll-TV "salesmen" will be happy to load them up with a lot of "franchises," and expensive equipment, and to relieve them of a lot of money.

To the credit of Mr. Griffing, and his Bartlesville, Oklahoma, experiment in Tele-Movies, he seems to have nothing to sell. Mr. Griffing's theatre circuit owns all three theatres in 20,000 populationed Bartlesville, so much of the competition troubles are obviated. Unless some TV station, some newspaperman, or just some guy with money intervenes, Mr. Griffing alone will wire the telegraph poles, and as a leading taxpayer he no doubt had enough contacts to get city permission to do so. He has arranged for his equipment (\$40,000 worth) and is going ahead with his experiment, after first telling his fellow theatremen that he has nothing to franchise or to sell, but thinks they should watch what happens.

This is what we think, also. We even like the cautious action of a friend of ours who has "shot craps" with \$1,000 for a permit to string the wires in his city. *IF* the Bartlesville experiment proves successful. But that's "craps shootin' money!" When you get into \$40,000 or \$150,000 and up, that's for real!

So call us a fuddy duddy"! We want to see a whole lot more before we open any of our pockets.

And we want at least even-money odds.

## WELCOME TO A NEW PRODUCT SOURCE

ON SEVERAL OCCASIONS in recent years, this column has chided the RANK ORGANIZATION for "crying" publicly, and complaining bitterly, because their English-made pictures weren't getting the play-off in the U. S. market that the producers believed they were entitled to. So we more or less owe them a warm welcome, now that they have assembled a minimum of 16 features that seem to have a better than even chance for acceptance at U. S. boxoffices, and now that they have set up a national distribution system to merchandise them.

Official name of the new national organization is RANK FILM DISTRIBUTORS OF AMERICA, INC., with Kenneth N. Hargreaves in the top spot. Ten division offices, manned in many cases by former RKO branch and district sales executives, have been strategically situated across the country. And a national advertising and publicity department includes such industry vet-

erans as Steve Edwards and Leo Pillot, who will know the best way to get public attention.

Among the first features scheduled for distribution are: "REACH FOR THE SKY," the story of the Douglas Bomber, and "PURSUIT OF THE GRAF SPEE," the story of the naval battle that ended in the harbor of Montevideo. Both are good titles, and both sound exciting and saleable. We, and virtually every theatremen in the U. S. and Canada, hope they will become real blockbusters.

So we extend a warm welcome to this new Rank outfit. Maybe it was a long time overdue. May it result in a long line of 40 per cent "grossers." Give 'em pictures that the general public will patronize, and we promise that theatremen on this side of the Atlantic will greet such pictures with open minds, and with open pockets.

Good luck to this new national distributor!

**Jay Emanuel**



# Metropolitan Exhibs Endorse Plan To Finance Additional Production

NEW YORK—At an exhibitors' luncheon held last week at the Hotel Astor, sponsored by Max Cohen, Sam Rinzler, Wilbur Snaper, Manny Frisch, and Maury Miller, and attended by 100 exhibitors of the metropolitan area, it was unanimously agreed that the exhibitors will subscribe to a financing plan wherein additional motion pictures will be brought to theatre screens.

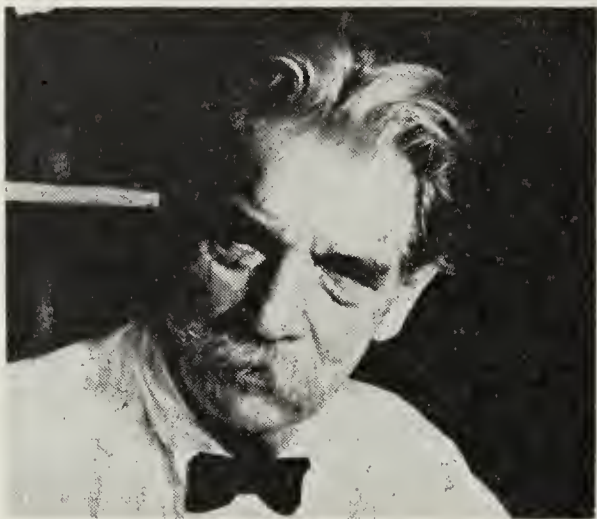
Also touched upon was the fact that DCA will distribute the films involved. Cohen, who acted as chairman of the luncheon, reported that the response was unanimous and enthusiastic.

Harry Brandt outlined the financing plan in full and further emphasized the urgency for exhibitor support. It is planned to have similar luncheons in every exchange area in the country. Ernest Stellings, president, Theatre Owners of America, and Julius Gordon, president of Allied, were invited guests, both of whom as individuals endorsed the plan and stated that they would discuss the merits of the plan with their respective organizations. Their aid in setting up similar luncheons is being sought.

Arthur Lockwood, who attended from Boston, similarly endorsed the plan, and he along with Sam Pinanski will be setting up a similar luncheon in the Boston area within the next two weeks.

Jay Emanuel will be setting up the luncheon for the Philadelphia area, and predicted substantial support for his area.

Max Cohen said the exhibitors of the country realize that the time is "now," and that all of their resources should be devoted towards increasing the product flow to their respective theatres.



Dr. Albert Schweitzer, French missionary doctor, for 42 years has maintained his now famous hospital at Lambarene, French Equatorial Africa, where he has not only been spiritual father to the natives, but their surgeon, architect, carpenter, house painter, etc. In recognition of his unique achievements he was awarded the Nobel Peace Prize in 1952, and has now been given the Variety Clubs International Humanitarian Award for 1956.

## Variety To Las Vegas In '59

LAS VEGAS—The local Variety Club, Tent 39, returned last fortnight from the New Orleans convention of Variety Clubs International with their invitation to hold the 1959 meet here okayed.

## Admission Prices Rise

WASHINGTON—The Bureau of Labor Statistics reported recently that motion picture admission prices for both adults and children went up 3.2 percentage points in 1956, compared with 1955 prices.

# BROADWAY GROSSES

(As of this Monday)

## Waiting For Easter

NEW YORK—Although Radio City Music Hall held up well and several openings, particularly the Capitol, Globe, and Victoria, were okay, it was apparent in most Broadway first-runs last weekend that it was just a case of waiting for the Easter holidays.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Paris Does Strange Things" (Warners). Paramount (\$47,654)\*—The last five days of the third week only tallied \$13,000.

"Heaven Knows, Mr. Allison" (20th-Fox). Roxy (\$81,388)—Friday through Sunday accounted for \$32,778, with the fifth, and last, week sure to go over \$50,000. Ice show on stage.

"Funny Face" (Paramount). Radio City Music Hall (\$146,192)—Thursday through Sunday garnered \$109,500, with the third week bound to top \$175,000. Easter stage show.

"Men In War" (UA). Capitol (\$39,813)—Last four days of the fourth week claimed at \$5,000. The Saturday and Sunday opening for UA's "12 Angry Men" reported at \$15,200. This may go as high as \$40,000 in its first week.

"Tarzan And The Lost Safari" (MGM). Globe (\$11,854)—Very good opening with \$16,500 expected on the first session.

"Lizzie" (MGM). Mayfair (\$15,087)—Second, and last, week down to \$10,000.

"The Strange One" (Columbia). Astor (\$24,538)—First week heading toward \$20,000.

"The Bachelor Party" (UA). Victoria (\$21,930)—Opening week fine, with \$30,000 estimated.

"Ten Thousand Bedrooms" (MGM). Loew's State (\$18,644)—Last nine days, including second week, only \$14,000.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

## Loew's Board Enlarged

NEW YORK—In order to carry out the decision of United States District Court Judge Edmund L. Palmieri, the boards of directors of Loew's Theatres subsidiaries have been enlarged from six to 10 members. Karl D. Pettit and Allan L. Melhado have been added as court-appointed directors in addition to Thomas L. Norton, Thomas J. Connellman, and George T. Baker.

The other two newly-elected directors are Archie Weltman, secretary, and J. Leonard O'Donnell, treasurer. Leopold Friedman, president, and Eugene Picker and John F. Murphy, vice-presidents, continue as directors.

# I N D E X

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# The NEW YORK Scene

## By Mel Konecoff

AUTHOR, AUTHOR: Erskine Caldwell, famous novelist, was in town last week to help promote his forthcoming film, "God's Little Acre," which will be a United Artists release. Anyway, he was the man on the spot at a press luncheon at the Hotel Plaza. His views follow:

He objected to having his books made into films heretofore because when the majors get through, all you have left is a little money and not much of the original property. . . . If

Jackie Gleason wants one of the parts in the film, he'll have to test for it like anyone else. . . . They will make the film as though censorship doesn't exist, but he predicted that the end results would please the tastes of most everybody. . . . Of course, those who didn't like the book won't in most likelihood like the picture. . . . He hedged on whether he would be satisfied to see certain pictures designated for adults only, stating that was a matter for the advertising department. . . . He thought films had improved in that makers were now aiming at the 21-year-olds instead of the 10-year-olds of years ago. . . . UA has nothing to say about the film. They will only put up the money and distribute. . . . Hollywood is finally catching up with book publishing by making filmizations of novels. . . . He considered "Baby Doll" an advance trailer for "God's Little Acre."

THE METROPOLITAN SCENE: E. K. (Ted) O'Shea, distribution chief at Magna Pictures, is back at his desk following a four-week convalescence after an eye operation. He is fully recovered. . . . "Boy On A Dolphin," first American feature to be filmed in Greece by 20th-Fox, had its world premiere at the Roxy last week before representatives of the entertainment, diplomatic, social, and civic worlds. Proceeds went to the Queen's Fund For Greek Orphans. . . . Nat "King" Cole's recording of the title song "China Gate" from the 20th-Fox film is already heading for the top of the best seller list.



# Allied, TOA, MPAA Meet On Arbitration

## Two Mr. Scharys Look To The Future

By MEL KONECOFF  
New York Editor

NEW YORK—We had occasion to interview "The Two Mr. Dore Scharys" the other day. One was Dore Schary the ejected, and the other was Dore Schary the reborn.

The first Mr. Schary was admittedly fired by Metro-Goldwyn-Mayer where he was in charge of production for a number of years for what he believes is his active participation in politics on behalf of the Democratic party, which is a bit tricky in Republican-dominated Hollywood—at least on the executive level.

He also admitted that he had some difficulty getting through to "New York" with regard to resolving differences between production and distribution with the latter in the main located some 3,000 miles away. He believed the ideal operation should house all departments under one roof, so that everyone could grow together. He reported that he didn't have to get an okay from "New York" on average films, but when it came to spending four or more millions on a film, then maybe it was wise to consult with the east.

For some time he had been requested to divorce himself from politics (no, he said, he didn't know whether George Murphy had been cautioned similarly with regard to Republican activities), and he had refused, replying that his extra curricular activities were undertaken on his own time. Others liked to play cards or golf; he didn't, and instead got his "kicks" from such diversions as writing special pieces, giving talks, or dabbling in politics, admittedly the pursuits of an "egghead." He didn't think that the industry was controlled, as such, by any one party but that his political activities were used as an excuse to terminate his contract.

Had he any suggestions for the betterment of the industry? Sure. He recommended extension of participation deals, reducing the number of program pictures turned out, reducing contract player lists, making better pictures, improving "archaic" equipment in studios, establishing an industry school, perhaps in conjunction with local universities, to provide future manpower. He further suggested that "ancient methods of selling and releasing be overhauled," with the merging of some of the offices of distribution companies which would save large sums in operational costs. Exhibitors might also add to the improvement of the business by cleaning up some of their theatres, by closing some of their decrepit theatres, and building new ones.

With regard to TV and films, he commented on sales of films by distributors and opined that "the TV people were willing to pay good money, the studios were panicky over the changing economy, so the sale was made. The film sales to

## COMPO's Final Report Labels Sweeps Success

NEW YORK—COMPO's final report on the Academy Award Sweepstakes, which was mailed last week, states that participating theatres voted three to one that the contest was a success and should be continued. "Even many of those theatres that reported it was not successful," the report says, "indicated that they considered the Sweepstakes an excellent promotion which should be repeated as an annual event."

The report, which covers 20 pages, is being mailed to the officers and executive committee of COMPO, all member organizations, and members of MPAA's Advertising and Publicity Directors Committee. It traces the history of the project, highlights some of the successful promotions, points up the excellent newspaper cooperation in several key cities, and submits recommendations of participating exhibitors for future contests.

TV may have put a fast buck in the pocket, but who can calculate how much was lost from the sock?"

Said he, "The soundest policy, I believe, would have been to lease pictures for individual or periodic showings instead of swamping the market. If MGM had insisted on the careful handling of 50 top pictures instead of permitting the grab-bag sale of seven hundred inferior and out-dated films, the audience for movie-theatre exhibition might be kept more intact."

He also outlined his views and opinions in an article in "The Reporter" Magazine for April 18.

Now, how about the other Mr. Schary. He's the one who has commenced writing a play about Franklin D. Roosevelt during the years 1921 through 1924, dealing with his being stricken by polio and his recovery from same. He has the blessing of the Roosevelt family which is in for a participation deal. It will be produced in conjunction with the Theatre Guild, and he hopes to have it ready for pre-

## Next Session On May 13; Other Exhibitor Groups To Be Invited; Previous Drafts To Be Considered

NEW YORK—It was announced last fortnight that another arbitration meeting between exhibitors and distributors has been tentatively scheduled for May 13.

The announcement followed a meeting of representatives of Allied States Association, the Theatre Owners of America, and the Motion Picture Association of America.

Two other attempts to establish an arbitration system were made in 1952 and 1954 but did not receive all-industry approval and died aborning.

At the luncheon meeting of the three groups were Julius M. Gordon, National Allied head; Ernest G. Stellings, TOA president; MPAA president Eric Johnston, A. Montague, Charles M. Reagan, and George Weltner, the distribution steering committee on arbitration, and Robert J. Rubin, Paramount vice-president, Ralph Hetzel, and Kenneth Clark, of the MPAA.

It is expected that representatives of Independent Theatre Owners Association, Metropolitan Motion Picture Theatres Association, and Southern California Theatre Owners Association will be invited to participate.

Both TOA and Allied propose to utilize portions of previous arbitration drafts as a platform for preparation of the 1957 plan, it was understood.

sensation on Jan. 3, FDR's birthday.

If it clicks as a play, it will be made into a film at some later date. Schary stressed that he would like to continue in the field of film production. He hoped to initiate several other film projects in the fall with some other writers assigned to them. He has no distribution or production deals signed at this time.

He has been approached by some TV people but he doesn't prefer to get involved in that medium on a steady basis. He would like to do an occasional show. He expects to divide his time between Broadway and Hollywood production.



The 1957 international officers of Variety Clubs, all recently reelected at the New Orleans convention, are, left to right, George Hoover, executive director; J. B. Dumestre, Jr., dough guy; Rotus Harvey, property master; bottom row, left to right, George Eby, first assistant international chief Barker; John H. Rowley, international chief Barker; Marc J. Wolf, main guy; and Edward Emanuel, second assistant international chief Barker.



# MGM Steps Up Production Activity; 36 Planned For Release In 1957-58

CHICAGO—With realignment of studio activities for stepped-up production, MGM will release a total of 36 pictures in the 1957-58 fiscal year, many of which will go before the cameras during the coming summer and fall months.

Announcement of the acceleration of production plans was made by Joseph R. Vogel, Loew's, Inc., president, following conferences with Benjamin Thau, studio administrative head, and upon completion of the company sales meetings here.

It was announced that MGM has 15 important films ready for release, including the special production "Raintree County," now being scored for premiere engagements to be launched in key cities with record promotional campaigns this fall.

"As a man associated with theatre operations for many years, I have greatest confidence and enthusiasm for the product we are about to release," Vogel stated.

New films being readied to start production include "The Brothers Karamazov," starring Yul Brynner, directed by Richard Brooks, produced by Pandro S. Berman; "Some Came Running," the new James Jones novel, to be produced by Sol C. Siegel; "Gigi," starring Leslie Caron and Maurice Chevalier, produced by Arthur Freed.

Further reflecting the importance of the new production activities are additional films being prepared for early starts, "Jailhouse Kid," starring Elvis Presley; "Merry Andrew," starring Danny Kaye; "The Wreck Of The Mary Deare," produced and directed by Alfred Hitchcock.

The new production schedule also includes the Broadway hit, "Cat On A Hot Tin Roof," to be produced by Pandro S. Berman; "Three Guns," starring Robert Taylor, produced by Armand Deutsch; "Never So Few," current best-seller, to be produced by Sam Zimbalist; "Reluctant Debutante," starring Debbie Reynolds, produced by Pandro S. Berman; "Company Of Cowards," produced by Charles Schée; "The Law And Jake Wade," starring Robert Taylor, and "Imitation General," to be produced by William Hawks; "Guided Missile," written, produced and directed by Andrew L. Stone; "Prisoner In Paradise," produced and directed by David Friedkin and Morton Fine; and "Bay Of The Moon," produced by Milo Frank, among many others.

## TV Stations Not Obligated To Buy Entire MGM Library

CHICAGO—Richard Harper, general sales manager, MGM-TV, declared here last fortnight that television stations may purchase any number of MGM films, from one on up, but, for convenience, three groups each with 100 pictures have been set up.

This policy, Harper said, did not grow out of the recent Government anti-trust suit, but was developed normally in the course of MGM's television operational growth.

Under the plan a station may purchase one of the three groups and receive a 25

## COMPO Honored For Aid To "Register Vote" Drive

NEW YORK—The American Heritage Foundation has selected COMPO to receive a major American Heritage Foundation Award in appreciation of its "outstanding public service in the 1956 Non-partisan Register, Inform Yourself, and Vote Program," Robert W. Coyne, special counsel for COMPO, was advised last week in a letter from Walter Bedell Smith, chairman, and John C. Cornelius, president, of the Foundation. COMPO was selected, the letter said, after the Awards Committee of the Foundation had evaluated "the work of more than 7,000 participants."

The Award is a 12-by-18 inch reproduction of the beautiful illustration "George Washington The Soldier" by the eminent artist, Arthur Szyk, and it carries a citation of appreciation.

per cent discount, plus a 90-day option to buy a second group. Purchase of the second group will permit another 25 per cent discount and an additional 90-day option on the third group. No further options are offered, Harper explained, as they might be a violation of laws governing restraint of trade.

The plan also includes a half-library plan, under which a group of 350 pictures may be purchased at a discount of 37½ per cent. Discounts are based on the market price established for the number of pictures involved. Each film has been evaluated at a percentage value of the price established for the entire library in each market.

The three groups of 100 pictures each contain a variety of picture types and star names, Harper said. The package policy was based on desires of small-market stations contacted by the MGM-TV sales force.

## MPAA Board Names All Incumbent Officers

NEW YORK—The board of directors of the Motion Picture Association of America last fortnight unanimously reelected all incumbent officers. They are Eric Johnston, president; Ralph Hetzel, Kenneth Clark, G. Griffith Johnson and Geoffrey Shurlock, vice-presidents; Sidney Schreiber, secretary; Stanley R. Weber, treasurer; Thomas J. McNamara, assistant treasurer; and James S. Howie, assistant secretary-treasurer.

The following directors were named: Johnston; Barney Balaban, president, and George Weltner, world wide sales manager, Paramount; Steve Broidy, president, and Edward Morey, vice-president, Allied Artists; Abe Schneider and Abe Montague vice-presidents, Columbia; Cecil B. DeMille; Daniel T. O'Shea, president, and Paul J. Quinn, RKO Radio Pictures; Earle W. Hammons, president, Educational Films; Milton R. Rackmil, president, and John J. O'Connor, vice-president, U-I; Hal E. Roach, president, Hal Roach Studios; Herman Robbins, chairman of the board, National Screen Services; Joseph R. Vogel, president, and Benjamin Melniker, general counsel, Loew's, Inc.; Spyros P. Skouras, president, and W. C. Michel, executive vice-president, 20th-Fox; C. B. Stratton, executive vice-president, Cosmopolitan Corporation; Paul Terry, president, Terrytoons; Benjamin Kalmenson, executive vice-president, Warners; Herbert J. Yates, president, and Theodore R. Black, associate general counsel, Republic.

## Technicolor Declares Dividend

NEW YORK—The board of Technicolor, Inc., last week declared a dividend of 12½ cents a share on the common stock of Technicolor, Inc. The dividend is payable April 30 to stockholders of record at the close of business April 16.

The number of Technicolor, Inc., shares outstanding today is 2,035,571. This compares to 2,033,903 shares outstanding at the close of 1956.

Technicolor's income for the past year was lower than the previous period.



Here the MGM branch, district and sales managers are pictured at the start of their recent sales conference at the Blackstone Hotel, Chicago. Seated on the dais are Loew's president Joseph R. Vogel, vice-presidents Charles M. Reagan, general sales manager, who was in charge of the meeting, and Howard Dietz, director of advertising, publicity and exploitation. Also present at the meeting were home office executive heads of sales and advertising departments. These included John P. Byrne and Robert Mochrie, assistant general sales managers; E. M. Saunders, Mike Simons, Dan S. Terrell, Silas F. Seadler, Emery Austin, Joel Bezahler, Jay Eisenberg, Charles F. Deesen, Irving Helfont, William Levine, Elias Kalisch, Leonard Hirsch, Norman Nilsen and George Maurer.



## "Rank Here To Stay," Hargreaves Tells Meet

NEW YORK—In a keynote address to the first sales conference of the Rank Film Distributors of America last week in the Park Sheraton Hotel, Kenneth Hargreaves, president, told the group that, "British films compete on equal terms with comparable Hollywood films in every market of the world except in the United States." He announced that RFDA was organized to adjust the situation and that he has faith in its success. Hargreaves further stated that the operation of the new company will not be a short term enterprise and, "given any luck the Organization is here to stay and succeed."

The pattern for RFDA is a matter of plain economics, according to Hargreaves, first to operate in the black as a separate organization, and, second, to send back to producers a share sufficient for investment in more and better pictures for release in the United States.

Hargreaves cited many situations throughout the country where exhibitors have shown faith in British pictures and is convinced that if people in the United States are given the opportunity to see those pictures a public following can be developed, stating that in Canada today British films enjoy an equal popularity with Hollywood pictures.

One of the most important programs scheduled for development over the next year will be the building of young players and the promotion of established Rank stars, Hargreaves said, adding that the showing of some past Rank films on television has in a measure made British films better understood in the United States. However, he told the group that RFDA has no present plans to put any more films on TV.

### Sochin Calls For New Methods Of Distributing Rank Films

At the second session of the RFDA sales conference, Irving Sochin, general sales manager, called for "a departure from the ordinary methods of distribution."

He pointed out that the Sutton, where "Reach For The Sky" will hold a dual premiere on the afternoon and evening of April 29, had been leased by the Rank Organization as a showcase for Rank product in the New York area, but made it clear that not all Rank pictures would open there.

Sochin further announced that a leasing arrangement had been worked out with the World, Philadelphia, where alterations will be made, with the theatre reopening early in July. He emphasized that wherever difficulties exist in establishing markets for Rank product, it may be necessary to develop first-run outlets.

The third session was devoted to a complete presentation of advertising, publicity, and exploitation under the aegis of Geoffrey Martin, director.

### Youngstein's Sister Dies

NEW YORK—Mrs. Marion Youngstein Hugel, sister of Max Youngstein, United Artists vice-president, died last fortnight in University Hospital after an extended illness.

# Stellings Warns That Telemovies, Like Toll-TV, May Doom Theatres

## Columbia, Warwick Pact Extended For Two Years

NEW YORK—A two-year extension of the agreement providing for Columbia release of Warwick Productions films was agreed upon last week, it was announced by Columbia. The report followed a statement last month that the two companies had mutually agreed to terminate the arrangement at the end of this year after five years of operation.

Warwick produces abroad, and the company is headquartered in England.

## Trans-Lux Net Rises; Firm Seeks First-Runs

NEW YORK—Trans-Lux Corporation revealed last fortnight that its net profit for last year increased to \$234,621, compared with \$143,879 in 1955.

Trans-Lux Theatres Corporation was operating 10 theatres at the end of the year including five first-runs, one news-reel, and four subsequent-runs. Two theatres were disposed of last year. It was said Trans-Lux will concentrate on first-runs in the future, seeking to dispose of houses it now owns that do not lend themselves to that type of operation.

The annual meeting of Trans-Lux stockholders will be held at the home office on April 25 at which time 11 directors are to be elected. Nominated by management are the following slate of incumbents: Chester Bland, Harry Brandt, Robert Daine, Jay Emanuel, Percival E. Furber, Aquila Giles, Edison Rice, Jacob Starr, Ralph Weiner, and Milton C. Weisman.

It was reported that remuneration paid 11 directors and five officers as a group last year was \$134,739, including \$31,917 to Furber and \$23,497 fees paid to Harry Brandt for buying films for subsidiary exhibition companies.

CHARLOTTE—Subscription television and the cable theatre system are substantially the same problem for the exhibitor to face, in that the end result of each is to present first run motion pictures in homes across the country, it was stated last week by Ernest G. Stellings, Theatre Owners of America president, in a press statement commenting on the forthcoming telemovie experiment in Bartlesville, Okla., sponsored by Video Independent Theatres.

If toll television or the telemovie system were to be successful, Stellings charged, theatres "may well be doomed." He pointed out that in Bartlesville, the Video circuit operates all three theatres, with the result that there is no competitive factor to be considered, and went on to say that "selfish motives" exist with other proponents of the system, quoting an unnamed circuit owner to the effect that, "Once first run pictures get into the homes, there will be no exhibitors left—only projectionists."

Stellings went on to contend that the cable system is economically unsound and that there are important legal questions involved in addition to the complete about-face the espousal of telemovies represents for exhibition following its arguments against subscription television before the Federal Communications Commission, which has no jurisdiction over cable movies. The success of the cable idea, he said, is predicted on the availability of already scarce first class first-run product which, if released on widespread TV systems, would ruin exhibition.

In conclusion, the TOA president recommended to the exhibitor membership of the organization that it adopt a "watchful policy" and that it carefully analyze the problem in the light of local conditions, with close attention to the Bartlesville experiment.

Exhibitors were watching developments on the toll-TV front carefully as reports persisted that some form of subscription TV would be endorsed by the FCC or by Congress in the near future.

*Editor's Note: See editorial, "ON TOLL-TV AND TOLL-MOVIES," page 7.*



Seen at a recent reception given for British film star Kenneth More, star of J. Arthur Rank's "Reach For The Sky," at the Hotel Pierre, New York, were, left to right, Geoffrey Martin, director advertising, publicity and exploitation Rank Films in America; More; Kenneth Hargreaves, president, Rank Film Distributors; and Irving Sochin, general sales manager, Rank Films.



## THE SPIRIT OF ST. LOUIS

James Stewart as Lucky Lindy, a Leland Hayward-Billy Wilder production based on the Pulitzer Prize-winning book by Charles A. Lindbergh.



## THE PAJAMA GAME

Starring Doris Day, John Raitt, Carol Haney in the Sensational Broadway musical success produced and directed by George Abbott and Stanley Donen.



## THE PRINCE AND THE SHOWGIRL

Starring Marilyn Monroe and Laurence Olivier, two of the screen's most famous personalities. A Marilyn Monroe Productions, Inc. picture.



**A**LL THESE GREAT  
BOOKS...ALL THESE  
GREAT PLAYS...ADDING TO  
THE GREATNESS OF  
**W**ARNER **B**ROS.



## THE WHIP

An exciting and dramatic story. From a novel by the well-known author, Luke Short. To be produced by Henry Blanke, directed by Raoul Walsh.



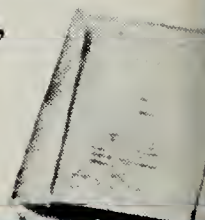
## THE FBI STORY

An absorbing book by Don Whitehead which has received brilliant reviews and is at the top of the national best-seller list. To be produced and directed by Mervyn LeRoy.



## THE D.I.\* (\*Drill Instructor)

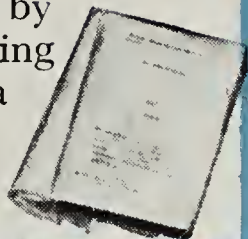
Starring Jack Webb, who also directs. This daring and dynamic adaptation of the novel has wide appeal, presents a surprising Jack Webb.





## A FACE IN THE CROWD

Another dynamic Elia Kazan production from story and screen play by Budd Schulberg, starring Andy Griffith, Patricia Neal. Directed by Elia Kazan.



## SAYONARA

Marlon Brando stars in the production of the best-selling novel by James A. Michener, author of "South Pacific;" directed by Joshua Logan, produced by William Goetz. Screen play by Paul Osborn.



## AUNTIE MAME

The laugh hit of the nation. Two years a best-seller as a novel, by Patrick Dennis, and the current number-one comedy success of the Broadway theatre. To star Rosalind Russell. To be directed by Morton DaCosta.



## MARJORIE MORNINGSTAR

Best-selling novel by Herman Wouk, author of "The Caine Mutiny." To be directed by Daniel Mann, produced by Milton Sperling.



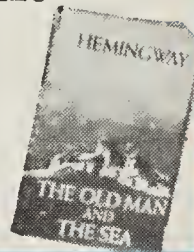
## DAMN YANKEES

Another tremendously successful musical Broadway hit. To be produced by George Abbott in association with Frederick Brisson, Robert E. Griffith, Harold S. Prince.



## THE OLD MAN AND THE SEA

Starring Spencer Tracy in the film version of most famous work of Pulitzer and Nobel Prize-winning author Ernest Hemingway. Produced by Leland Hayward. Directed by John Sturges.



## THE HELEN MORGAN STORY

Ann Blyth and Paul Newman star in this production based on the fabulous career of the great blues singer. Directed by Michael Curtiz, produced by Martin Rackin.



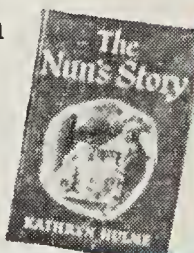
## NO TIME FOR SERGEANTS

Produced and directed by Mervyn LeRoy. The famous Broadway comedy hit and best-selling book by Mac Hyman, starring Andy Griffith and others of the N. Y. cast. Screen play by John Lee Mahin.



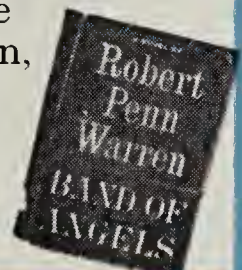
## THE NUN'S STORY

From the season's current best-seller by Kathryn Hulme. Audrey Hepburn to star. Fred Zinnemann to direct.



## BAND OF ANGELS

Starring Clark Gable and Yvonne De Carlo in the film presentation of the Literary Guild selection, best-selling novel by Robert Penn Warren. Directed by Raoul Walsh.



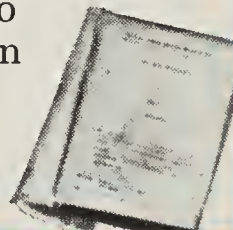
## ONIONHEAD

From the exciting new novel by Weldon Hill, regarded as a certain best-seller. Does for the Coast Guard what "Mister Roberts" did for the Navy.



## DARBY'S RANGERS

William A. Wellman's production based on the real-life exploits of Col. William O. Darby, World War II hero. To be produced by Martin Rackin, directed by Wellman. To star Charlton Heston.



## THE DEEP SIX

Starring vehicle for Alan Ladd. From the novel by Martin Dibner, to be produced by Martin Rackin, directed by Rudolph Mate.



## TOO MUCH TOO SOON

One of the most eagerly anticipated books of the year. To be produced by Henry Blanke, directed by Irving Rapper.



## THE PHILADELPHIAN

Newest of the important Warner acquisitions is this dramatic novel by Richard Powell which is climbing on top of the best-seller lists.





# SHOWMANSHIP SWEEPSTAKES

## 1957 SERIES

## Finalists In Contest No. 12

George Nonamaker

Editor

### Top Public Relations Activity Wins Sweeps

PHILADELPHIA—Three ideas for "keeping a theatre's name constantly before the public" won this month's SHOWMANSHIP SWEEPSTAKES' \$100 contest for Ken Christianson, operator of the 200-seat Roxy, Washburn, N. D.

#### WINNING ENTRY

#### INSTITUTIONAL ADVERTISING

Submitted by Ken Christianson  
Roxy, Washburn, N. D.

200 seats • 50 cents top admission  
Small town patronage.

Consistency in keeping your name before the public has been a basic idea of selling, so we have applied this theory here at the Roxy since 1947.

Some of the results have been wonderful; while some were discontinued as we could not see any value in them and other new ones were tried always with the idea of keeping the theatre talked about and the place to go.

Five years ago we started our "baby sitting" idea; and it is still going strong and has become part of our operation. When a married couple attends the Roxy together and have a baby sitter, we give them a pass which can be used by the sitter, a teenager, grandmother, or whom-ever it may be, and call it an "Appreciation Pass" worded as follows: "Admit One. Appreciation Pass. As an expression for your kindness and cooperation in baby sitting for Mr. and Mrs. .... we hereby issue this complimentary pass. Please present at Roxy Theatre, Washburn, for free admission."

A story about this was picked up and given a front page "break" in the States Capital daily paper, The Bismarck Tribune, resulting in wide coverage and gratifying results. Years later, after thousands of passes were issued, this is still our best bet in keeping people from attending other theatres.

To tie in with our local weekly newspaper in promoting subscription sales and, incidentally, getting more readers for our display ads, and keeping the editor on our side at the same time, we gave away a GIFT OF HAPPINESS pass with each renewal or new subscription. The paper paid for the cost of printing, the publicity, and the passes were a credit we used in free advertising in a "AT THE ROXY" column. The column helped sell many a

movie by its chit chat form of advertising, while a fair number of passes were issued.

At the present time we have another tie in with our weekly paper on a "Mystery Farm" series. Each week the photo of a farm is shown in the paper. When the farm owner identifies his place he gets a free photo and a free pass to the theatre. The first person calling the newspaper and correctly identifying the photo also wins a pass. The local implement dealers pay for the entire cost of this. Our name appears in all write-ups about the contest and in the mystery photo captions; and interest and results have been good. This contest has caused the desired discussion by the man on the street and the free passes breaks them down and the Roxy has them coming its way.

This has been our method of keeping our name before the public and we have found that it helps create and keep the movie habit through institutional advertising with, of course, the little gimmicks.

#### RUNNER-UP NUMBER 1

#### NOVEL CO-OP POINTERS

Submitted by William J. Trambukis  
Loew's State, Providence, R. I.

3232 seats • 80 cents top admission  
General patronage.

Highlights of our recent campaign on "Nightfall" and "Wicked As They Come" were disc jockeys spinning the new Al Hibbler recording, "Nightfall" and giving credits to the film, theatre and playdate.

WICE used a contest with persons submitting the greatest number of words of four letters or more made from the letters in the title, "Nightfall," with winners receiving copies of the Hibbler record and guest tickets to the theatre.

A local business school conducted an Arlene Dahl typing contest inspired by the film in conjunction with her using the Remington Rand typewriter. The school conducted this contest over a 10 day period, bringing the picture and other proper credits to the attention of all students. Winners received cash awards and guest tickets.

A small mailing piece showing Arlene Dahl at the Remington Rand typewriter was made up and inserted in their monthly mailing pieces.

We worked with the Providence City Recreational Parks superintendent to conduct a "Wicked Whip" contest held at Roger Williams Park, where thousands enjoy free ice skating on the various ponds. Proper signs decorated the location of the contest and it was played up in

local school papers, on the radio and other ad mediums the City Recreational Department has. Winner received a pair of ice skates "donated by Arlene Dahl." Through the same medium we conducted a "gold coin hunt" with the coins "donated by Aldo Ray." These were hidden in the park with guest tickets awarded persons finding the most. We also had at two park locations large signs reading: "Do not ski or skate after NIGHTFALL." The title word was, of course, very prominent on these signs and people were well aware of the connection due to the numerous other plugs for the film.

A furniture store window was obtained for a "live" display. The background was a giant blowup of a still showing Arlene Dahl in bed with proper credits. The live display consisted of a hired model, who created a great deal of attention. The store used an underline in their large ads calling attention to the unusual window.

Six news agency trucks were bannered with posters on the book, with proper credits.

Other window and counter displays were garnered with record, music shops and department stores, drug stores and with an exclusive ladies wear shop incorporating stills of Arlene Dahl in negligee, etc.

#### RUNNER-UP NUMBER 2

#### ADROIT USE OF TWO-FOR-ONE'S

Submitted by Hugh S. Borland  
Villas, Cicero, Ill.

900 seats • 60 cents top admission  
General patronage.

I recently overheard a conversation of a salesman from The Home Bureau, a real estate company here, which explained about a big house-to-house canvass that his company was conducting in areas outside the territory of my theatre. This gave me an idea for getting additional business that I ordinarily wouldn't be getting so I immediately contacted The Home Bureau and explained an idea to them that would have everyone talking about them and at the same time create a lot of "good will" for the company in their house-to-house canvass campaign.

The idea was simply this: the salesman from The Home Bureau would leave five "two-for-one" tickets, equal to \$3.00 in cash, at every house he contacted during his day-to-day canvass. The tickets would be given to the home owner in appreciation for the time given the salesman in explaining his company plan. The salesman would also leave a Villas Theatre weekly program with the homemaker. The only cost to the company was the printing of the two-for-one tickets. The Home Bureau liked the idea and printed up 2,000 tickets, which all salesmen distributed in their daily visits.

This helped create that lost patronage of people over 50 years of age. The introductory offer did not affect our regular admission price at the boxoffice. The "bargains" offer got some television stay at homes out of the houses and into the theatre.

All business coming from the promotion was, of course, found money, because it was outside of the theatre's usual terri-



a special announcement

# PAT BOONE

IS RECORDING  
THE TITLE SONG OF

**"BERNARDINE"** NOW \*



to hit the airwaves soon, for the same big build-up 20th gave LOVE ME TENDER. **BERNARDINE** will be ready for release by the time school is out. Here is your perfect summer season attraction, pre-sold by the song, Pat Boone's transcontinental in-person tour and his many television and radio appearances. Reserve the date you want now...call 20th today!



tory. The free house-to-house program distribution in areas away from the theatre was well worth the passes issued. The added candy counter and drink machine business, of course, was also extra profit and found business from those attracted by the two-for-one.

It seems to us you have everything to gain and nothing to lose from such a two-for-one promotional deal because it doesn't actually cost the theatre anything. It makes new friends and attracts strangers to the theatre.

## RUNNER-UP NUMBER 3

### AN ESSAY CONTEST

Submitted by Melvin Katz  
Embassy, Johnstown, Pa.

1400 seats • 75 cents top admission  
General patronage.

As soon as we learned that we were to play the Columbia Bette Davis starrer, "Storm Center," we checked the press-book and found that the books used in the corner-stone laying of the new library in the picture were all published by Grosset and Dunlap.

I contacted their promotion manager and got him to agree to award 10 sets of the 10 books mentioned in the picture to students writing the best essay in each school on the subject, "Should books that advocate unpopular opinions be banned from libraries?"

I then approached a local merchant, United Jewelers, who agreed to supply a \$25 U. S. Savings Bond to the essay adjudged best.

With these two important prizes in hand I contacted the local schools in the greater Johnstown area, obtaining their permission to have the students enter the contest through their local English teachers. The cooperation of the Cambria Free Library was also enlisted; and here we posted a special library show card telling of the contest.

Each English teacher was sent a study guide on the picture to help them with the contest. Notices of the contest were published in our newspaper ads plus a 40x60 lobby sign.

As a result of this promotion, we are sure we attracted a number of students, who wouldn't ordinarily have come out to see this particular picture.

In my letter to the school teachers I explained the rules of the contest and suggested that the students see the picture for a better understanding of the subject. A few simple rules governed the contest; entries were limited to 100 words; and had to be submitted through the school teachers.



Michael J. Fitzula, Brandt's Carlton, Brooklyn, N. Y., recently made a giant figure to fit on a man's shoulders and used it as street bally for Warners' "Giant".

Each set of books awarded was presented through the courtesy of the publishers and the theatre. We advertised that the awards were worth \$275.

At the suggestion of the publishers, all judging was handled by the theatre; the names of the 10 winners was sent to Grosset and Dunlap, who shipped the sets of books direct. The publisher also furnished a set of the 10 books for publicity purposes.

## RUNNER-UP NUMBER 4

### SOME BALLY HINTS

Submitted by Michael J. Fitzula  
Brandt's Carlton, Brooklyn, N. Y.

1370 seats • 85 cents top admission  
General patronage.

We recently made a tie-in with a riding academy and Triangle Stores on 20th-Fox's "Love Me Tender."

We knew that Elvis Presley would draw one element to the boxoffice; but by capitalizing on things western we worked up a street bally to attract others. The stunt worked nicely.

Theatre aides, doormen and ushers, were dressed in full western regalia. Everyone of the staff, including the manager and assistant manager, wore Elvis Presley buttons and 10-gallon hats. On the streets, the assistant manager, an accomplished rider, dressed in western outfit, rode a horse to the nearby schools and areas where young people congregated. Appropriate signs on the horse called attention to the picture, playdate and theatre. He gave out programs to all who gathered.

At different times we had pictures taken in front of the theatre and crowds gathered to watch what was going on. The riding academy furnished the horse; the store furnished the western attire; and the only cost to the theatre was the price of the signs and the heralds.

In the past month we also came up with the following lobby and street displays: On "Bundle Of Joy" we had a lobby display consisting of baby bassinet and carriage with baby "dolls"; and on the street we had a little boy in a baby carriage smoking a cigar (candy). For "Silent World" we had a large display of underwater equipment and out on the street for bally we had a young man attired in under-water gear.

We have been keeping consistently after added patronage in this manner. The general interest has been gratifying and the general question seems to be "What

## 20th-Fox Product Film Set For Roxy Bow

NEW YORK—Twentieth Century-Fox's 90-minute CinemaScope product feature outlining the company's 1957 augmented production program of more than 55 pictures will be world premiered May 8 at the Roxy, it was announced last week by Spyros P. Skouras, president.

The presentation, scheduled for showing to exhibitors, representatives of press, radio, and television, company stockholders, and community leaders, will be subsequently shown in every U. S. exchange city and eventually in every major city in the world.

Appearing in the subject are Skouras; executive producer Buddy Adler, this year's Irving Thalberg Award winner; vice-president Charles Einfeld; 20th-Fox International president Murray Silverstone; and general sales manager Alex Harrison.

Also producers Darryl F. Zanuck, David O. Selznick, Jerry Wald, Rodgers and Hammerstein, George Stevens, Elia Kazan, Charles Brackett, Samuel Engel, Nunnally Johnson, and others who will describe their forthcoming productions.

The picture also features highlight scenes from all 1957 releases completed or which are now in production. These include "Boy On A Dolphin," "Island In The Sun," "The Sun Also Rises," "A Farewell To Arms," "Heaven Knows, Mr. Allison," "Desk Set," "Wayward Bus," "Seawife," "Three Faces Of Eve," "A Hatful Of Rain," "An Affair To Remember," "Bernadine," "China Gate," "The Way To The Gold," and "Will Success Spoil Rock Hunter?" among others.

## Taylor Joins Astaire Studios

NEW YORK—Charles L. Casanave, president, Fred Astaire Dance Studios, has announced the appointment of Hatton Taylor, former RKO district sales executive, as special sales representative in the United States and general sales manager for Canada.

Casanave returned from New Orleans where he has been conferring with key exhibitors and was in attendance at the Variety Clubs International convention. He spoke to Variety delegates on "The New Look In Show Business," as presented in adding dance studios to theatre operation.

"Hatton Taylor joins our organization with a background of vast exhibitor contacts developed during over 25 years of extensive experience in film sales," stated Casanave, "and his is the first of several planned sales panel assignments of film industry sales executives."

will they think of next?" We like this because it means we now have people watching us, and it is gratifying to hear patrons say that they like our advertising stunts.

For "Giant" we made a giant figure to fit on a man's shoulders. This display was very effective and literally stopped traffic wherever it was used. Attention again was brought to the theatre. For example, little children had their mothers or fathers bring them in the lobby to see the "giant."

## MOTION PICTURE EXHIBITOR

— AWARDS —

**\$100<sup>00</sup> Per Month**

**TO THE WINNER**

OF

**SHOWMANSHIP SWEEPSTAKES**

**YOU, TOO, CAN COLLECT!**

**SEND YOUR ENTRY IN NOW!**



# BERGMAN AND COOPER

AT THEIR WONDERFUL BEST!



SO HOT IN STAR INTEREST, SO PACKED WITH ACTION AND ROMANCE...PARAMOUNT IS PRESENTING YOU WITH A BIG OPPORTUNITY FOR BIG GROSSES RIGHT AWAY. SPARKLING ADS, HARD-SELLING TRAILER, STRIKING ACCESSORIES—EVERYTHING YOU NEED TO GUARANTEE THE PAY-OFF OF STRONG BOXOFFICE RETURNS!

**PROVEN IN FOUR KEY METROPOLITAN  
ENGAGEMENTS—TO TOP TOP-BUSINESS!**

GARY  
**COOPER**

has in his arms

INGRID  
**BERGMAN**

the most beautiful  
woman in the world  
in ERNEST HEMINGWAY'S  
**FOR WHOM  
THE BELL  
TOLLS**

...one of the  
outstanding motion  
pictures of love  
and adventure!

**AVAILABLE NOW  
FROM PARAMOUNT!**



ACADEMY  
AWARD  
"Year's Best  
Actress"  
INGRID  
BERGMAN  
—for "Anastasia"



with AKIM TAMIROFF  
ARTURO DE CORDOVA  
JOSEPH CALLEIA  
and KATINA PAXINOU  
Produced and Directed by  
**SAM WOOD**

TECHNICOLOR®  
Screenplay by Dudley Nichols  
A PARAMOUNT RE-RELEASE





## Albany Variety Sponsors Antarctic Film Showing

ALBANY—The Variety Club will sponsor a showing of films taken in the Antarctic by Bill Hartigan, NBC News cameraman, in Philip Livingston Junior High School the night of April 26, for the benefit of Camp Thacher. One hour of the entertainment will be in color, another in black and white.

Hartigan, who lives in Schenectady and who recently returned from four months in the Antarctic with Operation Deep Freeze II, will do a commentary on the pictures.

Tickets at one dollar each are being sold by a committee comprised of Charles W. Ryan, chairman; Al Kellert, chief barker; Irwin Ullman; and Norman Weitman.

## Albany

Mrs. Hazel S. Smalley, Smalley Circuit president, announced the appointment of Max Westebbe, former RKO branch manager here, as her executive assistant. . . . George Lourinia, manager, Fabian's Saratoga Drive-In, Latham, N. Y., underwent throat surgery. . . . Proctor's, Schenectady, N. Y., was the scene of the finals in the Miss New York State contest. . . . Lee Rosen, who took over the Rock Hill Drive-In, Rockhill, N. Y., from Harry Lamont, set an early opening. . . . A proposal that public school children be released from classes to attend a screening of "The Ten Commandments" in the Ritz was vetoed by the Board of Education on the grounds that the project would interfere with schedules and studies.

## Atlanta

The Greenville, S. C., county legislative body refused by a nine to one vote to accept a resolution from the local City Council favoring Sunday movies. . . . The Lyric, Prattville, Ala., was destroyed by fire. The loss was estimated at \$55,000 by owner John Moffett. . . . Mrs. Robert Douglas is the new owner, Rex, Cowan, Tenn. . . . Clyde Cannon is the new owner, Tiger Drive-In, Tiger, Ga. . . . O. G. Roaden, Loyal, Ky., acquired the Skyway and Eliza Drive-Ins, Oak Ridge, Tenn., from W. J. Hatfield. . . . Mrs. Marlene Mandel, secretary to Buena Vista district manager Ken Laird, resigned. She is replaced by Dot Pratt, formerly with Warners. . . . Boyd Fry, Loew's Grand manager, was granted an eight-week leave of absence to take a prolonged vacation as a reward for 27 years' service. In the interim, the house will be managed by Howard Rutherford.

# NEWS OF THE TERRITORIES . . .



New York State Assembly majority leader Joseph F. Carlino, left, is seen with 20th-Fox Albany branch manager Clayton Pantages at a recent showing in the State Legislature of the 20th-Fox short subject, "The Dark Wave." All profits from the film will be turned over to various epilepsy organizations.

Marion Daniels is the new owner, Number 12 Drive-In, Lithonia, Ga. . . . Fred T. McLendon's Lilfred, Union Springs, Ala., closed because of poor business after 28 years of continuous operation. . . . Mrs. Alberta Royal is the new owner, Screven, Screven, Ga., from Mrs. O. W. Smith. . . . The Roxy, formerly the Suburban, Valdosta, Ga., reopened as a first run. . . . Martin Theatres closed the Village, Columbus, Ga., because of poor attendance. . . . The Crescent Amusement Company, Nashville, Tenn., celebrated its 50th anniversary.

## Boston

The full bench of the Massachusetts Supreme Judicial Court may be requested to review "Garden Of Eden." The film was ruled obscene "as a matter of law" by a Superior Court Judge. The case will be brought before the next sitting of the Court of Appeals by Anthone Moniz, projectionist, and Benjamin Rogers, salesman, who were fined a total of \$700 for exhibiting the film at the Embassy, Fall River, Mass., in January, 1956. . . . Interstate Theatres Corporation has added the Yarmouth Drive-In, Yarmouth, Mass., to the circuit. Earlier this year, the company signed a long term lease for the Sunset Drive-In, Rochester, N. H., now renamed the Rochester Drive-In. . . . Affiliated Theatres Corporation is now handling



Joe Pasternak, producer, MGM's "Ten Thousand Bedrooms," is seen at the Atlanta MGM exchange with resident manager Russell Gaus.

## Embassy Luncheon Heralds A-I Product

BOSTON—More than 250 exhibitors attended the luncheon at the Sidney Hill Country Club, Newton, Mass., hosted by Joseph E. Lavine, president, Embassy Pictures, to announce new product from American-International and RKO. Levine told the group that Embassy has now completed 12 saturation campaigns in New England without a failure. "Since August, 1954, we have spent more money on radio and TV in this area than all other distributors combined. Today we propose to tell you what we have and how to sell it," he said.

Hy Fine, New England Theatres, introduced the head table. Speakers were Edward Lider; Samuel Pinanski; Michael Redstone; Martin Mullin; Nat Levy, eastern sales manager for RKO; Budd Rogers, general manager of independent exchanges for RKO product; James Nicholson, A-I president; Sam Arkoff, A-I vice-president; and Norman Knight, executive vice-president, Yankee Network.

Other head table guests were Joseph Wolf and Judson Parker, Embassy; Tom Bateson and George Steffy, Yankee; and Harry Gittleston, RKO.

buying and booking for the Medford Twin Drive-In, owned by Lloyd Clark and Winthrop Knox, Jr. Harry Browning is general manager. . . . Benjamin Bechick, MGM sales manager, was combating a touch of pneumonia in New England Baptist Hospital. . . . Philip Smith, president, Smith Management Company, has been appointed to the executive committee, Massachusetts Committee of Catholics, Protestants, and Jews. . . . Without discussion, the board of aldermen, Beverly, Mass., took initial steps toward rezoning the city to prohibit drive-ins.

## Buffalo

Despite inclement weather, Michael Todd's "Around The World In 80 Days" drew a premiere gross of \$8,000 in the Century, according to managing director Robert T. Murphy, to benefit Boys Towns of Italy. . . . Eighteen organizations participated in the sale of tickets, on a profit sharing basis, for the two-day showing of "Hill 24 Doesn't Answer" in the North Park, sponsored by Temple Sinai. . . . Jay Golden, RKO Theatres district manager, Rochester, N. Y., is planning a red carpet premiere for Cecil B. DeMille's "The Ten Commandments" when it bows in the Place there on May 15. It will be the first time that house has played a Paramount release, requiring installation of new equipment for VistaVision. . . . Lester Pollack, manager, Loew's, Rochester, is assisting in lining up entertainment for the annual Police Ball there.

## Charlotte

Grover L. Baker has been transferred by Consolidated Theatres from Greensboro, S. C., to Durham, N. C., to manage the Criterion there, succeeding William Kirkland, resigned. . . . Howard Anderson closed the Rainbow, Marion, S. C., leaving the town without film entertain-

# FILMACK

produces the best in

## SPECIAL TRAILERS

in the fastest time.

Try us on your next  
special trailer order

CHICAGO, ILL.  
1327 S. Wabash
NEW YORK, N.Y.  
630 Ninth Ave.



**THE *TEST* THAT HAS 'EM YELLING!**

# BIGGEST GROSS SINCE JULY 1955

**ALHAMBRA THEATRE, MILWAUKEE Swamps The Town!**

(Check the Sizzling Figures with the Stanley-Warner Circuit)

**ALLIED ARTISTS' HORROR COMBO  
SLAYS 'EM, PAYS BIG, STAYS OVER!**

## ***TERRORAMA!***

From the depths of the sea...A TIDAL WAVE OF TERROR!

### **ATTACK OF THE CRAB MONSTERS**

starring Richard GARLAND • Pamela DUNCAN  
Produced & Directed by ROGER CORMAN • An ALLIED ARTISTS Picture  
Screenplay by CHARLES B. GRIFFITH

and

SOMEWHERE IN  
THIS WORLD  
STALKS  
A THING  
THAT IS...

### **NOT OF THIS EARTH**

starring PAUL BIRCH  
BEVERLY GARLAND

SEE  
The Fiend  
with the  
Death-Ray Eyes!

SEE  
Vampire  
Creatures from  
Outer Space!

SEE  
Beauty Trapped  
by King-Size  
Mollusks!

Screenplay by CHARLES B. GRIFFITH and MARK HANNA  
Produced & Directed by ROGER CORMAN • An ALLIED ARTISTS Picture

**WATCH that 100 THEATRE SATURATION in NEW ENGLAND! WATCH the STANLEY, Pittsburgh • ALLEN, Cleveland • ROOSEVELT, Chicago • METROPOLITAN and AMBASSADOR, Washington • MASTBAUM, Philadelphia • STANLEY, Baltimore • 12 THEATRES DAY-AND-DATE, Los Angeles • MORE, MORE, MORE!**



## N. C. Exhibs Request State Tax Relief

RALEIGH, N. C.—Exhibitors appeared before the Joint Finance Committee of the North Carolina Legislature last fortnight to ask tax relief, stating that they have been losing money and are faced with a serious financial situation in theatre operation because of television competition.

"About 200 North Carolina theatres have gone out of business in the last six years," Harry Buchanan, chairman of the legislative committee, Theatre Owners Association, told the committee, "and many more may follow if we don't get tax relief. The theatre industry is facing bankruptcy." Charles Abercombie, operator, Carolina, Durham, asked the committee for tax relief while "we try to put new life in the business," and State Senator Roy Rowe, Burgaw, himself a theatre operator, described the movie houses as "one outlet for teenagers today where we know they are safe."

The operators asked the committee not to impose a further burden on movie houses by approving a gross receipts tax and special privilege taxes proposed by the State Tax Study Commission. Under the proposals of the Commission, cities and towns would be permitted to levy a gross receipts tax of six-tenths of one per cent on the theatres. Exhibitors asked that this tax be left off, even at the expense of doubling the present flat fee which the houses pay.

Flat fees of \$25 are paid for houses in small towns, and up to \$500 in the larger cities were proposed by the owners. They suggested that the drive-ins be taxed at the rate of 25 to 75 cents per car, with the revenue going to the state. At present, license taxes are based on the number of seats and the size of the town in which they are located, some owners paying as high as \$2,500 to the state, plus a city levy.

W. G. Enloe, circuit executive, told the committee that a gross receipts tax would force on houses a tax on receipts which actually are not theirs, since producers often collect from 75 to 90 per cent of the gross receipts on pictures. "Our admissions are the limit of public acceptance," he said. "We're caught in a squeeze between a ceiling on admissions and an ever-rising floor of costs."

ment. . . . Queen City Booking Service has moved to new quarters, the former Astor Pictures offices. . . . E. J. Blake is the new Dominant Pictures salesman. . . . Consolidated Theatres purchased three drive-ins formerly operated by Bill Macon, the Starlite, Outdoor, and West Asheville, Asheville, N. C.

## Chicago

William Pearl, pioneer theatre owner, Highland Park, Ill., died. . . . Susan Fox joined United Artists' publicity department. . . . Herman Marks, MGM booker, is better after a trip to the hospital. . . . A large merchandising firm purchased \$104,889 worth of admission tickets to "Around The World In 80 Days," to give away to its customers over an extended period. . . . Ott Fleming, who managed the Joy, Harrisburg, Ill., for the past 12 years,

## "Bullfight" Cleared By Court For Showings In Maine

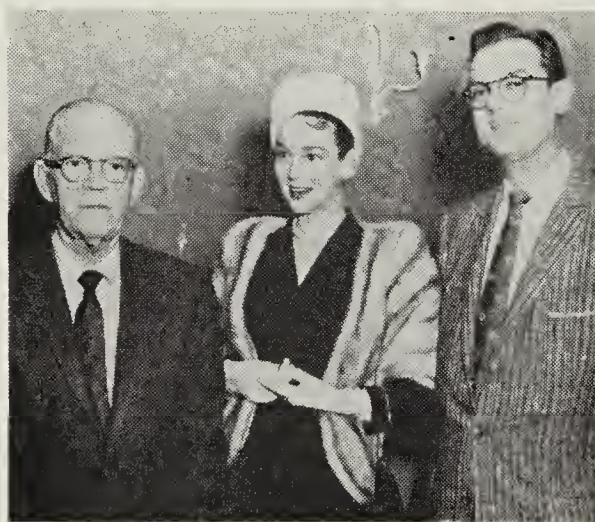
BOSTON—Edward Ruff Film Associates is now booking dates for "Bullfight" in Maine, after Portland Municipal Judge Walter Murrell ruled the film may be shown legally because the scenes in the picture were not performed "solely for the film." The Janus Productions film was taken off the program at the State, Portland, when Earl Woodbury, agent for the SPCA, and attorney Arthur Chapman decided to take the case to court. Judge Murrell ruled the picture was not against the Maine law, since "it was established that the scenes in question were made at an actual bullfight in Spain."

took a lease on the house and is now operating it. . . . Pierre Charise was named manager, Twin City Drive-In, Champaign, Ill. . . . Edwin Lang, Buena Vista exchange, was better after hospitalization.

Fred Mindlin, 65, National Screen salesman for several years and a well-known theatre manager, including the Ziegfeld, died at Miami Beach, Fla., following a long illness. He had been prominent in Variety Club affairs. . . . Charles Lindau and Max Roth have organized a new film distributing company, Linro, Inc. . . . James Salice was named Crystal manager. . . . Jack Fine, former manager, Union Square, Cleveland, bought from Ben Micheiner the DeLuxe Drive-In, La Porte, Ind. . . . Alex Halperin, midwest zone manager, Stanley Warner, announced the resignation of Stan Gross, district manager in Wisconsin. His post will be filled by Harry Mintz.

## Cincinnati

A plea for expansion of the Variety Club Opportunity Workshop at Goodwill Industries, to serve greater numbers of handicapped persons, was voiced by Bryce W. Nichols, executive director. He urged support for the annual Old Newsboys' Day, May 20, when hundreds of this city's civic and business leaders will sell a special Variety Club edition of the Times-Star on downtown streets. . . . A Dawn Dance, starting at 10:30 p.m. and ending with breakfast at dawn, will be staged by the Variety Club on April 20 in the Hotel Metropole clubrooms. Mrs. Jack Kalan is ticket chairman. . . . Jerome Jackson,



While in Beaumont on her recent Texas tour for Columbia's "Guns Of Fort Petticoat," Kathryn Grant visited Jefferson Amusement Company headquarters and met with Fred Minton, director of theatres, left, and Jack Dahmer, city manager.

## Governor Promises Fight Against Bingo

COLUMBUS, O.—Governor C. William O'Neill said that if local law enforcement officers cannot keep Bingo playing under control in Ohio, his office will step in and take action. He said Bingo is illegal under state law and it is up to local officials to enforce the law.

Reports of Bingo activity have come into O'Neill's office in increasing numbers from northern Ohio. Authorities have shut down the game in Portage and Medina Counties and are expected to take similar action soon in Lorain and Ashtabula Counties.

Ohio law says no one can operate a lottery "for his own profit," but some authorities have felt that if proceeds go to charity it is not illegal. Bingo will not be permitted in Franklin County, said Chief Deputy Sheriff Dale Thibaut, following Governor O'Neill's statement. Thibaut said he knew of no Bingo games currently being played in the county. He said if any games are started, he will close them immediately. Safety Director Leo Phillips said there are no Bingo games in operation in Columbus to his knowledge. He said police have orders to halt Bingo and other games of chance.

owner, Star-Light Drive-In, Mount Holly, O., is remodeling and enlarging the concession stand and equipment. . . . Harry Knight has bought the Avondale, Columbus, O., from Academy Theatres Association. . . . City manager C. A. Harrell proposed to the City Council enactment of an ordinance to restrict placement of directional signs on city streets for commercial purposes. The proposal followed a complaint against authorizing the Oakley Drive-In to install directional signs on neighboring streets. . . . Leonard Katz, former RKO booker and office manager, is now U-I office manager, replacing Al Kolkmeier, who has been doubling as office and sales manager, and who continues in the latter position. . . . Virginia Herrick, formerly with U-I, is now a States Film Service clerk, and Evelyn Windholtz and Della Graf, formerly with RKO, are now U-I clerks. . . . Earl Penrod, Indianapolis independent film buyer, died of a heart attack.

COLUMBUS, O., NEWS—The Four Freshmen made a one-night appearance in a special stage show in the RKO Palace. . . . Frank J. Nemeti, manager, Stark Drive-In, Massillon, O., was fined \$100 and costs by Municipal Judge Emmett Graybill for exhibiting "Elysia" and "Nature Girl." . . . A corporation charter was granted to Perry Theatres, Inc., Bowling Green, O., with Harold A. James, Andrew E. Anderson, and Ila M. Schorber as incorporators, and Jack Armstrong as statutory agent. . . . Senate Education Committee will begin hearings this week on the film censorship bill, No. 115. . . . Circleville, O., City Council voted to adopt Daylight Saving Time this summer only if Columbus voters approve a charter amendment in the May 1 primary for the fast time. . . . Ohio Theatre Building, Kenton, O., has been purchased by Willis Humphrey, insurance agent and real estate dealer, from the heirs of the Pfeiffer estate.



## Cleveland

Irving Marcus, National Screen Service, will make his first official appearance as president, Salesmen's Club of Cleveland, at a supper dance scheduled to be held May 6 in the Variety Clubrooms in the Tudor Arms Hotel. A program of dancing is being arranged by entertainment chairman Jim Levitt, U-I. . . . Frank Masek, who retired as branch manager, National Theatre Supply, was guest of honor at a farewell testimonial luncheon in the Hickory Grill. James Kalafat was in charge of arrangements. . . . It was reported, but not confirmed, that Jack Armstrong, circuit owner of Bowling Green, has closed a deal with Mallers Brothers, Fort Wayne, Ind., for the purchase of the Mallers' theatres in Defiance, O., including the Strand, Valentine, and Defiance Drive-In. . . . In Canton, O., the Shaheen Brothers, Samuel, George, and William, are bowing out of the industry with the closing of the South, which reportedly will be converted to warehouse use. . . . Sam Shubouf, manager, Loew's Ohio, has been transferred to Loew's, Indianapolis. For the time being, Frank Manenti, manager, Loew's Stillman, will keep an eye on both the Stillman and the Ohio. Exchanges have been notified of the closing of the Park, Dennison, O.

## Dallas

Metro Enterprises of Texas announced the purchase of Empire Productions of California, a motion picture and television film production firm. Dwight Plackard, president of Metro Enterprises' parent company, Metro Associates, Inc., said that the name of the newly acquired film company has been changed to Metro Productions. The new firm will have offices with Metro Associates, Inc., in the Exchange Bank and Trust Building. . . . James Prichard, Allied Artists southern division sales manager was host at a luncheon for Steve Broidy, president, producer Lindsley Parsons, and the latter's associate, John H. Burrows, in the Town and Country Club. . . . The Big D Theatre Company, drive-in operator, last week applied for a permit to erect a television theatre in the northwestern section of the city. Several weeks ago, four similar applications were filed with the Dallas city council all wanting to pipe first-run movies into local owners' television sets by coaxial cable, utilizing existing utility poles. . . . M. Mitchell has reopened the Joy Drive-In. . . . The first annual WOMPI Academy Award party was attended by more than 150 persons in the Hotel Adolphus. A panel discussion was moderated by John Rosenfeld,

Watch for them!

**NEXT!**

**Jacksonville Territory**

Issue of April 24

**New York City Territory**

Issue of May 1

Save them!

## Film Exchange and Dealer Listing for the

A CONTINUING SERVICE • that will be re-edited and re-published at 8-month intervals

# LOS ANGELES FILM TERRITORY

## • Film Distributors

### ALLIED ARTISTS, 1924 S. Vermont Ave.—REpublic 1-3148

Br. Mgr.: J. E. McCarthy. Sls. Mgr.: Marthy Solomon. Office Mgr.: John O'Neil. Sales: Ben Taylor. Booker: Walter Reilly. Cashier: Oliver Randolph. Field Exp.: James A. G. Shiller. Emerg. Phone: O'Neil, GR B-4092.

### AMERICAN RELEASING CO., 8255 Sunset Blvd.—HO 3-3271

Br. Mgr.: James Nicholson. Emerg. Phone: None.

### AZTECA FILMS, 1743 S. Vermont Ave.—REpublic 3-2191

Br. Mgr.: G. A. Acosta. Emerg. Phone: None.

### BUENA VISTA (Disney), 1660 Cordova St.—REpublic 1-7247

Br. Mgr.: Don McCloud. Emerg. Phone: None.

### CINEMA DISTRIBUTORS, 1907 S. Vermont Ave.—REpublic 3-1123

Br. Mgr.: Ed Barison. Emerg. Phone: None.

### CLASA-MOHME, 2019 S. Vermont Ave.—REpublic 4-4171

Br. Mgr.: Richard Dunlap. Booker: Michael Enriquez. Cashier: Margaret Ainsworth. Emerg. Phone: Dunlap, NO 4-3103.

### COLUMBIA, 1920 S. Vermont Ave.—REpublic 2-6211

Br. Mgr.: Harold Green. Office Mgr.: Fred Wise. Sales: Bill Evidon, Jules Needleman, Bernie Cobb. Bookers: Art Kallen, Ben Sackey. Cashier: Bonnie Gudenage. Field Exp.: Mike Newman. Emerg. Phone: Green, ST 9-7439. (Dist. Mgr. in residence: W. C. Ball)

### CONTINENTAL, 1656 Cordova St.—REpublic 5-8351

Br. Mgr.: Harry Thomas. Emerg. Phone: None.

### CORONET FILM DIST., 1576 W. Washington Blvd.—REpublic 5-8922

Br. Mgr.: Alex Cooperman. Emerg. Phone: None.

### D.C.A., 1968 S. Vermont Ave.—REpublic 1-1141

Br. Mgr.: Jerry Pursell. Booker: Jack Sherriff. Cashier: Beverly Laufer. Emerg. Phone: Pursell, VE B-1232.

### EMBASSY, 1966 S. Vermont Ave.—REpublic 4-8487

Br. Mgr.: Jack Sonenshine. Emerg. Phone: None.

### FAVORITE FILMS, 1928 S. Vermont Ave.—REpublic 1-2574

Br. Mgr.: Mel Evidon. Office Mgr.: Mark Tenser. Sales: Harvey Levinson. Booker: Salley Green. Emerg. Phone: None. (President in residence: N. P. Jacobs)

### I.F.E. (Italian), 1907 S. Vermont Ave.—REpublic 4-1716

Br. Mgr.: Harry Stern. Emerg. Phone: None.

### MANHATTAN FILMS, 1908 S. Vermont Ave.—REpublic 2-3016

Br. Mgr.: Robert Kronenberg. Emerg. Phone: None.

### METRO-GOLDWYN-MAYER, 1620 Cordova St.—REpublic 1-4181

Br. Mgr.: T. J. Aspell, Jr. Sls. Mgr.: Charles Geary. Office Mgr.: Ed Urshel. Sales: Alex Weissman, E. Douglyn, Robert Clark. Bookers: Gordon Wilson, Howard Perretz. Cashier: Gail Lesh. Field Exp.: Howard Herty. Emerg. Phone: Urshel, CR 5-8202. (West Coast Sales Mgr. in residence: George A. Hickey)

### PARAMOUNT, 1613 W. 20th St.—REpublic 1-5191

Br. Mgr.: Alfred Taylor. Sls. Mgr.: Max Factor. Office Mgr.: Lester Coleman. Sales: Arnold Shartin, Gene Beurman. Bookers: Harlan Brunt, Jim Meriy. Cashier: Howard Woolfan. Field Exp.: Bab Blair. Emerg. Phone: Coleman, OX 4-15569. (Dist. Mgr. in residence: Neil East)

### REPUBLIC, 1926 S. Vermont Ave.—REpublic 4-1131

Br. Mgr.: Jack Dowd. Sls. Mgr.: Ray Bassett. Office Mgr.: Hal Gallaten. Sales: Wendell Overturf. Booker: Reba Hammond. Cashier: Olga Stilwell. Emerg. Phone: Gallaten, REpublic 1-4076. (Western Div. Mgr. in residence: F. A. Bateman)

### SONNEY AMUSEMENT ENTERPRISES, 1656 Cordova St.—REpublic 1-7236

### 20TH CENTURY-FOX, 1620 West 20th St.—REpublic 1-4186

Br. Mgr.: Morris Sudmin. Office Mgr.: Charles Newman. Sales: B. H. Robison, Bjorn Foss, Mel Anderson. Bookers: Elmer Youngs, Edwin Michaelove. Cashier: Eva Meiaith. Emerg. Phone: Newman, PO 3-0206. (Asst. Div. Mgr. in residence: Reville Knifin)

### UNITED ARTISTS, 1918 S. Vermont Ave.—REpublic 4-1166

Br. Mgr.: Richard Carnegie. Sls. Mgr.: Bert Pollard. Office Mgr.: Rallin Gunderson. Sales: Bill Wasserman, Bill Warner, Jack Katz. Bookers: Charles Wolcott, Jerry Lague. Cashier: Bea Burke. Field Exp.: Bill Scholl. Emerg. Phone: Gunderson, OR 1-8380. (Dist. Mgr. in residence: Ralph Clark)

### UNITED WORLD, 6610 Melrose Ave.—WE 8-6125

### UNIVERSAL-INTERNATIONAL, 2001 S. Vermont Ave.—REpublic 1-2151

Br. Mgr.: Abe Swerdlow. Sls. Mgr.: Bill Marriott. Office Mgr.: Ed Caake. Sales: Jules Gerelick, Wayne Bateman, Al Bowman. Bookers: Walter Goodman, Rene Amter. Cashier: Truly Bremer. Emerg. Phone: Cooke, WE 5-0176.

### WARNER BROS., 2025 S. Vermont Ave.—REpublic 1-3177

Br. Mgr.: Joseph Safarty. Office Mgr.: Harvey Lithgow. Sales: Bill Watmough, George Tripp. Bookers: Carl Burrows, Ralph Cooper. Cashier: Mildred Weber. Field Exp.: Max Bercutt. Emerg. Phone: Lithgow, PL 1-7181. (Div. Mgr. in residence: Roy Haines; West Coast Dist. Mgr. in Residence: Fred Greenberg.)

## • Supply Dealers

### J. M. BOYD CO., 2032 S. Vermont—REpublic 2-0046

### NATIONAL THEATRE SUPPLY, 1961 S. Vermont—REpublic 1-4193

### PEMBREX THEATRE SUPPLY, 1969 S. Vermont—REpublic 1-3111

Emerg. Phone: DUNKirk 8-6764

### B. F. SHEARER CO., 1964 S. Vermont—REpublic 3-1145. Emerg. Phone: BRighton 0-4901

## • Screen Trailers

### NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166

Br. Mgr.: Bernie Wolf. Office Mgr.: Ralph La Duke. Sales: Al Blumberg. Emerg. Phone: Wolf, TEXas 0-5995.

## • Signs, Advertising and Printing

### ACORN PRESS, 2020 S. Vermont—REpublic 1-4163

### NATIONAL SCREEN SERVICE, 2018 S. Vermont—REpublic 1-4166

### SHOWMANSHIP ART SERVICE, 2013 S. Vermont—REpublic 3-3123

## • Service Companies

### ALTEC SERVICE CO., 10952 Roebling Ave.—DUNKirk 3-1197

### RCA SERVICE CO., 911 N. Orange Dr., Hollywood—OLDfield 4-0080

## • Film Delivery Services

### FILM TRANSPORT OF CALIF., 1525 W. 23rd—REpublic 4-4141

### B & W FILM DELIVERY, 1639 Cordova St.—REpublic 5-8383

A SPECIAL SERVICE . . . only in MOTION PICTURE EXHIBITOR



## Film Carrier Tariff Change Aids Exhibs

DALLAS—The Texas COMPO transportation committee and a committee from the Texas Film Carriers Association, appearing before the State Railroad Commission, recently were able to secure an amendment to the present film carrier tariff Number 16, which permits theatre equipment and parts to be transported at the film carrier rate instead of the higher common carrier motor freight rate.

Another amendment exempted the film carriers from the burdensome task of triplicate billing involved at the shipping point and returning from the theatres, which had been set forth in General Order 36, scheduled to become effective for all common and film carriers on March 15.

A ruling by the Railroad Commission in November ordered that rates in the film carrier tariff on theatre equipment and parts did not apply and stipulated that items other than film and advertising accessories should be transported under a common carrier motor freight tariff.

Realizing that the mandatory charge represented considerable increases in rates on theatre machine and emergency equipment parts, the committee prevailed upon the Commission in Austin, Tex., to amend the tariff to allow application of film rates on theatre accessories limited to projection and sound equipment and parts; boxoffice equipment and parts; theatre lobby, stage, auditorium, marquee equipment and parts, weighing 45 pounds or less per shipment, from film exchanges to theatres, or return thereof from theatres to film exchanges.

amusement editor, Dallas News. Panel members included R. J. O'Donnell, Interstate Circuit, and James O. Cherry, Interstate city manager.

### Denver

The WOMPI, chapter 10, has been active in industry and charity activities. The chapter helped defeat the proposed Daylight Savings Time for the state; it is handling and promoting the use of bumper strips promoting the movies; sponsored the mobile X-Ray unit when it parked on Film Row for a day, with more than 250 being X-Rayed; helped mail out Easter Seals; bought an aspirator for the use of muscular dystrophy patients. Forthcoming activities include a card party at Variety Club on April 24; a board meeting at MGM, April 29; and a Bluebell Day, May 3-4. . . . Jack Felix, chief barker, Variety Club, Tent 37, went to New Orleans to attend the Variety International convention. . . . Tom Bailey has taken over the Dominant Pictures Corporation features for the territory.

### Des Moines

Jack Segal, general manager, West Vue and Town Drive-Ins, recently announced the appointment of Jerry Bloedow as West Vue manager and as advertising and publicity director for both theatres. Bloedow formerly was a Columbia exploiter. . . . The WOMPI slated its annual meeting and election for today (April 17) in the Yonkers Tearoom. . . . Marilyn McKern joined Warners as a booking clerk.

## Bank Buys Theatre For Expansion Purposes

HARTFORD, CONN.—Martin H. Kelleher, industry pioneer, has sold the 900-seat Princess, downtown subsequent-run house, to the Hartford Federal Savings and Loan Association for undisclosed sum. The bank will use the property for expansion purposes.

Kelleher started in this industry as operator of the Torrington, Torrington, Conn., in 1908.

### Houston

Dick Wygant has been named manager, Uptown, according to Fred Cannata, general manager. Wygant is the former owner, Heights, which was recently closed. . . . Ernest Forsythe, owner, Don Gordon, reported that a woman patron made off with several reels of film in a container ready for shipment. . . . Tom Vincent, Southwestern Theatre Equipment, helped install the equipment at the recently opened Lone Star Drive-In, Victoria, Tex., Frels Theatre Circuit unit. . . . Gene Lewis, wife of exhibitor Mitch Lewis, underwent surgery in the Methodist Hospital and was reported recovering nicely. . . . Variety Club, Tent 34, was actively engaged in the Houston Boat, Sports, and Travel Show, staged in the Sam Houston Coliseum and Annex. The show committee was composed of Variety members, and a cocktail party was hosted to the Variety Club members and others interested in the show by Martin P. Kelly, owner and managing director, United Sports and Vacation Shows.

### Jacksonville

Bill Beck, managing director, Five Points, returned from New York. . . . Loew's Normandy moved into a first-run policy with the showing of United Artists' "Revolt At Fort Laramie." . . . Franklin Frady, projectionist, was hospitalized with a serious heart condition. . . . Several hundred industryites attended the WOMPI spring dance at the Woman's Club, given for the Pinecastle School, it was reported by WOMPI president Sarah Keller. . . . Judge May, Florida Times-Union writer, now provides motion picture fans with a good description of first-run pictures in his Sunday column, "New Films Pass In Review." . . . Barbara Richardson has resigned from the U-I staff to work with an automobile agency. . . . The new Riviera Drive-In, Key West, Fla., advertised as the largest single screen drive-in in Florida, was opened.

### Memphis

Hardly had the city appointed a fourth member to the Censor Board, which had been functioning with three members, two of which were almost inactive, than one of the members died. Mrs. St. Elmo Newton, Sr., 80, who would have completed five years of service, died after a long illness. Mrs. T. Walker Lewis is the fourth member, with a salary of \$20 a month, the same as the other two. . . . Picketing continued at 19 suburban theatres in a controversy over a 28-cent hourly pay reduction. The projectionists are involved. The theatres continue to operate on normal schedule, with attendance at about normal.

## Minneapolis

Chet Lange is reopening his Lee, Murdock, Minn. . . . M. A. Levy, 20th-Fox midwest district manager, was in St. Louis. . . . Hy Chapman, Columbia branch manager, was in New Orleans for the convention of Variety Clubs International. . . . Ben Marcus, Columbia midwest district manager, was in. . . . Ralph Maw, MGM branch manager, was in Chicago for a sales meeting. . . . Wisconsin will go on Daylight Saving Time, beginning April 28. A turnout of a million voters approved the fast time plan overwhelmingly, although the measure was opposed by theatre interests in the state. In Minnesota, authors of Daylight Saving Time proposals conceded the outlook is dim for passage of the necessary legislation. Unlike the Wisconsin law, the Minnesota version calls for no referendum for the public to vote.

### New Haven

Lou Brown, Loew Poli advertising and publicity director, was recuperating from illness in the Grace-New Haven Hospital. . . . New assistant manager, Loew's Poli, is Jeff DeMars, formerly at the Palace, Hartford, Conn. . . . Sam Rosen, Rosen Film Delivery, flew to Paris to attend his daughter's wedding. . . . Mickey Peloso, National Theatre Supply assistant branch manager, was married recently to May Ann Vitale. . . . It was reported that exhibitor Ed Lord sold his Lord Manufacturing Company. . . . The new Film Building in Hamden will be ready about June 15th for occupancy, it was estimated last fortnight.

HARTFORD, CONN., NEWS—James Cassell is new assistant to Jack Sanson, Stanley Warner Strand. . . . Lockwood and Gordon named Robert Duffy, former manager, Fix Drive-In, Bridgeport, Conn., to similar post at the East Windsor, Conn., Drive-In. Howard Denning is new manager, East Hartford Drive-In, South Windsor, Conn. . . . Harry Aberly, projectionist, Loew's Palace, retired. . . . Harry F. Shaw, division manager, Loew's Poli-New England Theatres, Inc., shifted Jeff DeMars, student assistant, Loew's Palace here, to a similar post at the division flagship, Loew's Poli, New Haven. . . . George H. Wilkinson, Jr., president, MPTO of Connecticut, and owner, Wilkinson, Wallingford, Conn., has been renamed to the advisory board, Wallingford branch, Union and New Haven Trust Company. . . . Jack Keppner, assistant manager, Loew's Palace, resumed his duties, following recovery from auto accident injuries.

### New Orleans

Saturday morning student matinee attendance in Joy N. Houck's Panorama for "Around The World In 80 Days" has tripled since its inauguration a few weeks ago. . . . Lois Deckard is the new National Theatre Supply secretary. . . . Top Pictures Corporation, headed by Mississippi exhibitors A. L. Royal and T. V. Garraway, planned to start production of a second feature, "The Bandits Of Natchez Trace," at Natural Bridge, Waynesboro, Miss., at an early date. Governor J. P. Coleman was slated to play a role in the film.



## French Film Stars Welcomed To U. S.

NEW YORK—French Film stars Gerard Philipe, Jean Marais, Micheline Presle, and Francoise Arnoul, comprising the first French government delegation of film personalities to be sent to this country, arrived last fortnight to launch French Film Month and a week-long official, city-wide celebration honoring the 200th anniversary of the Marquis de Lafayette. The welcome included French folk dancing, singing groups, and a champagne breakfast.

Events honoring the hero of the Revolutionary War included special store window displays, the flying of 250 French flags, an official proclamation at City Hall, and the April in Paris Ball. City officials, French Embassy dignitaries, commanding officers of five military services, and other prominent persons took part in the activities.

The group departed to attend French Film Week in San Francisco and to end the sojourn with a visit to Hollywood.

## New York

Abraham Lenekoff, 73, father of Murray Lenekoff, assistant to Loew's Theatres vice-president Eugene Picker, died at his home in the Bronx. . . . The 9W Drive-In, 800-car Walter Reade spot located on Saugerties Road near the Kingston By-Pass just outside of Kingston, reopened for the season, entirely repainted and refurbished. . . . Vivian Singer, secretary to William B. Zoellner, MGM short subject sales manager, announced her engagement to George Siporin, a non-industryite. . . . Eugene Picker, vice-president, Loew's Theatres, announced that Seymour Brond, manager, Loew's National, Bronx, has been transferred to Loew's Mt. Vernon, while Howard Levy, manager, Loew's Mt. Vernon has been switched to Loew's National. . . . Cinerama's "Seven Wonders Of The World" completed its first year at the Warner.

## Philadelphia

Theatrical booking agent Harry Biben, 56, died at Hahnemann Hospital. . . . Hugh Owen, vice-president, Paramount Film Distributing Corporation, presided at a sales meeting held at the local branch. Howard G. Minsky, mid-eastern division manager, was also in attendance. . . . Stanton Friedman has scheduled some real oldies at his "by request" Lawndale for April 26-27-28 when he plans to show Rudolph Valentino in "The Eagle," circa 1925; Charlie Chaplin in "The Tramp"; a Buster Keaton single reel and a Keystone Cops epic. . . . Harry Brillman is back at Screen Guild while Irv Lomis, former Screen Guild booker, is now with Clark film. . . . Sam Stiefel had himself another Rock 'N' Roll stage show up at the Uptown. . . . Milgram Booking Service is now handling the Strinestown Drive-In, Strinestown, Pa. . . . The SW Mastbaum booked a Rock 'N' Roll stage show for one week beginning today and including Easter Sunday. . . . American Seating Company received a contract from Charles Schilling to reseat the Moorlyn, Ocean City, N. J., and are putting in Retractor Chairs in the new theatre out in Lawrence Park for Bob Abel and Arthur

Silber. . . . U-I office manager Joe Azarrano was in St. Joseph's Hospital for observation.

## Pittsburgh

The Lake, Erie, Pa., operated by Bill Zeny, is bankrupt. . . . James H. Alexander, Alexander Supply Company, was recuperating from a heart attack. . . . The Olympic, Verona, Pa., closed, but Joe Mazzei, Millvale, Pa., exhibitor, is reopening the house. . . . Harry Michaelson, former RKO branch manager and later short subject sales head of the same company, died. . . . The Vogue, New Castle, Pa., has been closed, as has the McKee here. . . . The Star Drive-In, Erie, operated by the Blatt Circuit, is being completely rebuilt and will have one of the largest screens in the country.

That still untitled book authored by Lily Jay Silver, wife of Moe Silver, Stanley Warner zone manager and director, will be on the fall list of Duell, Sloan and Pearce. Film people are already interested in its screen possibilities. . . . Friends of Max Shulgold plan a testimonial luncheon in his honor.

## St. Louis

The Grandee Drive-In, Sullivan, Mo., is being operated this season by Mr. and Mrs. Hugh Graham, former Webster operators here. . . . The Charleston Drive-In, Charleston, Mo., has been leased by Geraldine Twitty and Earl Ferrell for the season. Andy Dietz, Cooperative Theatres, will buy and book. The owner of the situation, Doby Stout, appears to be gradually withdrawing from exhibition. . . . Police searched the neighborhood Baden in vain after a bomb threat was received. . . . Bill Griffin, Rodgers Theatres booker and buyer, Cairo, Ill., was hospitalized. . . . Ray Parker, local exhibitor, was reelected Mayor, Brentwood, Mo. . . . The Midway Drive-In, near Lilbourne, Mo., has been taken over by Mr. and Mrs. W. L. Giddens from owner Bill Fitzpatrick.

## San Antonio

The Clasa Mohme exchange is using magnetic tape recordings to advertise pictures. One of these aids is a tape with a radio spot announcement, which is furnished at no cost to exhibitors. Another is a radio serialization tape, which consists of three reels of tape on each picture. Each reel contains two 13 minute episodes recorded directly from the sound



Joe DiVictoria, publicity head, RKO Go'den Gate, San Francisco, recently developed an attention getting stunt on U-I's "The Tattered Dress" by inviting San Franciscans to come to the theatre on opening day to serve on a jury to decide on Jeff Chandler's guilt or innocence in the picture.

## MPA Fetes Formato On Loew's Promotion

PHILADELPHIA—More than 200 members and friends of the motion picture industry paid tribute to Lou Formato, recently appointed southern division manager for MGM, formerly head of the Philadelphia territory, at a dinner tendered in Formato's honor by the Motion Picture Associates. The affair was held in the Bellevue-Stratford Hotel.

Those seated on the dais included Father Lambert, who spoke the invocation; Bernie Brooks, Stanley Warner Corporation, who acted as toastmaster; Pete Dana, of Universal; Max Fellerman, operator of a chain of theatres; Jack Bryne, MGM assistant general sales manager; Ted Schlanger, Stanley Warner division manager; William Madden, MGM branch manager in Philadelphia; Jay Emanuel, MOTION PICTURE EXHIBITOR publisher; Norman Silverman, MPA president; Sam Diamond, co-chairman of the affair; Jack Greenberg, co-chairman; Orville Crouch, Loew's district manager and MGM studio representative in Washington; Arthur Canton, MGM home office publicity executive; Nat Fellman, Stanley Warner; and George Crouch, Stanley Warner Washington zone manager.

Cy Peterman, former Philadelphia newspaperman and war correspondent, was the principal speaker. Others who delivered short addresses in tribute to Formato were Byrne, Silverman, Greenberg, and Schlanger.

During the course of the dinner, Formato was presented with an office bar and refrigerator as a gift from the Motion Picture Associates.

track of the film advertised. The cost of the episodes are roughly that of a short subject and the radio charges are often covered by selling the program tape to sponsors. . . . Local ministers and church officials were invited by the Interstate Circuit to see a special screening of "Heaven Knows, Mr. Allison" in the Majestic. . . . Bill Hellums, who recently underwent surgery in Boston, has resumed his duties as Interstate Austin manager.

### PROGRESSIVE ELECTRIC CONSTRUCTION CO., INC.

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# The A-MAN Corner

Theatre managers . . . assistant theatre managers . . . theatre advertising and publicity men . . . film buyers . . . film bookers . . . circuit executives . . . maintenance and equipment engineers. IF you\* are looking for a job, . . . or IF you\* are looking for a man, . . . just describe your needs in 25 words or less and send to "The A-MAN Corner." Add your name and address. Names and addresses will be published unless a box number is requested. All such "classified ads" will be published in three consecutive issues and then dropped. If success does not crown an original effort, it can be repeated through a new application after a 60-day interval.

This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**WANTED, EXPERIENCED MANAGER** for small drive-in in western part of Massachusetts. Replies confidential. State qualifications to MRS. F. W. HARDING, 22 Church St., Boston, Mass. (410)

**PROJECTIONIST WANTED** for drive-in theatre in suburban Philadelphia. BOX A410, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**DRIVE-IN MANAGER WANTED**, year-round position; top salary; real opportunity for aggressive man; many benefits including retirement plan; group insurance and hospitalization. APPLY WALTER READE THEATRES, Mayfair House, Deal Road, Oakhurst, N. J., or call Kellogg 1-1600. (43)

**DESIRE RESPONSIBLE POSITION.** Reliable family man thoroughly experienced all phases pertinent to motion picture distribution, exhibition, public relations. Assignment on European continent acceptable. A-1 references. BOX A43, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**SICK THEATRE SPECIALIST.** Highly experienced showman to rejuvenate your business. All phases of theatre operation explored to bring in the lost movie goer. Information, write BOX B417, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**WANTED INDOOR CITY** first sub-run theatre manager. Must be experienced, honest, sober and reliable. Contact immediately. JACK ARMSTRONG, Bowling Green, Ohio. Phone 32881. (43)

**MANAGER AVAILABLE.** 39, family man, thoroughly experienced. Excellent civic and fraternal affiliations, and references. Re-locate anywhere with good, secure position. BOX C43, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**MANAGER-PROJECTIONIST**, either capacity or both, available three weeks after acceptance. Prefer South Jersey, Delaware, Eastern Pennsylvania. BOX B43, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**THEATRE EXECUTIVE** desires position where his experience (20 years) may be put to best use. Promotion, public relations, buying, booking, roof, drive-in, concession. Go anywhere. BOX A417, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

**MANAGER AVAILABLE.** Can double on door. Give best of references, no bad habits, now employed. Prefer greater Miami, Florida area only. BOX C147, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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correspondence to—

**The A-MAN Corner**

**Motion Picture Exhibitor**  
246 N. Clarion St., Philadelphia 7, Pa.

## "Best" Va. Convention Has Varied Agenda

RICHMOND, VA.—The Virginia Motion Picture Theatre Association has reserved all facilities of the Chamberlin Hotel, Old Point Comfort, Va., for its annual convention, June 10-13. This will be the biggest and best convention on record as the result of an excellent program, the grandstand view provided of the international Naval Review representing 28 nations, and arrangements have been made for the guests to visit the Jamestown Festival.

June 10 will be a day to sightsee. A launch has been chartered to take the delegates and families on trips around Hampton Roads, and chartered buses will also be available for trips to the newly opened Jamestown Festival. There will be no rental charge for exhibits this year in indoor or outdoor spaces.

The board of directors will meet in the afternoon of June 11, followed by the first business meeting. The first social affair of the convention will be the Coca-Cola Company's annual president's reception that day.

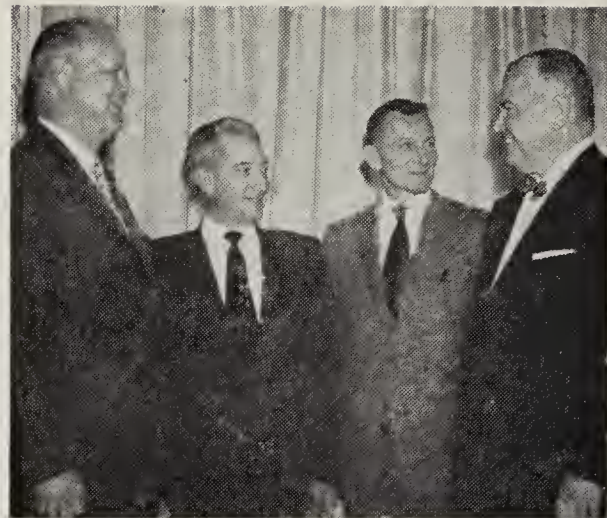
Election of officers and board members will be held June 13. Major distributors have been asked to participate in a publicity and promotion session during the morning business session. Bill Goodnight, Alexander Film Company, will be host at a cocktail party in the evening preceding the banquet and dance.

Members of committees include Jerome

Gordon, general chairman; Morton G. Thalhimer, Jr., Roy Richardson, Syd Gates, Albert Bernstein, Herbert Morewitz, Mrs. Dave Garvin, Jr., Jeff Hofheimer, William Jasper, Dave Garvin, Jr., George Shackelford, Gene Spaugh, John Broumas, John Bateman, Hal Lyon, William Dalke, Jr., Carlton Duffus, Seymour Hoffman, Leonard Gordon, Sidney Bowden, and Dave Kamsky. Hotel reservations must be made through the VMPTA office, 206 East Cary Street, Richmond.



The Virginia Motion Picture Theatre Association is planning a convention for June 10-13 at Old Point Comfort, Va., and active in the work are, left to right, Sidney Bowden, Jerome Gordon, Seymour Hoffman, president, and Leonard Gordon.



Seen at a recent special screening of Columbia's featurette, "Wonders Of Washington," in the nation's capital were, left to right, Conrad Wirth, director of the National Park Service; D. Otis Beasley, assistant to the secretary of the interior; Ray Bell, Columbia executive; and Ed Kelly, superintendent of National Capital Parks.

## Skouras Anniversary Draws Leader Salute

HARRISBURG, PA.—Governor George M. Leader has joined the governors of the 47 other states, motion picture officials, and leaders in all walks of life in taking cognizance of the 15th anniversary of a former immigrant who rose to become one of America's outstanding business men.

Leader officially complimented Pennsylvania's motion picture theatre owners and managers in setting aside March 24-May 4 as a period in which they will pay tribute to Spyros P. Skouras on his 15th anniversary as president, 20th-Fox.

The Governor's letter to Skouras stated that the industry is "fortunate indeed to have a man of your vision and courageous leadership in their midst.

"As Governor of Pennsylvania, I am sure that the people of our great Commonwealth join me in recognizing your past achievements, not only as head of your company, but also for your magnificent efforts on behalf of innumerable charitable and patriotic causes."

## Seattle

"Don Giovanni," in its Symphony League-sponsored northwest premiere in the Variety last month, netted \$400 for the Seattle Symphony Orchestra's sustaining fund. . . . Theatre Drapery Supply now is located in new quarters at 2416 First Avenue. . . . National Theatre Supply installed new lamp houses and a new transverter in the Jones Enterprises' drive-in at LaGrande, Ore. . . . A special preview of Paramount's "Funny Face" was slated for the Music Hall this week, sponsored by the Frederick and Nelson department store, which distributed complimentary tickets. . . . Exhibitor Chris Paulsen was a visitor from Alaska. . . . United Theatres opened the Kenmore and El Rancho Drive-Ins.

## Washington

Jake Flax, Republic branch manager, was called back from the Variety Clubs International convention in New Orleans, when his brother-in-law was killed in an auto accident in which his sister was seriously injured.



# ALLIED ARTISTS

## Attack Of The Crab Monsters (5703)

SCIENCE  
FICTION  
DRAMA  
64M.

ESTIMATE: For the lower half.

CAST: Richard Garland, Pamela Duncan, Russell Johnson, Leslie Bradley, Mel Welles, Richard Cutting, Beech Dickerson, Tony Miller, Ed Nelson. Produced and directed by Roger Corman.

STORY: A scientific expedition composed of nuclear physicist Leslie Bradley, biologists Richard Garland and Pamela Duncan, geologist Richard Cutting, botanist Mel Welles, Beech Dickerson, and Tony Miller, naval demolition experts, and Russell Johnson, electronics specialist, come to a remote Pacific Island to study H-Bomb fall-out effects and learn why a previous exploration party vanished completely. Storm conditions, earthquakes, landslides render radio useless. One by one members of the expedition are killed with only Garland, Duncan, and Johnson surviving. It is ascertained that the island is being destroyed by continuous subterranean explosions, and that many of those dead were killed by huge, 25-foot crab monsters. It is also learned that the only thing that will kill them is electricity. Just as one of the monsters is about to attack Garland and Duncan, Chapman gives his life to save them as he sets off an electrical trap to kill the monster.

X-RAY: Aside from the fact that this is improbable all the way, it has been cheaply produced, does not create the horror intended, and the mechanized crab monsters are ineptly filmed. Some nicely photographed and interesting underwater stuff is included in the footage. On the negative side, though, are walk-through performances by the entire cast, and a story that is never believable. The ending is most abrupt. This is being sold with "Not Of This Earth" as a package. Screen play is by Charles Griffith.

AD LINES: "From The Depths Of The Sea—A Tidal Wave Of Terror"; "Clawing, Crushing Terrors—The World's Creeping, Crawling Fright"; "Horror Piled Upon Horror—The Screen Rocks With Shocks."

## Not Of This Earth (5704)

SCIENCE  
FICTION  
DRAMA  
67M.

ESTIMATE: Fair horror meller.

CAST: Paul Birch, Beverly Garland, Morgan Jones, William Roerick, Jonathan Haze, Richard Miller, Anne Carroll, Pat Flynn, Roy Engel, Tamar Cooper, Harold Fong, Gail Ganley, Ralph Reed. Produced and directed by Roger Corman.

STORY: A large western city is plagued by a series of murders in which the victims have had their brains burned from the skulls and the blood drained from their bodies. The killer is Paul Birch, from another planet, whose people are dying of a disease in which their blood evaporates. He has been sent to earth to learn if human blood can be used to replace their own. By hypnosis, Birch forces doctor William Roerick to work on a cure, while mentally blocking him from revealing the case to anyone. Birch also makes Roerick assign nurse Beverly Garland to his private case, and she goes to live at his home. Her boy friend, Morgan Jones, is a motorcycle policeman. Birch has as his right hand man former petty thief Jonathan Haze. Garland, Jones, and Haze gradually become suspicious of Birch. When planet woman Anne Carroll arrives on earth in urgent need of Birch's aid, and he unwittingly kills her, even Roerick realizes Birch's purpose. Birch

kills Roerick, hypnotizes Garland, and orders her to transmit herself to the other planet. Jones chases Birch's car on his motorcycle, and the car goes over a cliff, killing Birch. His death frees Garland of the spell. At the fade out at Birch's grave, a new man from the strange planet walks into the picture.

X-RAY: This science fiction hokum has been almost intelligently presented and is a better example of its horror type of film making. The only thing that relegates it to the dualers is the inept way the strangers from the other planet have of transporting material things from earth. This shows up as the only weak link in the story by Charles Griffith and Mark Hanna. The vampire stuff is plenty scary, and the leads, particularly Paul Birch and Beverly Garland, can be credited with giving okay performances. Production is adequate, and the subject matter, in all save the instance cited holds up well, so far as interest and suspense goes. The lead titles get things started in proper mood. This is being sold with "Attack Of The Crab Monsters" as a package.

AD LINES: "Vampire Creatures From Outer Space"; "The Fiend With Death Ray Eyes"; "Somewhere In This World Stalks A Thing That Is 'Not Of This Earth'."

## MGM

### This Could Be The Night (729)

COMEDY  
WITH MUSIC  
103M.

(CinemaScope)

ESTIMATE: Delightful entertainment.

CAST: Jean Simmons, Paul Douglas, Anthony Franciosa, Julie Wilson, Neile Adams, Joan Blondell, J. Carrol Naish, Rafael Campos, Zasu Pitts, Tom Helmore, Murvyn Vye, Vaughn Taylor, Frank Ferguson, William Ogden Joyce, James Todd, and Ray Anthony and his orchestra. Directed by Robert Wise, produced by Joe Pasternak.

STORY: School teacher Jean Simmons gets a part-time job as a secretary in a night club owned by Paul Douglas, ex-bootlegger and horse player, and his partner, Anthony Franciosa. The latter, unused to pure women, is hostile to her until Douglas insists that she remain. She pulls a blooper the first night and Franciosa fires her. Douglas insists he go to her, apologize, and make sure that she returns. She does and after a brief period makes herself the most useful and popular member of the club. She helps busboy Rafael Campos pass his algebra examina-

tion, dancer Neile Adams to get a stove to cook on, Douglas with his clothes and food, but she can't win over Franciosa, who prefers his women on a love 'em and leave 'em basis. This riles her, and she visits Franciosa in his apartment over the club. There they find they love each other, but he insists she leave. Douglas spots them and has a fight with Franciosa. Simmons leaves and gets a job with a rival club run by an ex-convict who has a gambling room. Franciosa gets her out as police raid the place, and he insists she return where she and he can be close to each other all the time.

X-RAY: It's a little tough to describe the entertainment potential and values to be found here on paper as there is so much that is enjoyable and that will be appreciated by audiences that is almost indefinable. Take the light, breezy, and interesting plot; add to it competent, humorous, and engaging performances; bolster with smart, capable, direction; and finally top the whole with superior production values, etc., and you have entertainment fit for all, young and old, short and tall. When the people see it, the word will spread, and eventually the multitude will see it and be entertained. Isobel Lennart wrote the screen play, based on short stories by Cordelia Baird Gross. Music heard includes "This Could Be The Night," "Hustlin' Newsgal," "Sadie Green," "I Got It Bad," "When The Saints Go Marchin' In," "Taking A Chance On Love," and "I'm Gonna Live 'Till I Die." This bears a Legion of Decency "B" rating.

TIP ON BIDDING: Higher bracket.

AD LINES: "This Is Your Night For Fun, Laughter And Gay Entertainment"; "If You Get Sick From Laughing, Don't See This Tale Of A Boy And A Girl And Their Hilarious Road To Romance"; "Chase Your Blues On This Night Of Nights."

## PARAMOUNT

### The Buster Keaton Story (5709)

BIOGRAPHICAL  
COMEDY  
DRAMA  
91M.

(VistaVision)

ESTIMATE: Entertaining biographical film should have nostalgic appeal.

CAST: Donald O'Connor, Ann Blyth, Rhonda Fleming, Peter Lorre, Larry Keating, Richard Anderson, Dave Willock, Claire Carleton, Larry White, Jackie Coogan, Dan Seymour, Mike Ross, Nan Martin, Robert Christopher, Richard Aherne, Tim Ryan, Joe Forte, Ralph Dumke, Larry Rio, Constance Cavendish,

# MOTION PICTURE

# EXHIBITOR

## SERVISECTION

*The original Pink Section evaluations of features and shorts*

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SECTION TWO  
VOL. 57 • No. 25

APRIL 17, 1957



Ivan Triesault, Pamela Jayson, Keith Richards, Dick Ryan, Guy Wilerson, Lizz Slifer. Produced by Robert Smith and Sidney Sheldon; directed by Sidney Sheldon.

**STORY:** In 1920, Buster Keaton, (Donald O'Connor) leaves his parent's veteran vaudeville act in Los Angeles. He crashes a film studio. Director Peter Lorre and studio head Larry Keating are making a jungle epic with glamour star Rhonda Fleming. O'Connor gets mixed up in the filming of a comedy sequence. Studio casting director Ann Blyth is in O'Connor's corner, and after the preview of the opus, he is given a contract. He is smitten with Fleming and is unaware that Blyth is becoming interested in him. He introduces many memorable comedy routines in subsequent films. Having acquired a 32-room mansion, he takes Blyth to see his home and asks her how she thinks Fleming will enjoy living there as his bride. Miffed, Blyth goes to Europe to forget. At O'Connor's huge housewarming party, Fleming shows up on the arm of a Bulgarian archduke. O'Connor's success goes to his head, and he mortgages his mansion to invest in pictures. Sound comes in and O'Connor's newest film, made silent, is a flop. Blyth returns, still carrying a torch for him. She breaks her engagement to lawyer Richard Anderson and tries to rescue O'Connor from drink by marrying him. He resents her efforts, and she finally leaves him. He goes back to vaudeville, after proving he can let liquor alone. She finally joins him in his act.

**X-RAY:** This will have most interest for folks who remember Keaton, and his television exposure may bring in the younger element. The most entertaining sequences are Keaton's silent comedy routines, expertly recreated by O'Connor, whose impersonation throughout is quite acceptable. The studio background and technical tricks will also be appreciated. The film slows up when the romance and other serious aspects are introduced. The cast is generally good, as is direction and production. Its overall success will depend on how much interest remains today in silent films and Keaton's career. Keaton himself was technical advisor on the film, which was written by the producers, Smith and Sheldon.

**TIP ON BIDDING:** Higher bracket.

**AD LINES:** "The Inside Story Of A Fabulous Funster's Film Career"; "The Low Down On Hollywood In The Days Of The Silent, Silver Screen"; "Recreating The Original Routines Of One Of The Screen's All Time Great Pantomimists."

## REPUBLIC

**Affair In Reno (5607)** COMEDY  
MELODRAMA 75M.  
(Naturama)

**ESTIMATE:** Average programmer.

**CAST:** John Lund, Doris Singleton, John Archer, Angela Greene, Alan Hale, Harry Bartell, Howard McNear, Richard Deacon, Thurston Hall, Billy Vincent, Eddie Foster. Produced by Sidney Picker; directed by R. G. Springsteen.

**STORY:** Heiress Angela Greene is in Reno for her second divorce. She falls for fortune-hunting gambler John Archer. Her father, Thurston Hall, sends public relations man John Lund to either persuade Greene that Archer is interested only in her money, or to buy him off. He carries \$100,000 in cash for this purpose. When Lund is attacked at the airport by two of Archer's thugs, Hall sends a "bodyguard" to Reno to look after both Lund and the money. The bodyguard proves to be Doris Singleton, a lady detec-

tive wise in the knowledge of judo. Romance seems to be in order, but Lund so exasperates Singleton by wanting to handle things his own way that she walks out on him, goes to Greene, and tells her the whole story. Lund has arranged to pay Archer the money, but Archer arranges for Lund to lose it at roulette so there will be no evidence of a payoff. Singleton and Greene find Lund well on the way to losing the roll, and with most of the money already in his hands, Archer gives Greene the brush-off. Angry, the girls soon turn Lund's losses into a big win. They make good their escape despite Archer's hoods. Lund and Singleton get Greene on a New York bound plane, and Lund finally realizes he needs Singleton as a permanent "bodyguard."

**X-RAY:** This programmer, saved by a light treatment, deft direction, and better than average performances, has all the elements to make it satisfactory fare as a programmer for the double bills. New-comer Doris Singleton looks like a good bet. She handles herself very well, looks nice, and dominates all scenes in which she appears. Screen play is by John K. Butler from a story by Gerald Drayson Adams. This bears a Legion of Decency "B" rating.

**AD LINES:** "They Played A Dangerous Game Of Chance"; "The Game Was Wide Open—And The Hoods Moved In On The Big Payoff"; "She Played Fast . . . And Lost."

## 20TH-FOX

**Boy On A Dolphin (714)** ADVENTURE DRAMA  
111M.  
(CinemaScope) (Color by DeLuxe)  
(Made in Greece)

**ESTIMATE:** Well-made, interesting yarn benefits from colorful location filming.

**CAST:** Alan Ladd, Clifton Webb, Sophia Loren, Alexis Minotis, Jorge Mistral, Laurence Naismith, Piero Giagnoni, Gertrude Flynn, Charles Fawcett, Charlotte Terrabust, Margaret Stahl, Orestes Rallis. Produced by Samuel B. Engel; directed by Jean Negulesco.

**STORY:** Sponge diver Sophia Loren, working off the boat of boy friend Jorge Mistral, stumbles on the sunken statue of a boy on a dolphin. Recognizing the value of the discovery, she, doctor Laurence Naismith, and Mistral decide to disclose its whereabouts to the highest bidder. Loren goes to Athens and meets dedicated archaeologist Alan Ladd and rich but unscrupulous Clifton Webb, who collects treasures for his own amusement, disregarding the fact that he keeps them from the deserving public. She decides to sell the treasure to Webb and leads Ladd on a series of fruitless dives, pretending to have forgotten the location of the statue. Ladd learns of the deal with Webb and is distressed, particularly since he and Loren have been falling in love. Webb and Mistral change the location of the statue, planning to transfer it to Webb's yacht under cover of darkness. Ladd goes to the police, who plan to surprise Webb in the act. Loren has a change of heart and decides to aid Ladd. Eventually, the statue is recovered by the townspeople to whom it belongs. Ladd and Loren clinch.

**X-RAY:** This colorful adventure yarn is the next best thing to a trip to Greece. The CinemaScope cameras have captured that country's history and many of its famous landmarks. The story holds interest, and some excellent underwater sequences add to the general effect. A little more conflict might have added to the power of the story, which is rather leisurely in spots, however. Ladd and Webb are effective, and Loren shows why she is Italy's new-

est sensation in the anatomical derby. The young lady can act as well, and figures to keep improving as she becomes more comfortable with the English language. Never before has the history and beauty of Greece come across so well on the screen. This fact alone raises this several notches above the average adventure yarn. Screen play is by Ivan Moffat and Dwight Taylor. A song, "Boy On A Dolphin," is well sung by Julie London behind the credits.

**TIP ON BIDDING:** Higher rates.

**AD LINES:** "Sunken Treasure . . . A Legend Come To Life . . . And A Love As Wild As The Waves That Hid 'The Boy On A Dolphin'"; "Sophia Loren, Newest Glamor Sensation, Explodes On The American Cinema Scene."

## UNITED ARTISTS

**The Big Caper** MELODRAMA  
84M.  
(Pine-Thomas)

**ESTIMATE:** Good programmer.

**CAST:** Rory Calhoun, Mary Costa, James Gregory, Robert Harris, Corey Allen, Roxanne Arlen, Paul Picerni, Pat McVey, James Nolan, Florenz Ames. Produced by William Thomas and Howard Pine; directed by Robert Stevens.

**STORY:** Confidence man Rory Calhoun persuades gang leader James Gregory to attempt the burglarizing of a small town bank that holds a million dollars periodically for paying off nearby military installations. Gregory sends Calhoun and his girl friend, Mary Costa, to set up house and gain the confidence of local inhabitants while posing as man and wife. Eventually, they find themselves in love, liking the honest existence and the friends they have made. The big day arrives, and they are forced to go along with the plan which includes setting fire to a warehouse and blowing up the high school to detract attention from the bank. Gregory and associates get rid of a girl who stands in their way. Too late, Calhoun learns that the youngsters of neighbors are rehearsing a play in the school as Robert Harris is to set his explosives. He manages to stop Harris in time and deactivates the explosives. The robbery comes off with Gregory returning to the house determined to kill Costa and Calhoun for double crossing him. Calhoun stops him, returns the money, and he and Costa are determined to pay for their mistakes and start life anew together.

**X-RAY:** Suspense is built well here and mounts to a fairly strong climax with the people, story, direction and production all assisting. Some of what is shown is not pleasant, but it's not dull. It should round out the program in competent fashion. The screen play is by Martin Berkeley based on the novel by Lionel White. This bears a Legion of Decency "B" rating.

**TIP ON BIDDING:** Fair program rates.

**AD LINES:** "A Million Dollars And Many Lives Are At Stake"; "Suspenseful Action . . . Thrills . . . Chills . . . In The Biggest Job Of Them All."

## U-International

**Man Afraid (5720)** MELODRAMA  
84M.  
(CinemaScope)

**ESTIMATE:** Good programmer.

**CAST:** George Nader, Phyllis Thaxter, Tim Hovey, Eduard Franz, Harold J. Stone, Judson Pratt, Reta Shaw, Butch Bernard, Mabel Albertson, Martin Milner. Produced by Gordon Kay; directed by Harry Keller.



**STORY:** Reverend George Nader and his wife, Phyllis Thaxter, are in the study of their home when they hear a strange sound from the room where their son Tim Hovey is sleeping. Thaxter is attacked by a prowler and hit across the eyes. Nader throws a paperweight at him as he comes for him with a knife and kills the intruder. At the police station, he learns the dead man was the delinquent son of tailor Eduard Franz. Thaxter is temporarily blinded. Hovey tells Nader Franz is following him and intends to kill him, but they scoff at the youngster who goes in for tall tales. They begin to believe him, and Nader goes to the police who don't have enough evidence to arrest Franz. While Thaxter is alone, Franz searches the house and scares her to death. Another time he starts a fire during a boxing match for the youngsters and almost grabs the boy. The lad and his parents are lured to the hospital by Franz, and Hovey is separated from them, winding up running from Franz across a rickety pier at the ocean's edge. Franz falls into the deep water, and Nader rescues him. He asks forgiveness for killing his son, and while Franz is mute, he will evidently cause no more trouble for the minister and his family.

**X-RAY:** A goodly amount of suspense is to be found in this entry with a yarn that's a little different. The pace is well maintained throughout the running time. A sneak preview audience sat absorbed and tense as certain passages unfolded in this interesting presentation. The cast is good as is the direction and production. It should go well as part of the program with something of interest for almost all audiences. The screen play is by Herb Meadow.

**TIP ON BIDDING:** Fair program rates.

**AD LINES:** "You've Got To Grip Your Seat As This Thriller Of Fear Unfolds"; "A Terrifying Adventure In Suspense"; "This Man Of God Was A 'Man Afraid'."

## WARNERS

### Shoot-Out At

### Medicine Bend (615)

OUTDOOR  
DRAMA  
87M.

**ESTIMATE:** Okay Randolph Scott programmer.

**CAST:** Randolph Scott, James Craig, Angie Dickinson, Dani Crayne, James Garner, Gordon Jones, Trevor Bardette, Don Beddoe, Myron Healey, John Alderson, Harry Harvey, Sr., Robert Warwick. Produced by Richard Whorf; directed by Richard L. Bare.

**STORY:** When Captain Randolph Scott, sergeant James Garner, and private Gordon Jones receive their discharges, they head for Nebraska where Scott's brother has a homestead. They find that the Sioux have attacked and killed the brother who had faulty cartridges to fight with. When they learn that everybody has bought faulty merchandise at the town of Medicine Bend, they leave to right the wrong and purchase additional supplies. Enroute, they are robbed of clothes and money and forced to don the outfits of passing Quakers. In town they find James Craig owns the town and controls business, with honest merchants afraid to buck him. Scott goes to work for merchant Harry Havey, Sr., and his daughter, Angie Dickinson, while his two buddies get jobs working in Craig's store. They find he is behind the robberies in the area as well as cheating the people with inferior merchandise. Craig gets saloon entertainer Dani Crayne to work on Jones to find out their real identity. When she sees that Craig intends to kill them, she turns on him. Scott has his showdown with Craig, and Craig is killed. Peace restored, Scott and Dickinson head back to the

open country together as do Crayne and Garner, while Jones elects to remain with the Quakers.

**X-RAY:** There's some action and lots of intrigue to be found in this latest adventure of Randolph Scott, who gets in and out of plenty of scrapes and tight spots. The story is interesting enough, with the cast giving an okay account of itself. Direction and production are suitable. It should do okay where action shows are the thing or as a supporting feature on the program. The screen play is by John Tucker Battle and D. D. Beauchamp. There is a song to be heard by Crayne, "Kiss Me Quick."

**TIP ON BIDDING:** Program rates.

**AD LINES:** "He Called Himself 'Preacher'—He Believed In An Eye For An Eye And A Bullet For A Bullet!"; "A Frock Coat, A Black Hat, And A Gunbelt Full Of Vengeance"; "He Ruled The Town Of Medicine Bend—With A Gun In Hand."

## MISCELLANEOUS

### On The Bowery

DOCUMENTARY  
65M.

(Lionel Rogosin Productions)

**ESTIMATE:** Off-beat and interesting documentary for specialty spots.

**CREDITS:** Produced by Lionel Rogosin, in association with Richard Bagley and Mark Sufrin; directed by Rogosin.

**STORY:** That area of downtown Manhattan known as The Bowery is captured by the wandering and all-seeing camera as several key characters are followed night and day in their attempt to exist in the area. Ray Salyer, an itinerant railroad worker, drifts in after working out of town and falls in with some professional drunks who help him spend his money. He tries to get more by begging a day's work on a truck and attempts to stay away from the bars by attending the Bowery Mission, but the discipline and crowded conditions soon drive him back to the gin mill. One of his associates eventually gives him some money which he got from stealing and selling Salyer's belongings so that he can head for Chicago and a new start.

**X-RAY:** Grim, unpleasant, and repelling is this tale of men down and out or addicted to drink and/or worse, and yet it also bears a certain amount of fascination as it tells its tale of the "skid row" of New York. The camera catches some remarkable scenes of the derelicts of society in their favorite spots, whether it be in a bar, on a bench, or just sleeping it off in the street somewhere. No professional actors were used, with the cast coming from the Bowery. They play themselves more than convincingly. Camerawork, direction, and production are unusual. The entry is strictly for the spots that specialize or feature the unusual and where audiences can take the off-beat film.

**AD LINES:** "It Took Guts And Patience To Film This Story"; "An Unusual Film About An Unusual Place"; "These Men And Women Are Dregs Of Society With No Place To Go."

## The Shorts Parade

### TWO REEL

#### Documentary

**CHALLENGE IN THE AIR.** British Information Services. 13½m. This is more or less a moving catalogue of British aircraft of both military and civilian status with all shapes and sizes going through

their paces before a thrilled audience. FAIR.

### Musical

**RHYTHM WITH REGIS.** U-I—Musical Featurettes. 14m. This musical two-reeler features Billy Regis and his orchestra with Charlita vocalizing, Meg Myles, Allan and Ashton, and the Pied Pipers in such numbers as "Mama Yo Quiero," "Past The Age Of Innocence," "That's What You Think," "Stop," "I Didn't Know The Gun Was Loaded," and "Skylinger." FAIR. (2653).

### ONE REEL

#### CinemaScope Color Cartoons

**GIVE AND TYKE.** MGM—CinemaScope Cartoon. A notice is posted, that all dogs without license tags will be picked up by the dog catcher, but Spike and Tyke are unworried since they have the tags. A wandering mutt comes along and needs a tag so he tries to take Tyke's; but Spike keeps him on the run. The mutt finally gets the tag, and Spike surrenders his own to his son and offers to go with the dog catcher. The mutt has a change of heart and surrenders the tag. He jumps into the dog catcher's wagon and drives off. GOOD. (C838).

**JOHN DOORMAT IN TOPSY TV.** 20th-Fox—CinemaScope Terrytoons. 7m. Tired and weary, John comes home from work, bolts his dinner at his wife's insistence, and rushes to look at television. Despite all his wife's efforts to get him to bed and to sleep, he somehow contrives to get to one of the numerous TV sets he has hidden all over the place. His wife tries to give him sleeping pills, but he employs TV wrestling techniques and the wife swallows the pills. Comes 7 a.m. and the "early early early" show, and sleepless John, still tired, trods his weary way back to the bus to town. FAIR. (5701).

**TOPS WITH POPS.** MGM—CinemaScope Cartoon. 7m. Jerry, the mouse, trying to escape Tom, the cat, takes refuge under little Tyke, who is guarded by Spike, the bulldog. The latter thinks Tom is trying to hurt his son and chases him off. FAIR. (C837).

### Color Novelty

**HOLLYWOOD STAR NIGHT.** Columbia—Screen Snapshots. 10m. The public is asked once again to identify some mystery actors for a free trip to Hollywood with all the trimmings. Also to be seen entertaining at a Hollywood dinner are Phil Regan, Bob Hope, and George Gobel, all in Technicolor. GOOD. (1852).

### Novelty

**LEON AND EDDIE'S.** Reissue. September, 1950. Columbia Cavalcade of Broadway. 11m. Broadway columnist Earl Wilson acts as m.c., and Leon and Eddie's is the subject. Comedian host Eddie Davis sings "It's That Friendly Spirit," dance team Laurette and Clymas perform a costume dance routine, and comedienne Jean Carroll delivers a race-track monologue in staccato fashion. This subject is now dated since the night spot is closed. GOOD. (1954).

### Sports

**FLYING HORSES.** Columbia—World of Sports. 9m. Horses are trained to run and jump on the north shore of Long Island, and they get a detailed workout after which they are entered in steeplechase-type races. FAIR. (1805).



## ALPHABETICAL GUIDE

To 285 Features Reviewed  
Since The Sept. 5, Issue

This index covers features reviewed thus far during the 1956-57 season in addition to features of the 1955-56 season reviewed after the issue of Sept. 5, 1956.—Ed.)

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(The running time carried in this listing represents the latest corrected time of each feature. While every effort is made to keep the listing accurate, features are often subject to editing after being reviewed. Readers are advised to check the time with the local exchange—Ed.)



current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the publishers. MORE INFORMATION TO KNOW THE ORDER IN WHICH DISTRIBUTORS FOR THEIR UP-TO-DATE CHECKING AND CORRECTING, SO THAT IT IS THE LATEST KNOWLEDGE AVAILABLE.

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Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Travers	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Beyond A Reasonable Doubt Dana Andrews, Joan Fontaine	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wiala	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter Hope Lange	Hit And Run Clea Moore, Hugo Haas (Haas)	Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	Runaway Daughters (American-Int.) Marla English, John Littel	
Storm Out Dale Robertson, Luis Maxwell, Derek Bond	Ride The High Iron Don Taylor Sally Forrest	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Back From Eternity Anita Ekberg, Robert Ryan	Tears For Simon (Trucolor) David Farrar, Julie Arnall (English-made)	Oh, Men! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)	Mister Cory (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford	Paris Does Strange Things (TC) Ingrid Bergman, Mel Ferrer (Made in France)	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gave	
Not Of This Earth Paul Birch, Beverly Garland	The Silent World (TC) (French-made) Documentary	Ten Thousand Bedrooms (CS-MC) Dean Martin, Anna Marie Alberghetti, Eva Bartak	The Search For Bridley Murphy (VV) Teresa Wright, Louis Hayward	The Brave One (CS-TC) Michel Ray	Above Us The Waves (English-made) John Mills (English-made)	The Quiet Gun Forrest Tucker, Mara Corday (RegalScope)	Fury At Showdown John Derek, John Smith (Goldstein)	Kelly And Me (CS-TC) Van Johnson, Piper Laurie, Martha Hyer	Rebel Without A Cause (RE) James Dean	Cinderella (RE) (TC) (Buena Vista) (Disney)	
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	Don't Knock The Rock and his Comets	Hot Summer Night Leslie Nielsen, Coleen Miller	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Death Of A Scoundrel George Sanders, Yvonne De Carlo	Accused Of Murder (Trucolor- Naturama) David Brian, Vera Ralston	The Storm Rider Scott Brady, Mala Powers	The Bachelor Party Don Murray, E. G. Marshall (Norma)	The Incredible Shrinking Man Grant Williams, Randy Stuart	East of Eden (RE) James Dean	Flesh and The Spur (Eastman Color) John Algar, Marla English (American-Int.)	
Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	Nightfall Aldo Ray, Anne Bancroft	Invitation To The Dance (TC) Gene Kelly	The Rainmaker (VV-TC) Burt Lancaster, Katharine Hepburn	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	Heaven Knows Mr. Allison (CS-DC) Deborah Kerr, Robert Mitchum	The Iron Sheriff Sterling Hayden, Constance Ford (Grand)	The Tattered Dress (CS) Jeff Chandler, Jeanne Crain, Jack Carson	The Spirit Of St. Louis (CS-WC) James Stewart	Naked Paradise (Pathe Color) Richard Denning, Beverly Garland (American-Int.)	
Hold That Hypnotist Bowery Boys	Wicked As They Come Arlene Dahl, Herbert Marshall	Lizzie Eleanor Parker, Richard Boone, Joan Blondell	Fear Strikes Out (VV) Anthony Perkins, Norma Moore	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg					The Counterfeit Plan Zachary Scott, Peggie Castle (English-made)		
Footsteps In The Night Bill Elliott	Full Of Life Judy Holliday, Richard Conte										

PROMISED FOR EARLY RELEASE										
The Badge Of Marshal Brennan Jim Davis, Arleen Whelan	Utah Blaine Rory Calhoun, Susan Cummings	Designing Woman (CS-Color) Gregory Peck, Lauren Bacal	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made In Egypt) (Special Engagements)	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	War Drums Lex Barker, Joan Tyler (Bel-Air)	The Girl In The Kremlin Lex Barker, Zsa Zsa Gabor	Untamed Youth Mamie Van Doren, Lori Nelson, John Russell	The Undead Richard Garland, Pamela Duncan (American-Int.)
Dragoon Wells Massacre (CS-Color) Barry Sullivan, Mona Freeman, Dennis O'Keefe Katy Jurado	The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.	The Vintage (CS-MetroColor) (Made in France) Fier Angeli, Mel Ferrer	Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	The Young Stranger James MacArthur, Kim Hunter	Hell's Crossroads (Naturama) Stephen MacNally, Peggie Castle, Barton MacLane	Two Grooms For A Bride Virginia Bruce, John Carrall	Monkey On My Back Cameron Mitchell, Dianne Foster (Small)	The Deadly Mantis Craig Stevens	Shoot Out At Medicine Bend Randolph Scott, James Craig, Angie Dickinson	Voodoo Woman Marla English, Tom Conway, Touch Connors (American-Int.)
The Persuader James Craig, Kristine Miller	Zombies Of Mora-Tau Allison Hayes, Majorie Eaton	Gaslight (RE)	The Buster Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth,	Spoilers Of The Forest (Naturama- Trucolor) Rad Cameron, Vera Ralston	Break In The Circle Forrest Tucker, Eva Bartok	Boy On A Dolphin (CS-DC) Alan Ladd, Sophia Loren, Clifton Webb	The Ride Back Anthony Quinn, Lita Milan (Associates and (Aldrich)	Man Afraid (CS) George Nader, Phyllis Thaxter, Tim Hovey	Jim Thorpe, All American (RE) Burt Lancaster	
Destination 60,000 Preston Foster, Jeff Donnell	Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant	The Postman Always Rings Twice (RE)	Gunfight At The O.K. Corral (VV-TC) Burt Lancaster, Kirk Douglas, Rhonda Fleming	Man In The Road Derek Farr, Ella Raines (English-made)	China Gate (CS) Gene Barry, Angie Dickson Nat 'King' Cole	Bailout At 43,000 John Payne, Karen Steele (Pine-Thomas)	Bailout At 43,000 John Payne, Karen Steele (Pine-Thomas)	The Winning Team (RE) Doris Day	Bright Leaf (RE) Gary Cooper	
The Oklahoman (CS-Color) Joel McCrea, Barbara Hale	The Tall T (TC) Randolph Scott, Richard Boone, Maureen O'Sullivan	This Could Be The Night (CS) Jean Simmons, Paul Douglas, Joan Blondell	The Lonely Man (VV) Jack Palance, Anthony Perkins, Elaine Aiken		Kronos (Regalscope) Jeff Morrow, Barbara Lawrence	Gun Duel In Durango George Montgomery, Ann Robinson (Peerless)	Gun Duel In Durango George Montgomery, Ann Robinson (Peerless)	The West Point Story (RE) James Cagney	Strangers On A Train (RE) Farley Granger	
	The Phantom Stagecoach William Bishop, Kathleen Crowley	The Little Hut (Color) Ava Gardner, Stewart Grainger, David Niven (Made in England)	Omdr Khayyam (VV-TC) Cornel Wilde, Debra Paget		She Devil (Regalscope) Mari Blanchard, Albert Dekker			Young Man With A Horn (RE) Kirk Douglas		

SYMBOLS USED ABOVE: CS—CinemaScope, DC—DeLuxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Tech nicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import



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NUMBER 26

IN TWO SECTIONS

• THIS IS SECTION ONE



***Dusk To Dawn***

***Headaches***

editorial

## IFE Abandons Distrib Setup

(page 8)

## Jerrold Head Likes Telemovies

(page 10)

AND FEATURING: PHYSICAL THEATRE

Mrs. Diane Gordon, manager, SW Oritani, Hackensack, N. J., and her daughter, Miss Arlene Hatoff, are seen at New York International Airport before leaving for a two-week vacation in England, first prize in a Stanley Warner showmanship contest won by Gordon.



**BIG**

**"REACH FOR ME!"  
THE YOUTH AUDIENCE!**



**ANOTHER M-G-M  
SHOWMANSHIP FIRST!**

**DISC JOCKEY  MOVIE PARTIES**

**ALL OVER AMERICA TO LAUNCH  
M-G-M's SOCK COMEDY DRAMA!**

**"THIS COULD  
BE THE  
NIGHT"**

**HERE'S WHY  
WE'RE DOING IT!**

The Preview in New York was sensational, a riot of laughs, drama, romance. Now we're extending its fame nationwide in a new and novel way!



# PLANS FOR BIG SHOW!

## ★ TOP DISC JOCKEYS IN 35 CITIES TO SPONSOR INVITATIONAL PREVIEWS!

We're going to reach America's mass audience (*Exchange cities and others*) by creating word-of-mouth and want-to-see through the penetration of the disc jockeys with their tremendous youth following.

## ★ PUBLIC INVITATIONS OFFERED ON THE AIR!

Hundreds in each city will have an opportunity to get invitations to these special showings of this wonderful entertainment.

## ★ EXHIBITORS! ASK YOUR M-G-M BRANCH FOR DETAILS!

M-G-M presents

JEAN PAUL ANTHONY  
SIMMONS DOUGLAS FRANCIOSA

In

# "THIS COULD BE THE NIGHT"

With

JULIE WILSON • NEILE ADAMS • JOAN BLONDELL  
J. CARROL NAISH • RAFAEL CAMPOS • ZASU PITTS

And RAY ANTHONY and His Orchestra

Screen Play by ISOBEL LENNART • From Short Stories by CORDELIA BAIRD GROSS

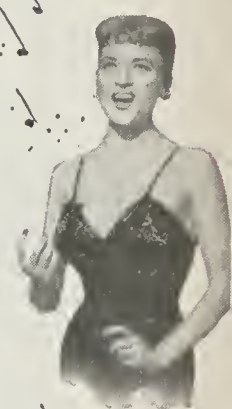
In CinemaScope

Directed by ROBERT WISE • Produced by JOE PASTERNAK

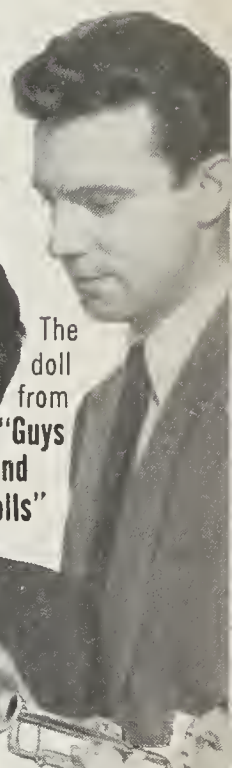


**Jean Simmons**  
Pretty school teacher  
among the mobsters.

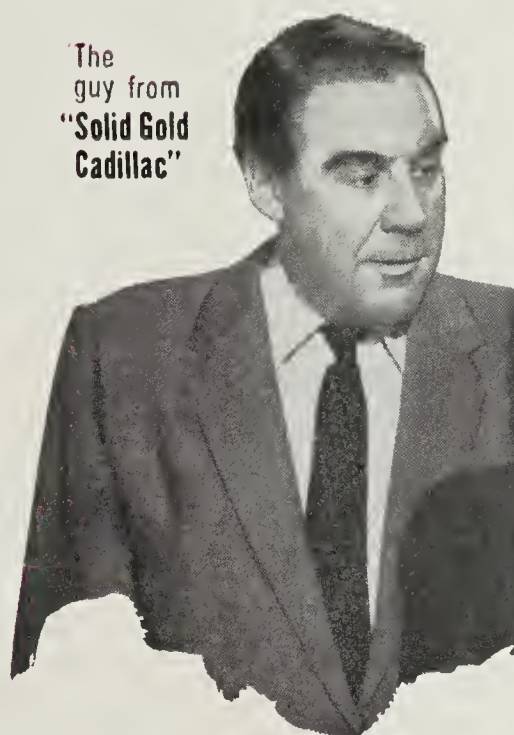
Silken-voiced  
**Julie Wilson**  
as Ivy  
the Torch  
singer



The new  
romantic  
sensation  
from  
Broadway  
**Anthony Franciosa**



The  
guy from  
"Solid Gold  
Cadillac"



The  
doll  
from  
"Guys  
and  
Dolls"

**Ray**  
When The  
Saints  
Come  
Marching In"  
**Anthony...**  
and his  
hot band!

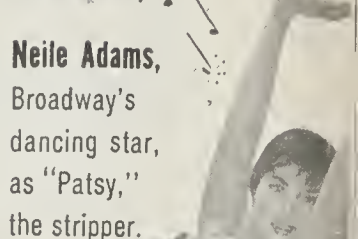
**Joan Blondell**  
as the ex-  
burlesque  
queen of the  
Prohibition era.



**Rafael Campos** of  
"Blackboard  
Jungle"  
fame as the  
bus boy.



**Neile Adams**,  
Broadway's  
dancing star,  
as "Patsy,"  
the stripper.





**FROM 20th...THE**  
**DOUBLE SENSATION SHOW**  
**OF THE CENTURY**

**PLANET ROBBER**  
**TRAMPLES EARTH...**

**STEALING ENERGY**  
**FOR OTHER WORLDS!**

# KRONOS

**CONQUEROR OF  
THE UNIVERSE!**

A REGALSCOPE PICTURE

JEFF MORROW • BARBARA LAWRENCE • JOHN EMERY

Produced and Directed by KURT NEUMANN

Screenplay by LAWRENCE LOUIS GOLDMAN

A REGAL FILMS INC. PRODUCTION • RELEASED BY 20th CENTURY-FOX





**GET BEHIND  
THE BIG SHOW  
with  
SENSATIONAL  
TV TRAILERS!**

*Shocks 'em and sells 'em!*

**SPINE-TINGLING  
THEATRICAL TRAILERS!**

*Get them on the screen early!*

**SHRIEK RECORDS!**

*Excitement to  
draw crowds!*

**STREET  
BALLYHOO!**

*Stunt this show!  
Walk KRONOS  
and SHE-DEVIL  
through town!*

**MIDNIGHT  
SHOWS!**

*Special lights-out  
thrill  
performances!*

**BIG  
RADIO CAMPAIGN!**

*Get tantalizing  
combination radio spots!*

**WEIRD LOBBIES  
AND FRONTS!**

*Use the posters! Use the  
accessories!*



**GORGEOUS  
DEMON!**

*They created  
an inhuman being  
who destroyed  
everything  
she touched!*

**SHE DEVIL**

**The woman they couldn't kill!**

A REGALSCOPE PICTURE

MARI JACK ALBERT  
**BLANCHARD · KELLY · DEKKER**

Produced and Directed by KURT NEUMANN  
Screenplay by CARROLL YOUNG  
and KURT NEUMANN

A REGAL FILMS INC. PRODUCTION  
RELEASED BY 20th CENTURY-FOX



**GET THE PRESSBOOK  
FOR MUCH, MUCH MORE!**



# EXHIBITOR



APRIL 24, 1957  
VOLUME 57 NUMBER 26

## DUSK-TO-DAWN HEADACHES

THE FIRST BALMY AIR of springtime seems annually to produce a similar effect on many drive-in showmen, who break out in a rash of dusk-to-dawn extravaganzas. And this spring has been no exception. Current check of amusement pages of newspapers, from many sections of the metropolitan east and middle west, shows three, four, and even five feature pictures, strung end on end throughout the wee small hours and right up until the dawn's early light.

As usual, the dusk-to-dawn show is most successful where one operator is allowed to keep the practice to himself, and his opposition is good enough to observe normal closing hours. So, for a week or more after the start, and until the opposition has a chance to also book such a "bushel basket" of film, the original theatre does satisfactory business. But when two, three, or even four neighboring drive-ins all run dusk-to-dawn, a lot of the bloom is off the peach, and the added confection sales attendant to a nine or 10 hour show become the major profit.

But during this summer of 1957 the dusk-to-dawn operator promises to have more problems.

To their credit, at least two of the national distributors have arrived at a policy of discouraging the playing of their modern first-quality pictures, under the dusk-to-dawn conditions, and teamed with the sweepings of the

film vaults that usually make up the balance of the program. Their "discouragement" has taken the form of a clause in the contract forbidding the playing of their features with more than one other feature (MGM), and the telling of such theatremen that they aren't considered "a desirable account" when their features are made part of a dusk-to-dawn package (Paramount). At least these two companies have had the courage to refuse such usually \$12.50 dates.

Another, and possibly more forceful happening is the rising public indignation, that in several states threatens to set up legal barriers against such shows, or against their patronage by teen-agers.

Out in Ohio last week, two public prosecutors assured a legislative committee in Columbus that: "Illegitimate births among teen-agers are increasing because the youngsters have turned dusk-to-dawn drive-in theatres into 'passion pits.'" Testifying at a hearing on a bill to prohibit those "under 18" from attending movies after midnight, unless accompanied by a parent or guardian, this assurance drew from Representative Jesse D. Yoder of Dayton the observation that: "When a teen-ager goes to a drive-in theatre after 2 A.M., he doesn't go there to see a movie."

And, we might add, there is a good possibility that neither does anyone else.

## GRIN OF THE WEEK

A NAMELESS "ANALYST," who has been issuing some very profound and godlike conclusions of late, seems to have gotten a little mixed up in cause and effect in the most recent report. Dated "April 11, 1957—3:00 P.M.," and making a strong "pitch" for public "know about" as gathered from surveys, to replace showmanship brains or projection room judgment gained by 20 to 40 years of experience, one paragraph announces that: "Attendance is now down to a new low—with sub-run pre-sold pictures doing all the business."

Less ears for survey answers, and more eyes for amusement page advertising, might have obviated that paragraph by proving that, in these pre-Easter weeks, attendance should have been "down to a new low," for there was little in the first-runs except doubled-up delinquent shows, doubled-up science-fiction shows, and doubled-up reissues. As a class, these shows were "B" or worse, and if there were any "pre-sold" blockbusters around, they most certainly were in the sub-runs.

And we're even a little surprised that the "analysts" could find some "pre-sold" blockbusters in the sub-runs at this time, for as we understand it, all exchanges were

"out of prints until Easter" on the "pre-sold" blockbusters.

\* \* \*

And in the "Rose Colored Glasses" department of this same report it reads: "*Never in all of the years of (——) motion picture analysis has the quality of current attractions been so high. We have never measured such a high number of recommended pictures in release. In fact, since last October, every picture released, except two, have had favorable word-of-mouth.*" (Note: Guess we must have been asleep—but that certainly should please the producer-distributor clients.)

Later on, it says: "*We have been reporting for two years that the day is long gone when showmen can sit in a projection room and evaluate pictures; i.e., say this is a good one that will do business or this is a bad one that has no chance.*"

Well! If the quality is as high as in that first paragraph, then the showmen sitting in a projection room in the second paragraph must be deaf, dumb, and blind. And so must the public be, or attendance wouldn't be "now down to a new low."



## ON OSCARS AND OLDSMOBILES

STAN FREBERG QUIPPED recently, "The Oscar awards proved the successful marriage of two great industries—NBC and Oldsmobile."

That's a pretty funny line, but there's more than a little sadness in it. The motion picture industry has built its Academy Award presentations to a point where they command as much public attention and newspaper space as any other event with the possible exception of Presidential Election Day. The advent of TV and the resultant televising of all the glamor and excitement attendant to Oscar night at the Pantages gave the film business its best chance to reach nearly all its potential audience in the comfort of their homes with a message of the finest entertainment buy in the world, a ticket to their nearest theatre.

Hollywood fumbled badly. Whoever sold Oldsmobile on the idea of sponsoring the Oscar program must have felt a sense of real accomplishment. After all, this poor automobile firm was picking up the tab of nearly half a million dollars, and the Academy was presenting its

awards at minimum costs.

It is evident now that Oldsmobile had the last laugh. Everything in TV programming is reckoned by sponsors on a ratio between sales of their product and cost of their advertising and also on a cost-per-thousand basis. What does it cost to get a message across to each thousand persons watching any given show? Oldsmobile discovered happily that its C.P.T. was quite low and its ratio quite favorable.

George Seaton, president, Academy of Motion Picture Arts and Sciences, is still trying to convince his colleagues that, split among film companies, the cost of Oscar night sponsorship would be just as low for this industry, and the publicity bonanza for heralding new films would be incalculably high. If he is making any progress, we haven't noticed it.

Or maybe we should sponsor Oldsmobile's latest line of new cars.

There used to be a time when the list of "great industries" included the film industry.

## WHERE CREDIT IS DUE

CRITICS OF MOVIES, and of movie ads, should take a second look at a current picture titled "HEAVEN KNOWS, MR. ALLISON," and at the newspaper ads that are successfully selling it.

Nearly all big city reviewers have commented on the sincerity, charm, and honest emotions that dominate the motion picture version of what had been a somewhat more broadly told book. The fanciful experiences of a young nun and a marine, isolated on a South Pacific island by World War II, certainly could have been given a sensational treatment. But, to the credit of Buddy

Adler, John Huston, and the other creative brains of the 20th Century-Fox studios, the spiritual and the wholesome resulted in an enjoyable story for the whole family.

And the ad campaigns show equal dignity and restraint. They don't fall into "the easy way" but sell with imagination and good taste that match the brains of the west coast. So our hat is also doffed to Charlie Einfeld and his crew in the New York ad department.

We do hope that those who are quick to criticize will be equally quick to applaud.

## THINGS ARE BAD ALL OVER

IT MAY NOT PUT an extra dime in the pocket, or fill any of those extra seats, but it may make theatremen feel better to know that come next fall some of the best known TV "acts" stand a pretty good chance of being dropped off the air.

Notable among these, according to current TV writers, will be "The Jackie Gleason Show," "Robert Montgomery Presents," "Sunday Night TV Playhouse," "NBC Monthly Spectaculars," "I Love Lucy," "Sid Caesar's Hour," etc. And others that may go are Roy Rogers,

"The Jane Wyman Show," and Bishop Sheen.

Probably the most drastic shakeup in the last 10 years, it is felt that it has been occasioned by the most mediocre year that TV has experienced. Except for the "Quiz Kids," there was nothing that created more than a ripple of excitement, but costs kept rising on everything from performers to pencils. The public's blasé attitude toward color TV, in spite of an unprecedented advertising, publicity, and sales push, has also caused some people to worry.

## THINGS ARE DIFFERENT IN CHICAGO

WE CAN'T HELP but get a kick out of the continued follow-up, in the ITO of Ohio bulletins, of the doubling of big pictures by subsequent run theatres in some areas, that are still being sold at "a minimum of 50 per cent" in other areas.

Current example is "GIANT" and "FRIENDLY PERSUASION," doubled at the B and K Maryland Theatre, Chicago. Both pictures had previously played the B and K Tivoli Theatre around the corner, so this is

a subsequent run booking. However, in most territories that we hear about, "GIANT" is still being sold for 50 per cent of the gross, and "FRIENDLY PERSUASION" is still being sold for 40 per cent of the gross.

How come that the B and K Maryland Theatre can operate on the remaining 10 per cent—and make a profit yet?

A lot of theatremen would like to know the answer to this one.

**Jay Emanuel**

A JAY EMANUEL PUBLICATION. Founded in 1918. Published weekly by Jay Emanuel Publications, Incorporated. Publishing office: 246-248 North Clarion Street, Philadelphia 7, Pennsylvania. New York: 229 West 42nd Street, New York 36. West Coast: Paul Manning, 8141 Blackburn Avenue, Los Angeles 48, Cal. Jay Emanuel, publisher; Paul J. Greenhalgh, general manager; Albert Erlick, editor; George Frees Nonamaker, feature editor; Mel Konecok, New York editor; Arnold Farber, Physical Theatre and Extra Profits departmental editor; William Haddock, associate editor; Albert J. Martin, advertising manager; Max Cades, business manager. Subscriptions: \$2 per year (52 issues); and outside of the United States, Canada, and Pan-American countries, \$5 per year (52 issues). Special rates for two and three years on application. Entered as second class matter at the Philadelphia, Pennsylvania, post office. Address letters to 246-48 North Clarion Street, Philadelphia 7, Pennsylvania.



# IFE Abandons Distribution Setup; Films To Go To Franchise Holders

NEW YORK—Seymour Poe, executive vice-president of IFE Releasing Corporation is abandoning its distribution setup primarily of Italian films and is instead assuming the role of producer representative for member producers in Italy. Films will be parceled out to franchise holders in the various exchange centers, although Poe and associates will retain supervisory control of sales, advertising, etc. Involved are some seven features which have not yet been released, as well as 39 features that are in various states of release.

Offices in New York, Chicago, and Los Angeles will be converted to supervisory categories. Local distributors will get a distribution fee for each feature handled.

Poe also announced that he has a package of 26 features available for TV. All are dubbed into English and are post 1948. He admitted that of the films in the TV package, 12 have been available to theatres. These would be withdrawn from theatrical distribution if a lucrative deal comes along in the TV field.

He opined that the new setup would



Among the celebrities on hand at the recent world premiere of Columbia's "The Strange One," Astor, New York, were, producer Sam Spiegel with cast members Arthur Storch, Julie Wilson, Mark Richman, and James Olson.

help Italian producers, who in turn have assured him of a steady flow of product. Poe expects to release his present seven new features at the rate of one every six to eight weeks.



## The NEW YORK Scene By Mel Konecuff

PRODUCER, DIRECTOR and sometime actor Otto Preminger arrived in town for conferences with United Artists officials as well as with a few words for the press. For instance, the maker of "Saint Joan" reported that his film would open at the Victoria in New York during the last week in June as well as in 15 other key cities. Eighteen-year-old Jean Seberg, who won the title role over thousands of other contestants, will spend three weeks touring the cities just prior to the opening.

He recalled that his picture making in England was pleasant, coming in on schedule, some 41 days. While he had to do more organizing than in Hollywood because everyone and everything was more casual, still it worked out alright. He even got used to the tea breaks.

His opinions on the production code, the Motion Picture Association, and freedom of expression in picture making haven't changed. He still believes that independent producers should be represented on the MPA board so that their viewpoint could have the proper consideration. Didn't independents win top Academy Award nominations for the last several years? As a matter of fact, an impartial board of public figures should judge the merits of subjects that now come before a board of competitors, he opined.

He wouldn't object to pictures being labeled for adults when such is the case, as is done in England, but he wouldn't like to see such a system set up legally as he is against legal censorship of any kind. He didn't think that producers had bad taste, but should some try to make tasteless subjects, they would soon find the public waiting with adverse reaction. Trying for the "fast buck" would be impractical. He thought all censorship bodies were illegal.

Incidentally, his codeless features, "The Moon Is Blue" and "The Man With The Golden Arm" each topped the four million figure. Preminger's next will be "Bonjour Tristesse" for Columbia, which gets under way in mid-July with Seberg, Deborah Kerr, and David Niven.

**THE METROPOLITAN SCENE:** Sweetie pie Etta Segall at Allied Artists exchange, is being honored with a month long drive by the company starting May 15. She's been there 15 years. Golly, it certainly doesn't seem that long. She's head booker. . . . The Roxyettes switch from skates to hoofing with the new stage show in with "Boy On A Dolphin." . . . Buster Keaton was in for the full round of interviews, promotions, TV and radio appearances, etc., in conjunction with the opening of "The Buster Keaton Story" at the Mayfair on Broadway. (Aside: We got him to smile the other night at dinner. Who said it couldn't be done?) . . . MGM is out with a cute and humorous booklet on their forthcoming "The Little Hut," a yarn about being shipwrecked on a desert isle with Ava Gardner. It never happens to us.

## BROADWAY GROSSES

(As of this Monday)

### New Record For Radio City

NEW YORK—The Easter week-end was gladly welcomed by all Broadway first-runs with Radio City Music Hall ringing up a new record gross and Roxy and Loew's State, with stage shows, doing phenomenal business.

According to usually reliable sources reaching MOTION PICTURE EXHIBITOR, the breakdown was as follows:

"Abandon Ship" (Columbia). Paramount (\$47,654)\*—The opening week was sure to hit \$35,000.

"Boy On A Dolphin" (20th-Fox). Roxy (\$81,388)—Opening week, with Louis Armstrong heading stage show, was expected to go over \$150,000. Friday, Saturday, and Sunday accounted for \$75,542.

"Funny Face" (Paramount). Radio City Music Hall (\$146,192)—A new house record was reached with \$215,000 claimed for the fourth week, and \$126,000 in the boxoffice for Thursday through Sunday. Easter stage show.

"12 Angry Men" (UA). Capitol (\$39,813)—The second session was heading toward \$40,000.

"Tarzan And The Lost Safari" (MGM). Globe (\$11,854)—The second week was sure of \$14,000.

"The Buster Keaton Story" (Paramount). Mayfair (\$15,087)—Opening week anticipated at \$15,000.

"The Strange One" (Columbia). Astor (\$24,538)—2nd week sure to tally \$20,000.

"The Bachelor Party" (UA). Victoria (\$21,930)—Second week sure of \$32,000.

"Fury At Showdown" (UA). Loew's State (\$18,644)—Sensational \$70,000 for the first week, but rock 'n' roll stage show responsible.

\*Figures in parentheses are 1956 weekly averages based on MOTION PICTURE EXHIBITOR reports.

### More Defendants In TV Suit

NEW YORK—In a suit similar to that filed recently against Loew's, Inc., the U. S. Government last week filed five additional civil anti-trust suits in U. S. District Court against C. & C. Super Corporation, TV distributor of RKO product; Screen Gems, Inc., distributor of Columbia pictures; Associated Artists Productions, Inc., distributors of Warner Brothers pictures; National Telefilm Associates, Inc., distributors of 20th Century-Fox pictures; and United Artists Corporation.

The suit charges that the companies "forced" product in groups or blocks and that the station owners were denied the "right to choose." This was termed a violation of the Sherman Act and restraint of trade.

## I N D E X

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(The Yellow Check-Up)



# Arbitration Effort High On Allied Agenda

## Johnston Optimistic, Sees Attendance Rise

NEW YORK—Eric A. Johnston, head, Motion Picture Association of America, last fortnight in an address at the third annual conference of the Federation of Motion Picture Councils at the Henry Hudson Hotel, waxed optimistic when he said "possibly the bottom has passed in attendance at theatres."

He told the conference it is important to efforts to advance better understanding among peoples that pictures of all countries be given a showing. He stressed the role of the motion picture in the endeavor to promote world harmony and understanding.

Johnston was presented by the Federation with an "award of honor." This cited him for "his distinguished leadership in this country in maintaining the high standards of motion picture entertainment and in the development of policies which have enhanced the popularity of American motion pictures throughout the world."

The Federation presented awards to Cecil B. DeMille for "The Ten Commandments"; George Stevens for "Giant"; Michael Todd for "Around The World In 80 Days"; William Wyler for "Friendly Persuasion"; and to Spyros P. Skouras.

Arthur H. DeBra, director, MPAA's community and exhibitor relations department, also addressed the group. He was commended in a resolution for his assistance to the Federation for over 25 years.

Alex Harrison, 20th-Fox sales head, in addressing the convention, suggested that members form committees to call upon theatre men "if your local theatre is run down, if its projection is bad, if the sound is inadequate" and point out the importance of a clean, comfortable, well-operated establishment, not only for the benefit of his business but also for the betterment of the community."

Mrs. Dean Gray Edwards, Motion Picture Council for Queens, was elected president of the Federation. She is also motion picture chairman of the National Council of Women in the U. S. Other officers named were first vice-president, Mrs. W. Lashley Nelson, Jr., Philadelphia Motion Picture Preview Group; second vice-president, Mrs. R. H. Sass, Better Films Council of Sheboygan; secretary, Mrs. W. G. Sullivan, Motion Picture Council of Greater Cleveland; and treasurer, Mrs. P. A. Ley, Motion Picture Council of Greater Youngstown.

## Business Builders Postpone Meet

NEW YORK—The meeting of the MPAA board to hear the report of its business building co-ordinating committee chairman Spyros P. Skouras was postponed last week until the return from Europe of president Eric Johnston and Roger H. Lewis, chairman of the association's advertising-publicity directors committee. It was stated that some company heads were also unavailable for the scheduled session.

## ITOA To Participate In New Arbitration Meet

NEW YORK—Harry Brandt, president, Independent Theatre Owners Association, made it known last week that his group would participate in the May 13 discussions on the formation of an industry arbitration and conciliation system. The ITOA representatives at the discussions will be Max A. Cohan and himself.

It was pointed out that the ITOA is the only exhibitor group still on record as approving the last arbitration draft. Meanwhile, the Metropolitan Motion Picture Theatres Association scheduled a board of directors meeting for May 1 to discuss the May 13 meeting and whether or not it will participate.

## Phila. Sunday Shows Cancelled By Mayor

PHILADELPHIA—Stanley Warner Theatres late last week canceled the scheduled Easter Sunday showings of a rock 'n' roll stage show at the Mastbaum at the request of Mayor Richardson Dilworth, who claimed that shows of its type were "clearly inappropriate live entertainment" for this day.

A similar show which was to have been presented on the stage of the Liberty was likewise withdrawn.

All film programs were substituted at each house instead with the Mastbaum "live" show moved to the Stanley, Camden, N. J., for the day and returning to the Mastbaum on Monday for the remainder of its scheduled shows there.

Ted Schlanger, SW zone manager, said, "We do not agree that this is an inappropriate show. Anybody who has seen it knows it is a fine, clean show. It would not be at all inappropriate for any day. However, we are cooperating because the Mayor requested it."

It is not known how the Mayor's ruling will affect a show of the calypso type scheduled for the Mastbaum beginning May 8; and another rock 'n' roll stage show booked for the Uptown beginning April 26 for a week, with both planned to include Sunday showings. Observers are confused as to just what the Mayor's recent liberalization of Sunday blue laws entails.

## Court Denies Goldwyn Writ

SAN FRANCISCO—The motion made by Samuel Goldwyn Productions for a writ of mandamus instructing U. S. District Court Judge Edward P. Murphy to restore for trial consideration 20 of the original 27 films named in an anti-trust suit against National Theatres and others, was denied last fortnight in an unanimous opinion of the U. S. Circuit Court of Appeals for the the Ninth Circuit.

The suit is scheduled to start on June 10

## Reaffiliation With COMPO Also To Be Discussed By Directors; SCTOA Thinks Rentals Should Be Arbitrable

NEW YORK—Reaffiliation of Allied States Association with COMPO will be taken up by the Allied directors at a meeting to be held in Detroit's Whittier Motel in conjunction with the annual convention of Allied Theatres of Michigan, May 7-9, it was reported last week. The board will receive and consider a report prepared by a committee comprising Abram F. Myers, Trueman Rembusch, and Wilbur Snaper, which has been meeting with a COMPO group headed by Emanuel Frisch.

Before the directors meeting, a conference was slated by the Allied Emergency Defense Committee, headed by Irving Dollinger, to report on trade practices and the sales policies of certain film companies. Allied president Julius M. Gordon will report on the status of industry arbitration and conciliation and on his talks with distribution executives and Theatre Owners of America representatives.

Also on the board's agenda is a report from the Allied committee investigating the procurement of a public relations consultant, headed by Sidney Stern. Developments in the field of business building also will be taken up, as well as plans for the national convention next fall in the Concord Hotel, Kiamesha Lake, N. Y. High on the agenda, too, is the status of the Bartlesville, Okla., cable theatre experiment and progress in the field of tax elimination and legislation.

## SCTOA Feels Rentals Must Be Made Arbitrable

LOS ANGELES—The arbitration of film rentals and sales policies is essential to the success of an industry conciliation system, it was stated last week by a board member of Southern California Theatre Owners Association, who claimed that his opinion is shared by other exhibitor members of the organization. "An arbitration system without film rentals and sales policies will not be beneficial to theatres as long as it's a seller's market," it was said.

The SCTOA, having been notified by Theatre Owners of America and Allied States Association of the start of arbitration talks with distribution companies in New York on May 13, was debating whether to participate. The board, headed by Harry Arthur, was to meet within a fortnight to discuss the problem. The local exhibition group took part in discussions of the last arbitration draft which began three years ago. At that time, Arthur would not commit SCTOA to any of the proposals brought up.

## RKO Promotes Rossi

NEW YORK—Francisco Rossi, RKO Panama manager since 1950, last fortnight was named supervisor of Latin America for the company, replacing Michael Havas, who resigned at the beginning of the year.



# Jerrold Head Sees Toll-TV Flop; Urges Exhib Telemovie Support

NEW YORK—Milton J. Shapp, president, Jerrold Electronics Corporation, developer of the "Home Cable Theatre" system, stated last fortnight at a press conference that "Hollywood's future is in getting pictures into the homes" and predicted that exhibitors would be the vanguard operators.

He predicted that toll-TV would be "the most dismal flop of the future" and said that exhibitors need have "no fear" from that quarter.

"The best way to get rid of subscription TV," he stated, "is to let the FCC approve a test—it will flop. It is impossible to develop an 'unbreakable code,' or so-called 'scrambling' device. The cable system, on the other hand, is foolproof."

Jerrold Electronics is supplying the engineering and equipment for the Bartlesville, Okla., test by Henry Griffing's Video Independent Theatres.

"Bartlesville is an experiment," Shapp said, "to determine public acceptance of the system; to see if we can collect more than in the theatres; to test whether producers will permit use of their films on TV; to evaluate and set up a rental scale. It may lay an egg or revolutionize the industry."

Shapp claimed all but two producers, 20th-Fox and U-I, have agreed to the use of their product in the test, now expected for the end of August or the first week in September. It is planned by Video to charge a flat \$9.50 monthly fee for 13 first-run films; and Griffing expects grosses to be three times the present total of his theatres in Bartlesville. More than 2,000 subscribers "would make it profitable," Shapp claimed.

"Exhibitors are the natural ones to handle this new media," he declared. "They can become the drawing force." Shapp broke down the costs of a cable system, claiming that average cost anywhere would be \$3,000 per mile for the "skeleton system" of pole wiring, and about \$27 per home to tap it in. Actually, four costs are involved: studio, distribution system, tapping, and miscellaneous, including those for clearance and book-keeping.

National Theatre Supply, which is installing the studio in a Griffing theatre, plans a \$40,000 package to equip a studio, according to Shapp.

Shapp admitted that if successful the system may close "some marginal theatres," but added that theatre business would "boom" after the initial impact, which would engender production of more "quality pictures."

Shapp said his company has under consideration a suggestion that it hold a demonstration of the system in the east. He said the reason Bartlesville was chosen for the test of the system was because the Hollywood producers wanted a "closed town," one offering no competing exhibitors.

The speech by Shapp was regarded by many as an answer to TOA President Ernest Stellings, who called Cable-Theatre as much a threat to theatres as toll-TV.

## Industry Research Project Includes 5,000 Interviews

NEW YORK—It was learned last fortnight that at least 5,000 persons would be interviewed by Opinion Research Corporation, Princeton, N. J., in the audience research study being conducted for the MPAA. It was estimated that each interview will require 90 minutes, said to be far above the average length of time for such surveys. All age groups, including urban as well as suburban, and all economic levels will be reached, it was said, with the approach attempted to be "casual."

The results are expected to be available to the MPAA within two months after the field work is completed.

## Moss To Scout Europe

NEW YORK—Charles B. Moss, executive director, B. S. Moss Theatres and the Criterion on Broadway, sails on the Queen Mary today (April 24), for a four week tour of European film production centers. He will view recently completed foreign films for contemplated showing at his theatres.



Moss

Moss will attend the annual Cannes Film Festival while abroad. He will also visit Mannheim, Germany, to inspect the newly constructed National Theatre which is a radical new departure in architectural design.

## Execs Join UJA Drive

NEW YORK—Leon Goldberg, vice-president of United Artists and chairman of the motion picture and amusement industry's drive for the United Jewish Appeal, will head a group of more than a hundred distinguished volunteer workers on behalf of the world-wide humanitarian organization.

The effort by the trade executives will be climaxed at the annual luncheon meeting on May 23 at the Park Lane Hotel. Members of the UJA steering committee are Barney Balaban, Robert S. Benjamin, Harry Brandt, Simon H. Fabian, Abe Montague, Herman Robbins, Samuel Rosen, Adolph Schimel, Abe Schneider, and Spyros P. Skouras.

## DeBra To Leave MPAA

NEW YORK—It was announced last fortnight that Arthur DeBra, director of community relations, Motion Picture Association of America, would retire on May 1. He has been with the Association since 1926 and in the industry for some 30 years.

J. Stanley McIntosh, currently director, Teaching Films Custodian, Inc., will succeed him.

## Greek "Bed" Too Hard For New York Censor

NEW YORK—The New York State Censorship Board, represented by the Division of Motion Pictures of the State Education Department, has refused to issue a license for exhibition to "Bed Of Grass," in a letter received last week by Trans-Lux Distributing Corporation, distributors of the film.

Richard Brandt, president of Trans-Lux, stated that the position of the board was "entirely out of line." "Bed Of Grass," due to its international background, is scheduled for an April 23 premiere in Washington at the Trans-Lux Plaza, after which it will go into national release.

Produced and directed in Greece by American-born Gregg Tallas, the English-subtitled film is described by Brandt as a "frank, earthy story of a provincial Greek village, filmed in a raw neo-realistic style." Plot concerns a young girl who is cast out and finally murdered by her own townspeople because she has lost her honor to a rapist.

Brandt feels that the footage in question is adult, far from vulgar, and that its deletion would detract from the beauty and significance of the story. The Trans-Lux head announced he will only release the picture in New York State in its present form. He added that he could not say at this time whether he planned to take the case to court.

## "La Strada" To Play Minimum Of 6,000 U. S. Playdates

NEW YORK—At an interview last week, Richard Brandt, president, and George Roth, vice-president in charge of distribution, Trans-Lux Distributing Company, reported that their English-language version of "La Strada" will play a minimum of 6,000 playdates with booking from large as well as small circuits pouring into company offices. The subtitled version, which won the Academy Award, has been withdrawn from circulation, except for one booking, and will stay off the market until the English-language edition has played off.

The pair reported that \$150,000 to \$200,000 has been allocated to advertising the film, with another \$250,000 set for local cooperative advertising campaigns. They estimated that the film could bring in a minimum gross of \$1,200,000. It was purchased for \$65,000.

## "Rich" Oscar In Escrow

HOLLYWOOD—The Academy of Motion Picture Arts and Sciences board of governors met last fortnight and decided the "Oscar" award given to "Robert Rich" for authoring RKO's "The Brave One" be held in escrow until a real "Robert Rich" is located, or another writer proves he did the picture in question.

The King Brothers recently settled out of court a \$750,000 suit brought by Nassour Brothers which charged "The Brave One" was misappropriated from a story by Willis H. O'Brien that has been made into the unreleased "Emilio And The Bull."

Meanwhile, belief has grown that "Robert Rich" might be one of the Hollywood blacklisted writers working under a pseudonym.



## RFD To Release 14; Special Selling Planned

NEW YORK—Fourteen Rank Organization productions will be distributed nationally with a policy of regional selling adopted at the meetings, it was announced last fortnight by Irving Sochin, general sales manager, Rank Film Distributors of America, at the third and final day of the sales conference.

The first three productions to be released, backed up by special campaigns, will be "Reach For The Sky," "Pursuit Of The Graf Spee," and "A Town Like Alice."

Following these three top productions, there will be eight class A films. They will include "Triple Deception," in Technicolor and VistaVision; "An Alligator Named Daisy," in Technicolor and VistaVision; "The Black Tent," in Technicolor and Vista Vision; "The Gentle Touch," in Technicolor; "Out Of The Clouds," in Eastman Color; "As Long As They're Happy," in Eastman Color; "Checkpoint," in Eastman Color; and "The Third Key."

The remaining three productions will have specialized and selected campaigns in advertising, publicity, and exploitation. They are "The Spanish Gardener," in Technicolor and VistaVision; "Value For Money," in Technicolor and VistaVision; and "Jacqueline."

Geoffrey Martin, director of advertising, publicity, and exploitation, discussed plans on the promotion of the entire line-up of product. The assembled group of regional and branch managers also heard from Steve Edwards, advertising and publicity manager; Leo Pillot, exploitation manager; and Leslie Roberts, secretary-treasurer.

### AB-PT Seeks Chi House

NEW YORK—In a hearing before Judge Palmieri in U. S. District Court here last fortnight the anti-trust division of the Department of Justice stated it was not opposed to American Broadcasting-Paramount Theatres' proposed acquisition of the Mercury, Chicago. Counsel for AB-PT claimed there would be no restraint of competition in the area.

According to the consent decree, AB-PT is allowed four houses in the area and now has only one. Monroe Stein, representing three independent theatres, the Montclair, Rockne, and Rose, all separately owned in the vicinity of the Mercury, and Seymour Simon, counsel for the Harding, owned by George Phillips, in the same area, spoke against the proposal.

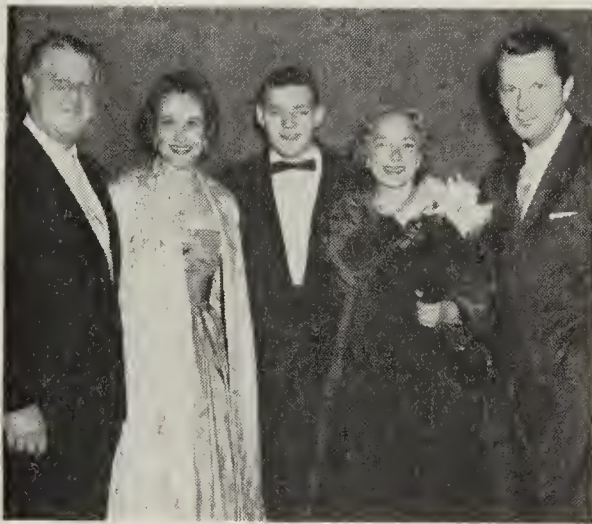
Judge Palmieri reserved decision on the application.

### Monroe, Greene "Phfff"

NEW YORK—At a stockholders' meeting of Marilyn Monroe Productions last week, Milton Greene was ousted as an officer and member of the board of directors. He retains his 49.6 per cent interest in the company, and stated he understood he was still vice-president and treasurer. Miss Monroe, who owns 50.4 per cent of the stock, was reelected president.

The new board of the independent company now consists of Miss Monroe, her attorney, Robert H. Montgomery, Jr., George Levine, and George Kupchik.

# RKO Theatres Favors Expansion, List Tells Stockholders' Meeting



Seen at the recent opening of RKO-UI's "The Young Stranger," Guild, New York, were, left to right, Milton R. Rackmil, president, U-I; Kim Hunter, co-star of the film; James MacArthur, star; Helen Hayes, mother of MacArthur; and William Dozier, vice-president in charge of production at RKO studios.

NEW YORK—Albert A. List, president and board chairman, List Industries Corporation, which controls RKO Theatres and Gera Corporation, told the annual meeting of stockholders last fortnight at the Park Sheraton Hotel that the company is "constantly looking at various companies being offered to us."

He said RKO Theatres would be interested if a group of theatres was available for acquisition and there were no Department of Justice bars raised.

Sol A. Schwartz, president, RKO Theatres, stated that consideration had been given to a number of drive-in propositions, but nothing materialized because they were deemed not of a nature to be profitable. He added that during the period the divorced circuits were limited as to expansion, independent operators had moved in and "taken over" the drive-in field.

It was revealed that damages to the extent of \$181,000,000 are demanded in anti-trust suits in which RKO Theatres is named as a defendant.

List stated that in many cases the suits are settled for as little as one per cent.

The slate of 13 directors, comprising William A. Broadfoot, Theodore R. Colburn, William J. Durocher, David J. Greebe, Dudley G. Layman, List, Mrs. Verga G. List, Gen. Royal B. Lord, A. Louis Cresman, A. H. Parker, Jr., Edward C. Raftery, Anthony Scala, and Schwartz, was elected.

The management-backed amendment to the company's incentive stock option plan to increase the total number of shares by 100,000 to 250,000 was carried.

List reported that the net before taxes and depreciation for the first quarter was \$2,976,000, a lower figure than for the comparable period last year, with RKO Theatres accounting for \$1,268,000 of this.

List was reelected both president and board chairman, and other List Industries Corporation officers renamed were William A. Broadfoot, vice-chairman of the board; Sol A. Schwartz, executive vice-president; Dudley G. Layman, financial vice-president; William F. Whitman, secretary and general counsel; Fred E. Squire, treasurer; H. E. Newcomb, comptroller; Louis Jaffe and Lloyd G. Wilson, assistant secretaries; and Edward W. Avery and E. R. Chadwick, assistant treasurers.

At a later meeting of the board of RKO Theatres, Schwartz was reelected president, and the following officers were also reelected: List, chairman of the board; Layman, financial vice-president; William W. Howard, vice-president; Whitman, secretary; Squire, treasurer; and Newcomb, comptroller.

### Bonafield Resigns From RKO

NEW YORK—Jay Bonafield, executive vice-president, RKO Pathe, last fortnight announced his resignation effective May 1. He said he plans to open his own independent production office after a vacation. He will continue his close association with RKO Radio Pictures and General Teleradio on an independent basis.

## U. S. Entries Named For Cannes Festival

NEW YORK—The Motion Picture Export Association has been informed of the names of the American films which will be shown at the International Film Festival at Cannes, France, May 2 to 17. Paramount's "Funny Face," the nomination of the Motion Picture Association of America selection committee, is being accepted as the official American entry. In addition, two other MPAA nominations, United Artists' "Bachelor Party" and Allied Artists "Friendly Persuasion" are being invited by the Festival committee.

Michael Todd's "Around The World In 80 Days," being distributed by United Artists, is being invited for participation outside of competition. It will not participate for any of the awards.

### Harrison Chides Stellings; Cites 20th-Fox Expansion

NEW YORK—Alex Harrison, 20th-Fox general sales manager, expressed astonishment last week at Ernest G. Stellings' overlooking of 20th-Fox's expanded release schedule in the TOA president's statement earlier this week that film companies should release top "A" product between now and June 1 to alleviate the shortage of top films and the decline in boxoffice.

"I was shocked at Mr. Stellings' statement," said Harrison, "as 20th Century-Fox is releasing 11 major productions between now and June 1. This is in keeping with Spyros P. Skouras' pledge made several weeks ago to exhibitors to make available to them at least one major production every week."

Harrison reiterated 20th's promise to insure motion picture prosperity by "a continuous flow of top quality product to exhibitors."







# EXPLOSION FROM

**... DOES THIS FACE HIDE THE  
WORLD'S GREATEST  
CONSPIRACY?**

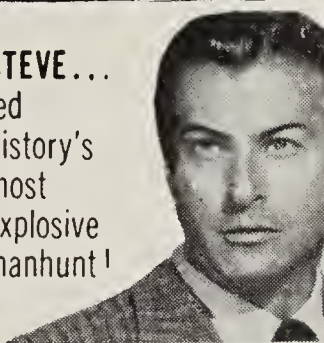


Stalin's weird fetishism  
bared—as thrill-rituals,  
held behind Kremlin walls  
—are shockingly revealed!

**STARRING**

with MAURICE MANSON • WILLIAM SCHALLERT • ARAM KATCHER

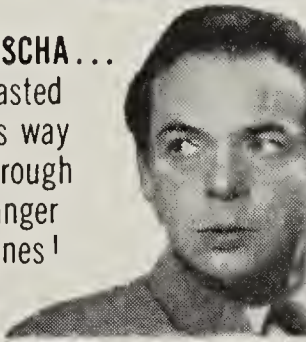
**STEVE...**  
led  
history's  
most  
explosive  
manhunt!



LILI...  
hid  
her  
fear  
behind  
kisses!



**MISCHA...**  
blasted  
his way  
through  
danger  
zones!



# Walter Winchell

In New York  
and Hollywood  
Harrison episode  
—messed

Page

**Her**

12-Sat, Feb. 16, 1957

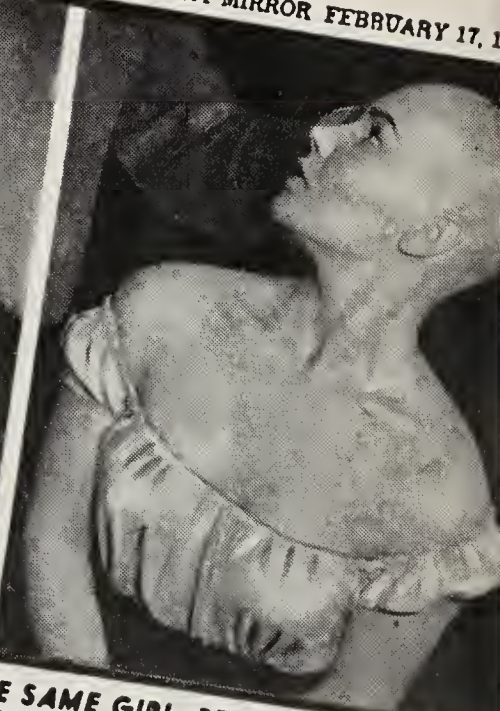
New York Journal-American

**Has Close Shave**

NEW YORK HERALD TRIBUNE, TUESDAY, FEB  
*This Is Hollywood*

## 'Rape of the Lock'—Just for a

NEW YORK SUNDAY MIRROR FEBRUARY 17, 1968



**Y'RE ONE AND THE SAME GIRL, BEFORE AND AFTER**  
 beauty Natasha Deryll, 24, fingers her lovely tresses (left). . . . and the shavie  
 act hair. . . . one of the most sensational debuts in movie history. She was  
 its for role as victim of Red dictator in film, "T  
 ed. the veal . . . . . Natalia  
 . . . . .

Screenplay by GENE L. COON and ROBERT HILL • Produced by ALBERT ZUGSMITH • A UNIVERSAL-INTERNATIONAL PICTURE  
Directed by RUSSELL BIRDWELL.

## READY TO MAKE BOX OFFICES

# BOOM

**EVERYWHERE!**



## SW Net Increases; Theatre Business Up

NEW YORK—An increase of 25 per cent in net income of Stanley Warner Corporation for the 26 weeks ended Feb. 23 as compared to the same period for the previous year was announced by S. H. Fabian, president.

The net profit for the 26 weeks, after all charges, was \$2,007,700, equivalent to 93 cents per share on the outstanding common stock. This compares to \$1,629,100, equivalent to 74 cents per share one year ago.

The consolidated net profit of Stanley Warner Corporation and its subsidiaries amounted to \$4,207,700 after deducting depreciation and amortization amounting to \$2,498,800, but before deducting Federal and foreign income taxes. This compares with a similar profit of \$3,529,100 earned during the comparable period of the previous year, when depreciation and amortization totaled \$2,443,700. Provision for Federal and foreign income taxes was \$2,200,000 as compared to \$1,900,000 for the same period in 1956.

Theatre admissions and merchandise sales, rents from tenants, and other income increased by 17.5 per cent to \$55,679,300 for the current 26 week period as compared with \$47,380,400 for the same period in the previous year.

Stanley Warner Corporation operates approximately 260 motion picture theatres in the United States. It is also the producer and exhibitor of Cinerama pictures. International Latex Corporation, a wholly owned subsidiary of Stanley Warner, is a leading producer of girdles, bras, Latex gloves, and infants wear.

## Filmack Cartoon Trailer Set

CHICAGO—Filmack Trailer Company announced a new full color talking cartoon show trailer is now available to theatres. Designed to promote kid matinee business, the trailer is worded and designed so as to have its greatest appeal to children.

## Warners Ups Pickman

NEW YORK—Herb Pickman, Warners home office field exploitation department, has been promoted to the post of director of special events for the company.



Etta V. Segall, head booker, Allied Artists New York exchange, in whose honor May 15 through June 15 has been termed "Etta V. Segall Date Drive Month," is currently celebrating her 15th year with the company.

## Smoke Detection Law Eased For Exhibitors

PHILADELPHIA—Fire Commissioner Frank L. McNamee last week ruled that smoke detectors are only required in air conditioning systems in local installations made after Jan. 2, 1952.

Section 5-2605 of the Philadelphia Fire Code refers to Pamphlet Number 90 of the National Board of Fire Underwriters, "Air Conditioning," which provides as follows: "Smoke Detectors: Effective means of detecting and controlling the spread of smoke in air conditioning system is recommended, or where there are valuable contents particularly subject to smoke damage."

The Department of Licenses and Inspectors of Philadelphia interpreted this to mean that all theatres in Philadelphia which had air conditioning units must install smoke detectors.

An appeal was made to the Fire Department for a variance from this requirement and the Fire Department granted the variance, stating, "reference to Pamphlet Number 90 in this section be restricted to installations made subsequent to January 2, 1952."

McNamee formerly was RKO branch manager in Washington and Philadelphia. He also served during the war as War Manpower Commissioner. Later, he was president of United Artists Corporation, and at the present time is associated with Jay Emanuel in the operation of theatres.

## Discrimination Charge Filed By Exhibitor

PHILADELPHIA—Claude Schlanger, owner, Doylestown Theatre and Bucks County Drive-In, charged in a petition for a temporary injunction last week that Universal had discriminated against him in denying him "Battle Hymn" on its regular availability for his theatres.

Schlanger charged that the company was retaliating for a law suit which he has pending, naming Universal and other distributors as defendants and seeking an earlier run.

Schlanger told Judge Van Deusen that the company told him no print was available as only 15 were in the exchange, but further testimony revealed that 20 prints were available. The exhibitor also charged that his obtaining of the feature was dependent on his guaranteeing the film company seven days playing time in each theatre. Schlanger's attorney, Harry Ball, stated that the film company was trying to "force" the two theatres in violation of provisions of the Paramount consent decree.

Although the injunction was denied as is customary in film cases, the Judge agreed that prints should be available to all theatres on their availability and that it should be so specified in film contracts. He added that the theatre owner had the right to petition the court on 24 hours notice if he had evidence that he was being discriminated against.

The decision was seen by industry circles as important in that it was the closest thing to policing the industry that has come from the courts in some time.

## Zoellner To Atlanta For MGM

NEW YORK—Appointment of William B. Zoellner as MGM branch manager at Atlanta was announced last week by Charles M. Reagan, vice-president and general sales manager of Loew's, Inc. Zoellner, head of short subject sales for MGM since 1946, succeeds H. Russell Gaus, who has been transferred to Cincinnati as branch manager. Edwin M. Booth, formerly branch manager in the latter city, has been given a sales assignment at Indianapolis.

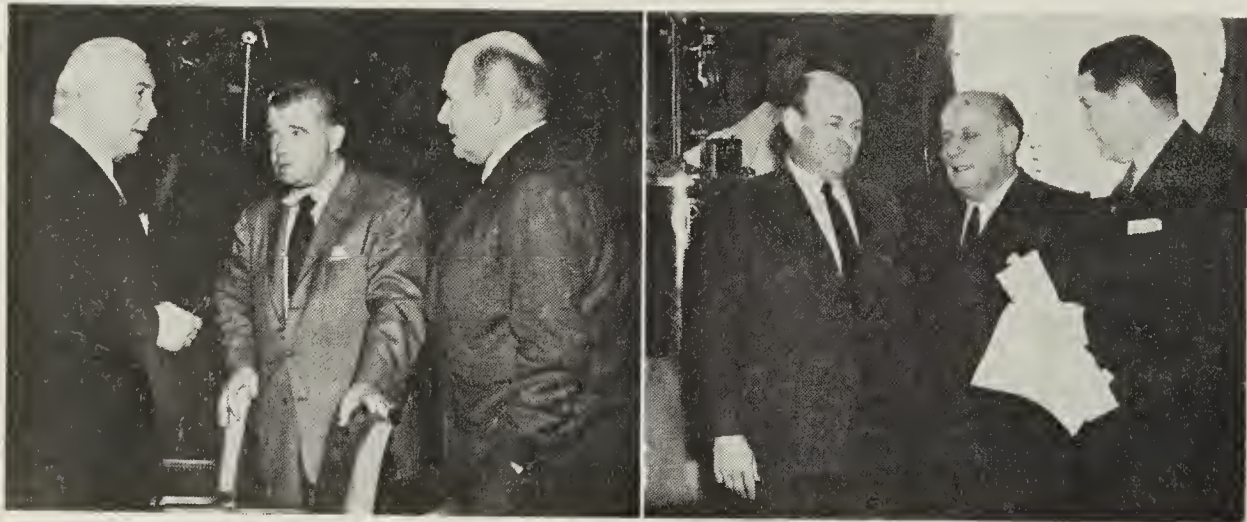
Zoellner, who joined the Goldwyn Company in 1920 as a salesman at Washington and subsequently served as branch manager at Oklahoma City and Atlanta, came to the home office in 1946 to head up short subject sales. In the recent realignment of MGM's executive sales setup, the post was abolished.

## Columbia Sets New Deal

NEW YORK—Columbia announced last fortnight that it will distribute six films to be produced by Raoul Levy and Ray Ventura within the next three years. The first will be "Moonlight Jewelers" to be made in Spain. Some of the pictures will be in English and some in French.

## AAP's Kalman Dies

NEW YORK—Arthur A. Kalman, 46, eastern division manager, Associated Artists Productions, Inc., died last fortnight. He is survived by his wife and three children.



Officials of 20th Century-Fox are seen during the production of the forthcoming 90-minute product feature planned for showing in May to exhibitors, stockholders, community leaders, members of the press, radio and television in every U. S. exchange city and in all major cities of the world. On the left, Spyros P. Skouras, left, 20th-Fox president, confers with director Robert Rossen, center, and vice-president Charles Einfeld; on the right, left to right, are Einfeld; International Corporation president Murray Silverstone; and general sales manager Alex Harrison.



## Canada

### Closings Top Openings For Canada Theatres

TORONTO—Most authoritative figures show 1,665 theatres in operation in Canada. These figures, compiled by the Canadian Motion Picture Distributors Association, show 267 theatres closed, while 131 theatres were closed in Canada since the publication of a directory last year. The total seating capacity of Canadian theatres was reduced in the past year by 36,832 for a total seating capacity in operating theatres of 886,865.

According to a bulletin from the Association over the signature of Clare J. Appel, 20 theatres reopened in the last year, although nine of these houses were located in British Columbia where labor trouble was encountered. Nine new theatres came into operation.

Appel comments that practically all the 267 theatres closed, did so during the last three years. The greatest number of houses closed in a distribution area was 40 in Winnipeg, although the Montreal area showed 75 houses closing permanently. Fewest houses closing was in British Columbia where five shuttered. The same province also listed the fewest closing permanently.

Fire took six houses, with Vancouver, two; Winnipeg, one; Montreal, two; and Saint John, two.

The drive-in situation in Canada remained almost static. Eight were demolished or closed, four in Vancouver, two in Calgary, and two in Toronto. Seven new drive-ins opened in the past year, two each in Vancouver, Winnipeg, and Toronto, and one in Calgary.

### Canadian Comment

Subscription TV is looked upon by the Royal Commission on Broadcasting as "difficult" as a rightful use of the air waves. It commented that already Canada has a form of subscription TV in the shape of tax revenue applied to broadcasting. The Commission, which spent more than a year examining all facets of the broadcasting industry in Canada, said it wasn't closing the door to this form of TV, but it failed to see how the Canadian Broadcasting Corporation "could substantially better its financial position by the use of subscription TV unless the more lavish or popular productions were withdrawn from the free sector and offered to Canadian viewers for an individual fee." The Commission said subscription TV could play a "complimentary role in a broader system, and the day may come when the usefulness of this role will be demonstrated." One of the most welcome recommendations of the Commission was the proposal of second TV stations in Toronto, Montreal, Winnipeg, Vancouver, and Halifax, to be privately owned. Stations now there are owned by the government. It urged that the CBC further explore the field of Canadian film production in purchasing the Canadian TV rights at a stated price. It cited the deal made in connection with the production of "The Last Of The Mohicans." In return for the advance guarantee of a market, the film company turns over to

## The International Scene . . . . .



With the advent of the new season it is appropriate to publish this shot of the Columbia branch office baseball team of Tokyo which won the championship of the motion picture industry baseball league there. Marty Blau is New York club secretary.

the Corporation an agreed percentage of any revenues that may be derived from foreign sales of the series. The Commission said it thought the CBC would do well to rely on the National Film Board and private and foreign film producers for its film. The Commission said the Canadian film industry will expand with the ever-increasing demands of TV and may "go a long way towards meeting its requirements." A suggestion was also made that the CBC and NFB establish a continuing joint committee.

**CINE CHATTER:** Both The Star and The Telegram, Toronto, are carrying more news of the motion pictures than ever before. The Star with its Saturday edition competing with the Sunday Telegram has sent reporter James Y. Nicol to Holly-

### Galvan Leaves Columbia

NEW YORK—Fred Galvan, assistant to Lawrence Lipskin, head of public relations for Columbia International, has resigned. He formerly served with the Voice of America, United Press and Columbia Broadcasting.

wood for special features, while The Telegram has almost four pages in its Sunday edition playing on amusements. . . . Leslie Allen, Cardinal Films sales chief, is the father of a seven-pound boy. . . . Harold G. Coxon was appointed head of the processing department of Crawley Films, Ltd. Coxon has for the past five years been supervisor of processing, both color and black and white, for the National Film Board. . . . The Bar Mitzvah, acceptance of a Jewish boy into manhood at the age of 13, is the subject of a new National Film Board short. The score is by Louis Applebaum, well-known writer of music for the films. . . . For the third time Dave Kaufman's rink romped away with the Henry Morton Memorial Trophy at the recent fifth annual Motion Picture Pioneer Bonspiel of the Winnipeg district at the Maple Leaf Curling Club. . . . The Canadian Picture Pioneers have set two important dates on their social calendar. The annual golf tournament will be held the last week of August. The annual award dinner will be Nov. 28. . . . Walter (Buzz) Blondell has been moved by Odeon from Niagara Falls to Peterborough. . . . Resolution asking the Ontario Government prohibit employment in a theatre of anyone under 17 was passed by the Brantford Board of Trade.

—HARRY ALLEN, JR.



Not since King Kong has the screen seen anything like it!

**20 MILLION MILES TO EARTH**

from COLUMBIA of course!



## NEWS OF THE TERRITORIES . . .

### Col.'s Jackter Leaves Albany For L. A. Post

ALBANY—Norman Jackter, Columbia branch manager for the last four and a half years, left to assume a similar assignment at the company's Los Angeles exchange. Praises of his superiors and of industry friends were voiced at a dinner under the auspices of Variety Club.

Abe Montague, Columbia vice-president and sales manager, in a telegram, hailed Jackter's achievements here and predicted equal success on the west coast. The latter job would be a forward step toward "another, more important assignment," Montague said. District manager Harry Rogovin said that Jackter's work had made "things easy" since 1952, and commented that there is "no question of Jackter's ability to succeed in Los Angeles or anywhere else."

Variety chief barker Al Kellert, Harry Lamont, and dinner committee chairman Norman Weitman also spoke.

### Albany

Harry Kaplowitz, Stanley Warner buyer, New Haven, visited with his new assistant, Charles Mason, who is to book area houses as well as the circuit's Massachusetts situations. . . . Some 300 orphans attended a screening of "The Ten Commandments" as the guests of an unidentified member of Wolfer's Roost Country Club. . . . Fabian's Grand, closed for more than a year, will be demolished to make way for a parking lot on the site.

### Atlanta

Pete Howell, former Allied Artists head shipper, has been promoted to booker. . . . Mr. and Mrs. Ben Maloy opened their new drive-in at Jefferson City, Tenn. . . . Jean Amos, Kay Film Exchange head booker, and James E. Craig were married. . . . Ross Lea Bollington was added to the Howco office staff.

### Boston

Publicists Joe Mansfield and Karl Fasick set up a screening for Superior Court Justices and trial lawyers of "12 Angry Men," which was followed by discussions on jurisprudence in relation to the film. . . . Pat Boone, here on a singing engagement, was introduced to the press by Phil Engel, 20th-Fox publicist. . . . Arthur Dame, former theatre manager in Maine, has taken over the Scenic, Pittsfield, N. H., from Robert Wheeler, who had leased it. Dame bought the building from Mrs. Helen Irwin. . . . Michael Todd, in town for the premiere of "Around The World In 80 Days" for the benefit of the New England Baptist Hospital, hosted a luncheon at the Ritz Carlton Hotel and later spoke before the New Enterprises Club of the Harvard Business School.

After encountering many difficulties in the construction of the Suffolk Downs Drive-In, East Boston, the owners, Northeast Drive-In Theatres, Inc., Michael Redstone, president, announced that the theatre will open its gates May 1. Hal



James Nicholson, left, president, American International Pictures, and Joseph E. Levine, president, Embassy Pictures Corporation, are seen at the recent Embassy luncheon at the Sidney Hill Country Club, Newton, Mass.

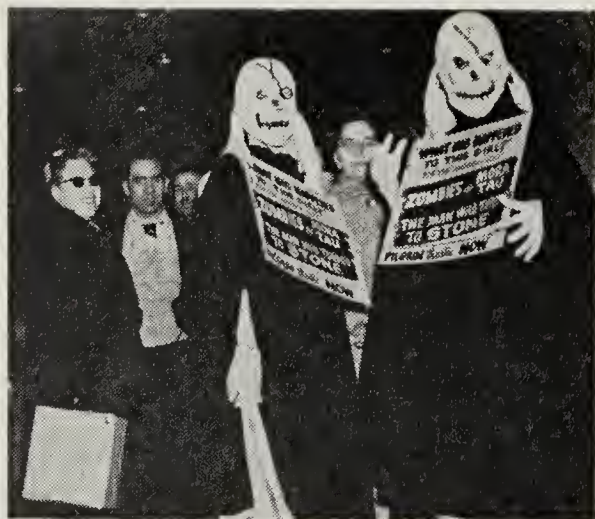
O'Day, former manager, Redstone's Neponset Drive-In, has been placed as manager. Huge newspaper ads announcing the gala opening are being taken in the daily and Sunday papers.

### Buffalo

Bill Brereton, Basil circuit director of advertising and publicity, was recovering from surgery in a local hospital. . . . A Lafayette usher was hospitalized with a severe eye injury sustained in a battle with teenagers outside the theatre. . . . American Optical Company personnel bought out the Century to see "Around The World In 80 Days." The party was in recognition of the company's work in developing the Todd-AO process. . . . A big advance campaign on Warners' "The Spirit Of St. Louis," in the Center, included a mass Air Force flight over the downtown section on opening day, in return for a big display for the Air Force recruiting program in the theatre lobby.

### Charlotte

The Stevenson, Henderson, N. C., was slated to close next month after 30 years' operation. The premises were leased to a neighboring department store for expansion. . . . Consolidated Theatres held a two day meeting here which was attended by all managers. The Coca-Cola Company hosted a dinner for the group in the Myers Park Club. . . . The next



Paul Levi, publicist, Pilgrim, Boston, recently used this walking ballyhoo to good attention-getting effect for Columbia's twin horror bill, "The Zombies Of Mora-Tau" and "The Man Who Turned To Stone."

### Variety Heart Award Presented To Yawkey

BOSTON—The annual Great Heart Award of the Variety Club of New England was presented to Thomas A. Yawkey, president, Boston Red Sox, at a banquet last week in the Hotel Statler, attended by nearly 1,000 persons.

Ted Williams made his first appearance as toastmaster, introducing the speakers, Michael Redstone, chief barker; Arthur Lockwood, president, Children's Cancer Research Foundation; the Right Reverend Francis Lally; Robert J. O'Donnell, Texas circuit executive; Mayor John B. Hynes; Louis Perini, Milwaukee Braves; Danny Kaye, who gave a sparkling satire on all banquet speakers; and Dr. Sidney Farber, of the Jimmy Fund, who presented the Award to Yawkey.

In his acceptance, Yawkey said, "I am greatly honored to receive this plaque. I have done nothing exceptional, but I have always felt it is each individual's responsibility to do his best for others."

directors meeting of Theatre Owners of North and South Carolina was slated for May 6, to discuss tax relief.

The new WOMPI president is Nancy Wilson, succeeding Viola Wister. Other new officers, to be installed in June, include Ellen Furr, first vice-president; Vera Ledbetter, second vice-president; Betty Beatty, recording secretary; Ruby Bradley, corresponding secretary; and Rebecca Miller, treasurer. Board members are Kathleen Ferrell, Margaret Sanders, Elizabeth Hinson, and Mary Psomadiakis. Convention delegate is Margie Thomas.

### Chicago

Dino Tubekis, Alliance Amusement Company, was appointed special representative to work with indoor and drive-in managers of the circuit. . . . The Roxy, Moline, Ill., closed for four months, was reopened after refurbishing. . . . Jack Chatkin, 70, U-I, who had been active in the industry for half a century, died. His brother, H. Chatkin, is Century manager. . . . Jed Landin, owner, Landin-Fort Wayne Pictures, Inc., Churubusco, Ind., announced that his first venture in feature length film production will be "Blessed Are Those." The picture will be made at Churubusco and Blue Lake, Ind., and distributed by Globe International. . . . Walter Scott, Scott owner, Golconda, Ill., reopened the house, closed since December. . . . George Barber was delayed in opening his Okaw Drive-In, Tuscola, Ill., when wind blew down a corner of the screen.

The Royal, Brownstown, Ind., was enabled to reopen through a ticket purchase arrangement worked out with the Chamber of Commerce. . . . Jack Gilbreth, Paramount booker, is better after hospitalization. . . . Abe Fisher, formerly with MGM and Warners, who joined Artists-Producers Associates as division sales manager, will operate here, in Detroit, Indianapolis, Minneapolis, and Milwaukee. . . . Al Sokolsky reopened and is managing the Calo. . . . Henry and Arve Hermansen purchased the stock of the Brook Theatre Corporation, Brook, Ind. . . . James Salico joined the Crystal staff.



## Negro Minister Hits Theatre Segregation

GREENSBORO, N. C.—A Negro minister last fortnight protested segregated seating in the Carolina, to which he and 20 other Negroes had been invited to attend a preview showing of "The Ten Commandments."

Dr. Melvin Chester Swann, pastor of the Bethel AME Church, sent a telegram to the Paramount exchange at Charlotte, thanking it for the invitation but stating that he considered it "impolite and un-Christian" to practice segregation at the showing of a religious film. He said he refused to attend the showing after he went to the Carolina, presented his invitation, and was directed to go up to the Negro section in the balcony.

Neil McGill, Carolina manager, said that neither he nor the film corporation which sent out the invitations had considered the subject of segregated seating and were simply following policy. He said, "The colored balcony has the same seats, comforts, and surroundings as the main floor," and "it is our policy, as well as that of other theatres in North Carolina, to have separate seating facilities." Other Negroes at the screening raised no question about segregation, he said. "The churches are segregated, so why shouldn't the motion picture theatres be segregated?" McGill asked.

... James Currant was named Biltmore manager. ... Bob Kraft, veteran manager, now is on the Luna staff. ... John Harlow, who reopened the Liberty, Libertyville, Ill., changed its name to the Harlow. ... B and K declared a dollar dividend on common stock, for the first quarter of the year. ... W. A. Fraley, Sr., and Richard Logsdon opened their new Riverview Drive-In, Hamilton, Ind. ... Robert Schofield was named Armistage manager. ... George Lee Marks reopened the Ritz, Mooresville, Ind.

## Cincinnati

Cinerama's "Seven Wonders Of The World," in the downtown Capitol, will be included in a package deal providing weekend trips to this city for residents in Ohio, Kentucky, Indiana, and West Virginia. ... National Theatre Supply is furnishing the screen and complete booth equipment in the auditorium of the new Chemistry Building, University of Dayton, Dayton, O. NTS also has installed new lamps and generator at the Burlington Auto Drive-In, Burlington, O., William McCoy, owner. ... A combination of floods, high winds, and freezing temperatures caused extensive damage and seriously hampered operations at most area drive-ins. At the Lake Drive-In, Celina, O., destruction of the screen tower by high winds delayed the spring opening for several weeks. ... Following extensive remodeling, the Bijou, Germantown, O., has been reopened by Don Emmerick. ... The Cove, Covington, O., and the Wayne, Dayton, O., have been closed indefinitely. ... William Bein, district manager, National Screen Service, was receiving congratulations on becoming a grandfather. ... Edward Salzberg, Screen Classics, was convalescing satis-

## Mississippi Theatre Owners Prepare For June Meet

JACKSON, MISS.—Mississippi Theatre Owners Association held the annual midwinter board of directors meeting recently in the Robert E. Lee Hotel here, with president John W. Williams presiding. Others in attendance were the three vice-presidents, B. J. Jackson, Stanley Taylor, and Tom Garraway. Secretary and treasurer, George Davis, and directors W. P. McCowan, Potts Williams, C. J. Noble, Charles Eudy, Mart Mounger, A. L. Royal, William Crull, and Ed Ortte also attended.

Reports of various committees submitted to the board by committee chairmen included Eudy's, Tri-State Theatre Owners committee; Williams, legislative committee; Royal's, COMPO committee; and Nobel's, interstate committee.

Among the subjects discussed were insurance rates for theatres, preliminary plans for the 1957 convention, June 23-25 at Edgewater Beach, and the new cable theatre system.

factorily at his home from a heart attack. ... Helen Fitzwater, secretary to Phil Fox, Columbia branch manager, returned to the office following surgery. ... Daniel Worth, 89, pioneer northern Kentucky theatre operator, died after a brief illness.

COLUMBUS, O., NEWS—City Council of Delaware, O., voted to adopt Daylight Saving Time if Columbus voters approve the DST charter amendment in the May 7 primary. ... J. Real Neth has booked "The Miracle Of Marcelino," Spanish-made feature, for first-run showings during Easter week in the State, Markham, Eastern, and Clinton neighborhoods. ... Lassie, canine screen star, was to appear with The Lone Ranger and other acts at a special all-star show to be held in the Ohio State Fairgrounds Coliseum.

## Cleveland

Irving Ludvig, Buena Vista sales manager, and Leo Greenfield, eastern division sales manager, held a regional meeting here to discuss forthcoming season product. In addition to the Cleveland branch personnel, consisting of T. L. Irwin and Arthur Erlich, the meeting was also attended by Frank Jones, Detroit branch manager. ... James J. Barton, former State representative and owner of the property on which the Pearl Road Drive-In is located, has gone into the automobile business. ... M. Belloni, owner, Brewster, Brewster, O., died. The theatre is being operated by his son, Domenic Belloni. ... Jack Armstrong has confirmed his purchase from Waller Brothers of their three theatres in Defiance, O., the Valentine, Strand, and Defiance Drive-In.

## Dallas

Louis G. Caldwell, former senior designer, Paramount, has joined the staff of Peter Wolf, Inc., as a stage designer for State Fair Musicals. ... Joe Graham, president, Dallas Film Industries, will film here a television series based on insurance investigations. The company also plans to make theatrical films. ...

## Wage Law Extension Could Cripple Theatres

RALEIGH, N. C.—Harry Buchanan of Hendersonville, representing North Carolina theatre operators, appeared before the Senate committee of manufacturing, labor and commerce of the Legislature last fortnight to oppose a measure, endorsed by Governor Luther H. Hodges, which would set a minimum hourly wage of 75 cents in the state.

Buchanan said that an amendment had been prepared to the bill and would be offered to the Legislature. It would exempt teenage theatre workers from provisions of the act. Without the amendment, Buchanan said, "100 theatres will go out of business within six months" after the bill becomes law.

More than 50 members of the Variety Club, Tent 17, attended the recent Variety International conclave at New Orleans. They included chief barker Edwin Tono-lowsky, delegates Clyde W. Rembert and W. L. Marshall, and alternate Johnny Hicks. Also attending were R. J. O'Donnell, International ringmaster, Don Douglas, local press guy from the Rowley United Circuit, and John Rowley, International chief barker. ... Steve Broidy, president, Allied Artists, addressed a luncheon audience of more than 50 exhibitors and AA sales personnel. He painted a picture of excellent pictures immediately available to theatre owners across the nation.

## Denver

WOMPI officers for the next year include, president, Pat Hill; first vice-president, Ann Miller; second vice-president, Pauline Hall; treasurer, Edith Musprave; corresponding secretary, Betty Hall; and recording secretary, Pat Traylor. Two-year board members are Roslyn Stern, Caryle Franz, and Pat Friler. One-year board member is Monica Farrell; delegate to the convention, Ann Miller; alternates, Pauline Hall and Mary Ann Hogle.

Floyd Brethour, who has entered another business, resigned as president, Local F29, IATSE, and Frank Monaco, vice-president, was elevated to the presidency. Frank Carbone, Paramount booker, was elected vice-president. ... Two armed bandits got \$186.50 from Gus Ibold, partner, and Herbert Lake, projectionist, Comet. ... Harry Thomas, independent distributor headquartered in Los Angeles, named George Mayo to represent him in the Denver territory. Mayo was formerly a booker, RKO. ... Rville Kniffin, assistant division manager, 20th-Fox, was in to confer with Richard Fulham, branch manager.

## Houston

A request made by Interstate Home Movies, a subsidiary of Interstate Theatre Circuit, for a franchise to use poles and wires for the transmission of films into local homes was taken under study by the City Council. ... Jack Groves, Post Oak Drive-In; Dick Wygant, Uptown Drive-In; and William Ratcliff, Epsom Drive-In, represented the Houston Independent Theatre Association in Austin, Tex., in connection with the Preston Smith bill on blind checkers in theatres.



## NTS Branch Head Feted On Retirement

CLEVELAND—Frank Masek was honored by some 150 industry men, including theatre owners, theatre managers, bookers, branch managers, and projectionists at a testimonial luncheon held in the Hickory Grill last fortnight under the sponsorship of the Variety Club. The occasion was his retirement as National Theatre Supply branch manager, after more than 30 years with the company.

Marshall Fine, Variety Club chief barker, was master of ceremonies and introduced the speakers, who were Perry Carter, head of Local 160, IATSE; Miles Mutchler, who succeeds Masek as NTS branch manager; M. B. Horwitz, representing exhibitors; and James Kalafat, who, as chairman of arrangements, was responsible for the success of the affair.

Of the 150 who attended the luncheon, 60 were projectionists and fellow members of Local 160, of which Masek has been a member for more than forty years.

... Russell Rindy was out a few days from his Interstate offices due to a virus infection. ... "Designing Woman," MGM, was given a special preview in Loew's



Grant Williams discussed U-I's "The Incredible Shrinking Man" with Dal Schuder, manager, Circle, Indianapolis, during his recent visit to the Indiana metropolis.

State. . . . Walter Hanson is helping out at the local 20th-Fox exchange. He is the head booker, Dallas exchange. . . . Members of the press and Houston Independent Theatre Association lunched together at the Variety Club "to promote better relations and understanding" between exhibitors and the newspapers. W. W. Ratcliff, president, welcomed the guests and turned the meeting over to Harold Griffith, who is chairman of the newspaper committee. . . . Harold Mitchamore, Mar-

## Four Separate Groups Ask Telemovie Permit

AUSTIN, TEX.—Four separate groups have filed here seeking authority to inaugurate toll-TV or home movies, or both. The City Council voted only to "take under advisement" the proposals presented in an afternoon public hearing. No decision was announced, and it was understood that further hearings will be held.

Three groups, one in the television field, the other two representing motion picture interests, have applied for a city franchise for a community antenna system. The fourth, also in the motion picture business, has asked authority to operate an "electronic home theatre."

Those applying for the franchise were the Capitol Cable Company, a new Texas Corporation; Interstate Circuit, Inc.; and the owners of Trans-Texas Theatres, Inc., who said they intend to form a new organization to be known as Austin Telemovie Corporation, to operate such a system "for the purpose of exhibiting motion pictures." Eddie Joseph, head of a circuit of drive-ins asked for the "electronic home theatre" permit.

Capital Cable Company was organized as a result of a compromise between Midwest Video Corporation of Arkansas, and its local affiliates, and the LBJ Company, owners and operators, KTBC-TV here. Interstate requested a 90-day postponement for time to complete its studies and present a "concrete plan."

ket Street Drive-In, will be host to this month's meeting of the Houston Independent Theatre Owners Association.

## Jacksonville

Maurice Hensler, owner, Auburn, and the Dale Drive-In, Auburndale, Fla., has been appointed treasurer, Motion Picture Exhibitors of Florida, by president B. B. Garner, replacing the late James L. Cartwright, who died soon after his election to the office. . . . Archie Adams, manager, Florida, Vero Beach, Fla., was hospitalized with multiple injuries suffered in an automobile crash. . . . Bill Powell, former New England exhibitor, acquired the Number One Drive-In, Daytona Beach, Fla., from Mrs. Belle Dow and began installing new concession equip-

## Iowa Firm Formed To Handle Telemovies

DES MOINES—A Council Bluffs, Ia., firm that plans to furnish movies to subscribers over closed circuit television has filed articles of incorporation here. Yale Richards, Omaha attorney, who is president, Telemovies, Inc., of Iowa, said a subscriber would pay a monthly fee to have a cable hooked to an unused channel of his television set.


Richards said about two movies a week, current shows, would be presented over the circuit, adding, however, that the company is only laying the groundwork and it would be some time before operations started.


Other officers include Oscar E. Johnson, Council Bluffs, secretary, and William B. Woodruff, treasurer.

# The Tip-Off On Business

(The Tip-Off On Business is a record of how pictures are grossing in various parts of the country. The rating given the pictures (see key) is a cross section of reports received from the field, and presents a summary of various types of runs. Inasmuch as the rating given cannot constitute the business of each individual engagement, an attempt is made to present a general average. By studying the ratings, which are constantly kept up-to-date, exhibitors may guide themselves in their buying and booking.—Editor)

### KEY TO "THE LITTLE MEN" RATINGS: (APRIL 24)

 Registering grosses in the highest brackets.

 Just fair, nothing out of the ordinary, average.

 Good, although not breaking down the walls.

 Disappointing, below what was expected.

PARIS DOES STRANGE THINGS  
(Warners)



THE RAINMAKER  
(Paramount)



HEAVEN KNOWS, MR.  
ALLISON (20th-Fox)



THE 10 COMMANDMENTS  
(Paramount)



FUNNY FACE  
(Paramount)



CINDERELLA (Buena Vista-  
Disney) (Reissue)



MEN IN WAR  
(UA)



THE TATTERED DRESS  
(U-I)



LIZZIE  
(MGM)



THE INCREDIBLE SHRINKING  
MAN (U-I)



THE BRAVE ONE  
(RKO—U-I)



FEAR STRIKES OUT  
(Paramount)



TEN THOUSAND BEDROOMS  
(MGM)



GUNS OF FORT PETTICOAT  
(Columbia)





## Sunday Movie Charge Hinges On Old Law

MEMPHIS—Theatre owners here face a decision whether to continue paying Sunday movie charge to the city government. During the 1920's, a state law was passed prohibiting Sunday screenings, except "for charitable purposes, with the city government making a fixed charge for allowing Sunday showings."

Memphis has been collecting money for the city-county welfare department, with downtown and midtown houses paying \$75 per Sunday, and the charge on neighborhood houses depending upon size, with the smallest paying \$10 each. During the best year, this brought the city \$45,143, with \$34,254 collected last year. Only 24 out of 45 paid the tax when February bills were received and now indications are that the March bills will have less response. Exhibitors, in a state of rebellion, claim the law passed in the 1920's has been repealed.

Meanwhile, at the request of the Mayor, the city's legal staff is looking into the legal aspects of the situation. Tennessee still has a Blue Law passed in 1803, prohibiting business on Sunday. Some legal authorities believe the repeal of the Sunday movie law of the 1920's would not affect the old Blue Law of 1803. The City Attorney is studying a case in which baseball games were allowed on Sunday, under the theory that baseball did not exist when the 1803 law was passed; therefore, the Legislature had no intent to prohibit it. The City Attorney realizes the theatre owners have a very strong point in that movies did not exist in 1803 either.

ment. . . . Harry Vincent, long-time city manager, Florida State Theatres, Sarasota, has gone into retirement. Carlton Bowden, former manager, Arcade Theatre, Fort Myers, has succeeded him in the post. . . . Joe Charles, manager, Capitol, announced his engagement to Margaret Smith.

Joe Thrift, former booker, Carl Floyd Theatres, now is associated with the Howco Film Exchange. . . . WOMPI members Oleena Adams, Edna Cox, and Doris Witmarsh created the striking decorations at the Woman's Club for the highly successful WOMPI spring dance to raise funds for the Pine Castle School. . . . Colonel John Crovo has been nominated for a third annual term as president, Motion Picture Council. . . . Senior classes of high schools attended the Edgewood in large groups when manager Herb Roller staged special matinees of "Richard III."

Watch for them!

**NEXT!**

**New York City Territory**

Issue of May 1

**Okla. City Territory**

Issue of May 8

Save them!

## Memphis

Mrs. Ollie Jernigan, MGM inspectress for 10 years, resigned last month to move to West Virginia. . . . Gene Boggs, former Astor salesman who later became buyer and booker, Moonlight Drive-In, Hayti, Mo., has returned to Astor as branch manager. . . . R. V. Reagin, former RKO branch manager, was named Colonial branch manager by Fred A. Myers, owner. . . . United Artists salesman Tony Tedesco became the father of a son recently.

## Minneapolis

S. G. Deneau, Paramount western sales manager, and B. D. Stoner, central division manager, were in on routine business, as was Mike Lee, United Artists district manager. . . . Roy Miller, Universal branch manager, attended the convention of Variety Clubs International in New Orleans. . . . Dick Frisch has been named manager, Paramount and Brainerd,

Brainerd, Minn. . . . Ed Fredin, manager, DeMarce, Benson, Minn., purchased the State, Springfield, Minn., from Burt Parsons. Fredin will divide his time between the two houses. Parsons will concentrate on his Eastman, St. Cloud, Minn. . . . John Mohr is installing new seats in his Marlow, Pine River, Minn. . . . The New Grand, Eldora, Ia., installed Mag-Optical equipment. . . . James Fraser, manager, city-owned Auditorium, Red Wing, Minn., was given a new one-year contract by the city fathers. . . . Jack Kelvie, office manager, 20th-Fox, was hospitalized for an operation.

## New Haven

Loew Poli division manager Harry F. Shaw made arrangements with Traders Sales Corporation for a contest to be run in the circuit's New England locations where MGM's "Designing Woman" is dated. . . . Loew Poli publicity director Lou Brown was back at work following

## Film Exchange and Dealer Listing for the JACKSONVILLE FILM TERRITORY

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### • Film Distributors

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Br. Mgr.: Robert Bowers. Office Mgr. and Booker: George Andrews. Sales: Jack Barrett. Cashier: Mayoe Beall. Emerg. Phone: RAYmond 5-1812.

#### BUENA VISTA (Disney), c/o National Film Service, 222 N. Myrtle Ave.—ELgin 4-6795

#### CAPITOL RELEASING, 137 E. Forsyth St.—ELgin 5-3389

Br. Mgr.: R. Cameron Price. Emerg. Phone: EVergreen 8-7353

#### COLUMBIA, 11 North Ocean St.—ELgin 3-5501

Br. Mgr.: Martin Kutner. Office Mgr.: Ernest Pellegrin. Sales: Edward McLaughlin, Marvin Schubert. Bookers: Donald Weidick, Charlotte Greene. Cashier: Philomena Eckert. Emerg. Phone: RAYmond 5-1593.

#### GOLD COAST PICTURES, 3780 West Flagler, Miami—83-3556

Br. Mgr.: Arthur Davis. Emerg. Phone: None.

#### HOWCO, 122 E. Bay St.—ELgin 5-2505

Br. Mgr.: Abner Camp. Sales: Bob Kilgore. Booker: Joe Thrift. Cashier: Bobbette Barber. Emerg. Phone: Flagler 9-7963.

#### METRO-GOLDWYN-MAYER, 501 E. Forsyth St.—ELgin 6-1536

Br. Mgr.: Fred Hull. Office Mgr.: Max Stepkin. Sales: Charles Turner, Bob Capps. Bookers: Sarah Keller, A. J. Terranova, E. J. Vanvoorhis. Cashier: Kathleen Willis. Field Exp.: Norm Levinson. Emerg. Phone: Stepkin, POplar 4-4372.

#### PARAMOUNT, 128 E. Forsyth St.—ELgin 6-7162

Br. Mgr.: Ed Chumley. Office Mgr.: Walter Mock. Sales: Dixon Regan, Fred Mathis. Bookers: Herman Allen, Harold Turbyfill, Ray Chambers. Cashier: Marion Stowe. Emerg. Phone: EVergreen 8-4195.

#### 20TH CENTURY-FOX, 341 E. Bay St.—ELgin 6-2426

Br. Mgr.: Thomas P. Tidwell. Office Mgr. and Cashier: K. F. Jackson. Sales: Philip Longdon, Walter Powell, Marvin Skinner. Bookers: Louis Pauza, Richard Lewis, Bob Tylo. Emerg. Phone: CHerry 9-5462, CHerry 9-5889.

#### UNITED ARTISTS, 137 E. Forsyth St.—ELgin 3-4476

Br. Mgr.: Byron Adams. Sales: C. H. "Buck" Robuck, Jack Galloway. Office Mgr.: Gene Hudgens. Bookers: Doris Posten. Emerg. Phone: RAYmond 4-8843.

#### UNIVERSAL-INTERNATIONAL, 331 E. Bay St.—ELgin 4-3761

Br. Mgr.: Buford Styles. Sls. Mgr.: O. O. Ray, Jr. Office Mgr. and Booker: Oliver Mathews. Bookers: Barbara Greenwood, Garrett Newman. Cashier: Jane Weiman. Emerg. Phone: POplar 4-0738.

#### WARNER BROS., 128 E. Forsyth St.—ELgin 4-3647

Br. Mgr.: John Tomlinson. Office Mgr.: Mike Saravo. Sales: Harold Kistler. Bookers: Walter Johnson, Wallace Johnson. Emerg. Phone: EXbrook 8-7634.

### • Supply Dealers

SOUTHEASTERN THEATRE EQUIP. CO., 206 E. Bay St.—ELgin 5-2661

### • Signs, Advertising and Printing

AMBROSE THE PRINTER, 1430 Miami Road—FLanders 9-4433

FUTCH LETTER SHOP, 228 E. Forsyth St.—ELgin 5-3606

THE MILLER PRESS, 104 Jefferson St.—ELgin 3-3907

PHOTO REPRODUCTION CO., 1611 San Marco Blvd.—EXbrook 8-8504

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Among those present at the recent Motion Picture Associates' dinner at the Bellevue-Stratford Hotel, Philadelphia, in honor of Lou Farmata, recently promoted to southern division manager, MGM, were, left to right, Bernie Brooks, assistant zone manager, Philadelphia Stanley Warner Theatres, who was toastmaster; Farmata; and Norman Silverman, president, MPA; Sam

Diamond, branch manager, 20th Century-Fox; Jay Emanuel, publisher, MOTION PICTURE EXHIBITOR; and Jack Fruchtman, prominent Maryland Virginia, and District of Columbia exhibitor; and William Madden, branch manager, MGM; J. P. Byrne, MGM assistant general sales manager; Farmata; and Louis J. Finske, president, Florida State Theatres.

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hospitalization. . . . The Connecticut Demolition Company, West Haven, submitted the lowest bid, \$64,299, for demolition of the Kilfeather Building, or film exchange, which lies in the path of new highway construction. Highway officials said that removal of the building must be completed within 90 days of the time work is started.

**HARTFORD, CONN., NEWS**—The State Traffic and Police Commissions have granted a certificate of approval for construction of a 700-car capacity outdoor theatre in the Taft's Station section of Norwich, Conn., to Edmond C. Scroczen-ski, Dudley, Mass. Construction has already started, with a late spring opening anticipated. The theatre is first within Norwich city limits. Property owner Romaine Beauregard has leased the site to the Norwich Theatre Corporation, formed to operate the drive-in, for 40 years. . . . Doug Amos, Lockwood and Gordon Theatres, announced appointment of Joseph Couillard as manager, Waterford, Conn., Drive-In.

### New Orleans

Page M. Baker, head, Theatres Service Company, buyer and booker for the United Circuit, advised that the company has closed the Grenada, a neighborhood theatre for negro patronage. Not long ago, the house was completely renovated. . . . Fred T. McLendon closed the Lilfred, Union Springs, Ala., for lack of business. The Lilfred was McLendon's first theatre, which he opened in 1929. . . . Vincent



Mrs. Kate Treske, manager, Lenox, Hartford, Conn., recently had several local models participate in ribbon-cutting ceremonies marking completion of a remodeling project at the Hartford Theatre Circuit house.

## "Keaton" Premiere Set For Perry, Okla.

**PERRY, OKLA.**—Gene McKenna's Perry and Chief here have been selected for the world premiere on May 7 of Paramount's "The Buster Keaton Story," which will be held in conjunction with the statewide Oklahoma Semi-Centennial celebration. Keaton will return to Perry, where he spent his boyhood years, for the premiere and attendant festivities. The silent screen comedian will be joined by Oklahoma Governor Raymond D. Gary and other government and civic leaders.

Initial arrangements for the gala event were set at a meeting here among McKenna; Herb Steinberg, Paramount national exploitation manager; C. H. Weaver, the Oklahoma City branch manager; Robert Donahue, president, Perry Chamber of Commerce; and Gordon Leonard, coordinator of the Oklahoma Semi-Centennial.

Smolcich asked Transway to suspend service to his Roxy, Biloxi, Miss., due to closing for an indefinite period of time. . . . Gus Tate is the new owner, Regal, Gulfport, Miss., formerly owned and operated by Dr. O. J. Tate. . . . Mark Peavey is the new operator, Starlite Drive-In, Canton, Miss. Russell Callen, Associate Theatres, will handle the buying.

### New York

David A. Lipton, U-I, vice-president, came in from Hollywood for home office conferences. . . . Leo F. Samuels, president, Buena Vista, left for a Florida holiday. . . . Allied Artists announced that May 15 through June 15 has been titled "Etta V. Segall Date Drive Month" in honor of Etta V. Segall, head booker, AA New York exchange, who is celebrating her 15th anniversary with the company. . . . Mrs. Ida H. Holzman, 78, mother of Mrs. Leopold Friedman, wife of the president of Loew's Theatres, Inc., died last fortnight at Beth Israel Hospital. . . . Irving H. Ludwig, domestic sales manager, Buena Vista, returned from a four-week swing of Buena Vista branch offices. . . . A seven and one-half pound girl was born to Mr. and Mrs. T. Callahan on April 14 at Terrace Heights Hospital, Long Island. Callahan is a member of 20th-Fox's home office art department.





The Academy Award Sweepstakes winners in Jamestown, N. Y., recently received their awards. Seen, left to right, are George MacPherson, manager, Dipson's Palace; Mrs. W. H. Austin, first prize winner who got a \$50 U. S. Savings Bond; Mrs. Leslie Johnson, who got a season pass to all local theatres; Gus Nestle, manager, Winter Garden; and Dan Gilhula, manager, Shea's.

## Philadelphia

A contract has been signed whereby Rank Film Distributors of America, Inc., will enjoy 50 per cent of the playing time at the World during the year commencing July 3. . . . Jack Jaslow, area distributor, "Miracles Of Marcelino," reports the film will break in the Comerford Scranton and Wilkes-Barre houses on May 3. . . . The SW Liberty also had a Rock 'N' Roll show, while the SW Mastbaum has a Calypso show scheduled. . . . The Pearl had a popcorn machine fire. . . . The Dell finally reopened. . . . The Holiday is set to open April 26. . . . Those "Speedgrams" sent out by Warners' booker John Daly as reminders of Bookers' month, through June 1, got the desired attention. He would appreciate hearing from all of his friends. . . . Paul Klieman, Pearl and Fays, is reported taking over the Cambria from George Naudasher, who is going to retire. . . . The Comerford Circuit took over the Hazleton, Pa., Drive-In last week.

**WILMINGTON, DEL., NEWS**—Patricia T. Mulhall, daughter of Jack Mulhall, former Stanley Warner Wilmington district manager, joined the sales staff of radio station WTUX. . . . Refurbishing of the SW Warner, which has been redecorated and modernized at a cost of more than \$100,000, included new draperies, seats and stage accessories; deep pile carpets in the lobby, foyer, aisles and stairs; and interior decorations in pastel shades of rust and gold. The seats have been reupholstered in red mohair with cushions and back rests.

## Pittsburgh

Sympathies were extended to Ben Am-dur, Garden, whose brother, Samuel, died. . . . A new drive-in was opening, Blue Horizon, near Mt. Morris, Pa. . . . The Harris Circuit, which has been operating the Penn for Skouras, is pulling out of the arrangement and United Artists Theatre Corporation will operate the house. . . . Jim Alexander, Alexander Theatre Supply, died. . . . Gus Vaveris has taken a full lease on the Family Drive-In, Mundy's Corner, Pa. He also operates the Majestic, Phillipsburg, and the Grand, Mt. Pleasant, Pa. . . . Leonard Mintz, Buena Vista representative, is leaving the local office in the Atlas Theatre Supply building and returning to Philadelphia as soon as a replacement is named for the local sales post. . . . The 45th anniversary in

the industry for Mike Manos is being celebrated by his staff. Executives of the circuit include his sons, Ted and Alex Manos. . . . The Shapiro, Mt. Union, Pa., sustained damage, set at \$50,000, from fire. Work was started immediately on repairs. Joe Shapiro, owner, hoped to have it ready for reopening at Easter.

## Portland

Earl Keate, United Artists exploiter, invited members of the Portland and Multnomah County judiciary, as well as city officials, to a special Star Screening Room showing of "12 Angry Men." . . . Sammy Siegel, Columbia, was in working on "Fort Petticoat." . . . Two special premieres were scheduled for "Around The World In 80 Days." Boys Towns Of Italy and the Portland Symphony bought the house for the two nights. Herb Roy-

ster, Broadway manager, said the box-office for public sales was moving briskly. . . . Walter Brennan, actor and exhibitor, conferred with Roy Brown and other Film Row executives on product for his Joseph; he was accompanied by Cub Begley, who operates the house.

## St. Louis

Construction is nearing completion on the Frisina Amusement Company's new Midway Drive-In, near Lawrenceville, Ill. . . . The Dupo, Dupo, Ill., was reopened for weekend operation by owner Mrs. W. G. Forristall. . . . Trial of the Esquire Theatre Company anti-trust action against distributors and circuits is docketed for Sept. 9 before Federal Judge Randolph H. Weber. . . . The Casey Drive-In, near Casey, Ill., has been purchased by Frank Rodgers from Leroy Baston. . . . Stanley

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This completely new EMPLOYMENT SERVICE is available to ALL theatres without reservation. It is not necessary to subscribe to MOTION PICTURE EXHIBITOR to avail yourself of this service. No other industry trade paper offers it! And it is completely FREE!

\*A (WO)MAN is also welcome . . . but in this preponderantly male business, she should specify her sex.

**WANTED, EXPERIENCED MANAGER** for small drive-in in western part of Massachusetts. Replies confidential. State qualifications to MRS. F. W. HARDING, 22 Church St., Boston, Mass. (410)

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**THEATRE EXECUTIVE** desires position where his experience (20 years) may be put to best use. Promotion, public relations, buying, booking, roof, drive-in, concession. Go anywhere. BOX A417, c/o M. P. EXHIBITOR, 246 North Clarion St., Phila. 7, Pa.

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**The A-MAN Corner**

Motion Picture Exhibitor  
246 N. Clarion St., Philadelphia 7, Pa.

Soderberg, former Warners' Des Moines salesman, has joined the 20th-Fox sales staff here. . . . Excellent support has been received by Variety Club for its special showing of "The Spirit Of St. Louis" on May 6 in the Fox, managed by chief barker Dion Peluso.

## San Antonio

Billy Elder, former assistant manager, Texas, now is manager, Laurel. Both are Cinema Arts Circuit units. Alvin Krueger has been named assistant manager, Texas. . . . Emil Kupca is the new assistant manager, Aztec. He was formerly on the State staff, both members of the Interstate Circuit. . . . San Antonio's second twin drive-in was opened with the debut of the Mission Twin Screen. . . . Gloria Quintanilla has joined the staff, Azteca Film Exchange, as switchboard operator. . . . Cinema Art Theatres is sponsoring "Phonorama" daily over KONO-TV on the Tommy Reynolds Show. There will

be \$1500 in prizes given away. . . . The Fain, Networn, Tex., which was closed late last summer, has been reopened. It is operated by the Jefferson Amusement Company. Jesse Williams has been named manager. . . . The Trail Drive-In was scheduled for early opening at Athens, Tex. Owners are Cliff Turner, Jr., and B. L. Hagle, who operate two theatres at Corsicana, Tex. . . . The Fox Drive-In, Marshall, Tex., was closed for extensive remodeling. The new owner is Tom McElroy, Shreveport, La., exhibitor. . . . E. B. Wharton has reopened the Rule and the Tower Drive-In, Rule, Tex. . . . T. L. Harville has opened the Texas, Bishop, Tex.

## Seattle

The Variety Dixieland Band, comprised of Film Row personnel, including Bud Saffle, Jack J. Engerman, and Butch Leonard, donated talent to an unusual charity recently, entertaining at a charity dance in the Everstate Ballroom for a

## Theatremen Warned Of Telemovie Threat

ST. LOUIS—Theatre owners should not treat lightly the competition potentials of telemovies, Pete Gloriod, resident manager, Rodgers Theatres, Inc., at Poplar Bluff, Mo., warned officers and directors of the Missouri-Illinois Theatre Owners meeting in the Melbourne Hotel last fortnight. He emphasized that the movement for such installations is not a "fly by night affair," but is being pushed by very capable business men, with real financial strength.

Gloriod's statements were backed up by credit rating reports on the principal officers and key directors of Midwest Video and a brief review of their connections in big business. His relation of his experience in Poplar Bluff as to the methods used by these interests in obtaining local enabling ordinances and the rights to use the pole lines of existing public utilities indicated a thorough approach to the entire situation before their initial public moves to obtain the right to operate.

"Midwest Video is a big company and it is staffed by big successful business executives who have a proven know how," he stated.

A letter from Jack Keiler, vice-president, Columbia Amusement Company, Paducah, Ky., and a brief talk by Carson W. Rodgers, president, Rodgers Theatres, Cairo, Ill., indicated that telemovies in the Paducah-Cairo area are meeting stronger competition because of better reception by the regular TV sets. The information provided by Gloriod, Rodgers, MITO president L. J. Williams, who presided, Pete Medley, and Frank Plumlee, who all spoke on the subject, convinced those in attendance it is a problem that requires their best thinking.

The meeting voted to advance the dates for 1957 annual meeting of MITO to Sept. 9-10, a week earlier than had been planned. Those in attendance also pledged their support for the Variety Club's Heart Fund show on May 6.

child who had been severely burned and was in need of plastic surgery. The event was attended by over 600 persons. . . . Mary B. Bergstrom, who operates the Selma, Republic, Wash., was married to Robert Pipkin. Both paid the Row a visit. Also on the Row were L. H. Woskil, Pullman, Wash., and Fred Mercy, Jr., Yakima, Wash.

## Washington

Clark Davis, film buyer for District Theatres, is recovering after a recent illness. . . . Robert Folliard, formerly with RKO, has been appointed district manager for Rank Film Distributors of America, covering Washington, Philadelphia, and Pittsburgh. . . . Geoffrey M. Thornett, secretary to the Board of Commissioners of the District of Columbia, was recently presented with a membership card to the Variety Club.

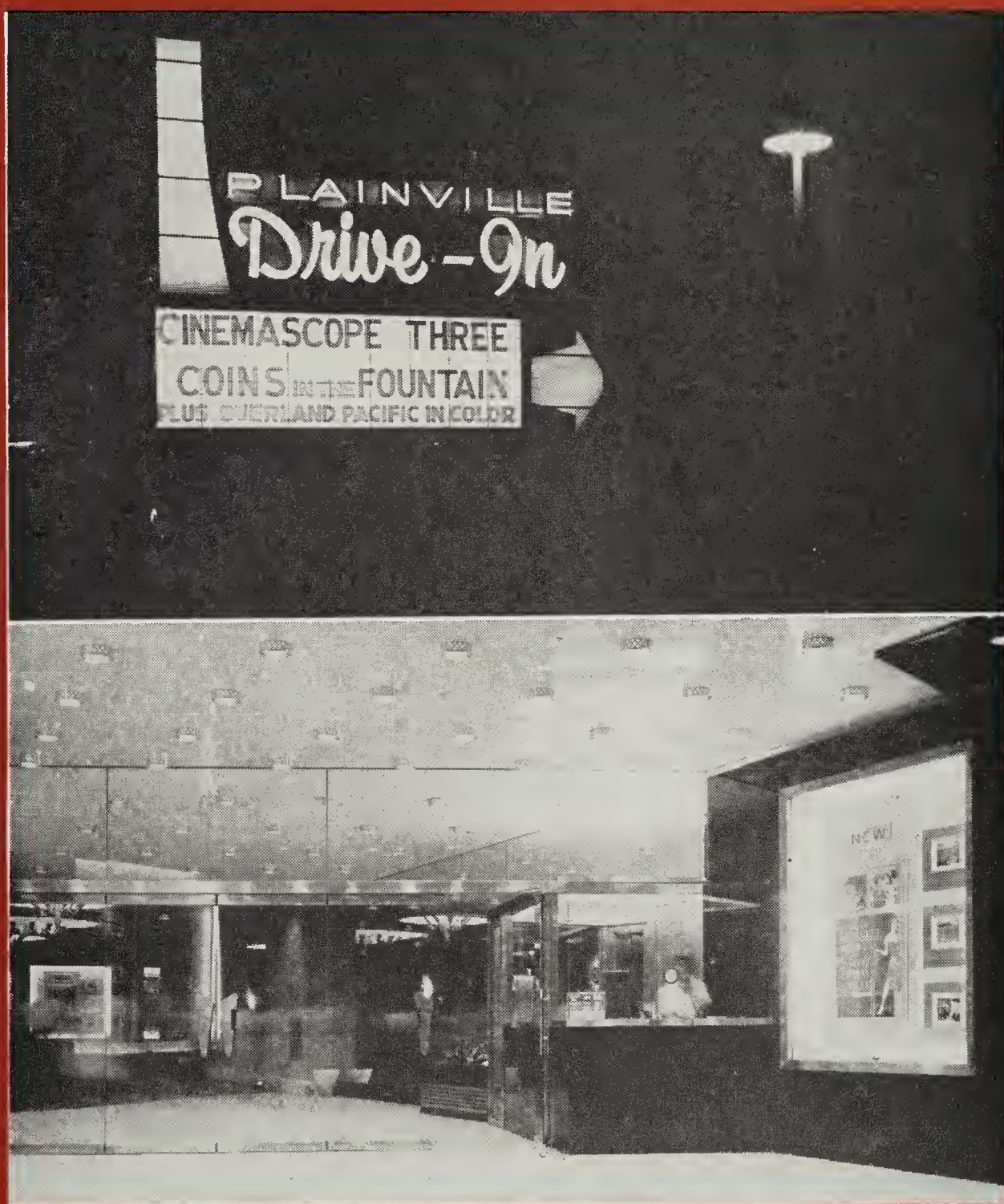
Joseph Bernheimer, head of the Bernheimer Theatres Circuit, passed away suddenly. . . . James A. Gibson, Chief of the Motion Picture Service, U. S. Department of Agriculture, was a speaker at the District of Columbia Motion Picture and TV Council meeting.



Among the celebrities attending the recent benefit premiere of 20th-Fox's "Boy On A Dolphin" at the Roxy, New York, which aided the Queen's Fund for Greek Orphans, were, left to right, Ginger Rogers, Spyros P. Skouras, 20th-Fox president, and Mrs. Skouras, who is head of the Queen's Fund; Sir Pierson Dixon, Great Britain's Ambassador to the United Nations, and Charles Einfeld, 20th-Fox vice-president.



# PHYSICAL THEATRE



Two excellent examples of lighting used to the best advantage are seen above, at the Plainville Drive-In, Plainville, Conn., and at the remodeled RKO 58th Street, N. Y. The outdoor situation lights its road sign to draw the patron to the boxoffice; the other emphasizes its sleek design.

Devoted exclusively to the theatre structure, its design, construction, furnishings, maintenance, and specialized equipment, with a special section for drive-ins, devoted to their design and operation.

Arnold Farber, Editor

Vol. 12, No. 5

April 24, 1957

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*Delivers the Most Light  
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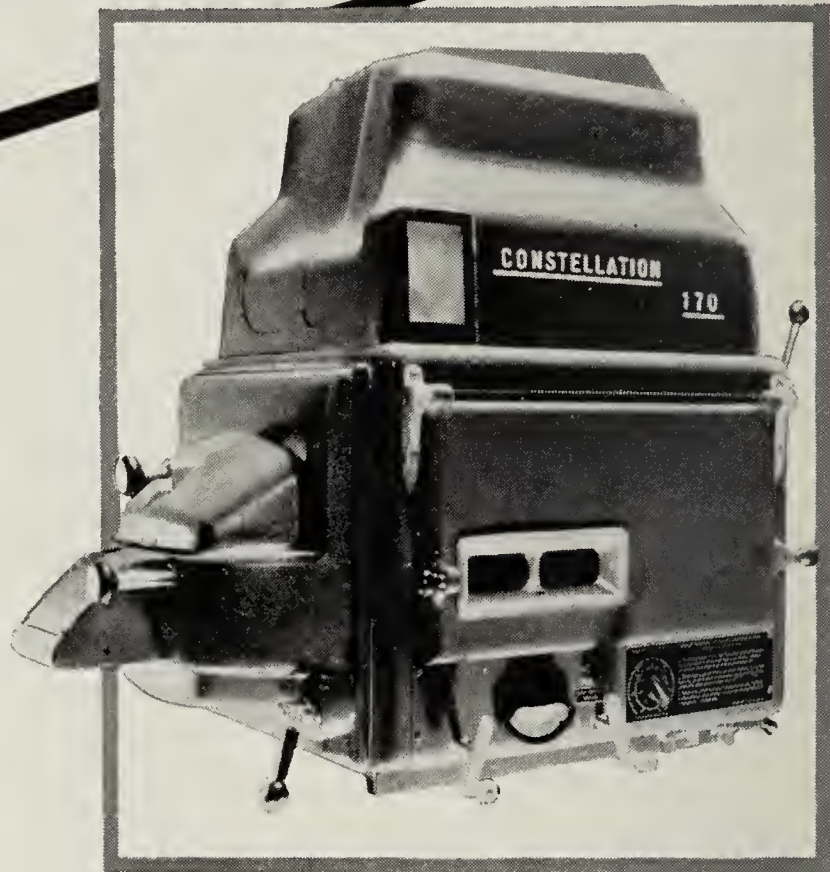
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**NATIONAL CONSTELLATION "170" ARC LAMP**

Burns 13.6 mm positive for either 35 mm or wide film projection systems.

New "cold" reflector removes approximately 50% of the heat from the beam before reaching the aperture.

Light Booster lens, patterns the spot to the size and shape of the aperture so as to efficiently utilize all useful light. As a result, lamphouse optical speed is equivalent to f 1.5, and when used with f 1.5/1.6 projection lenses and X-L projectors on 35 mm projection, highest screen brightness is assured.

Heat radiation to the projection booth is held to a minimum by the Heat Purger, a heavy duty, quiet centrifugal exhaust fan which removes products of combustion and heat.

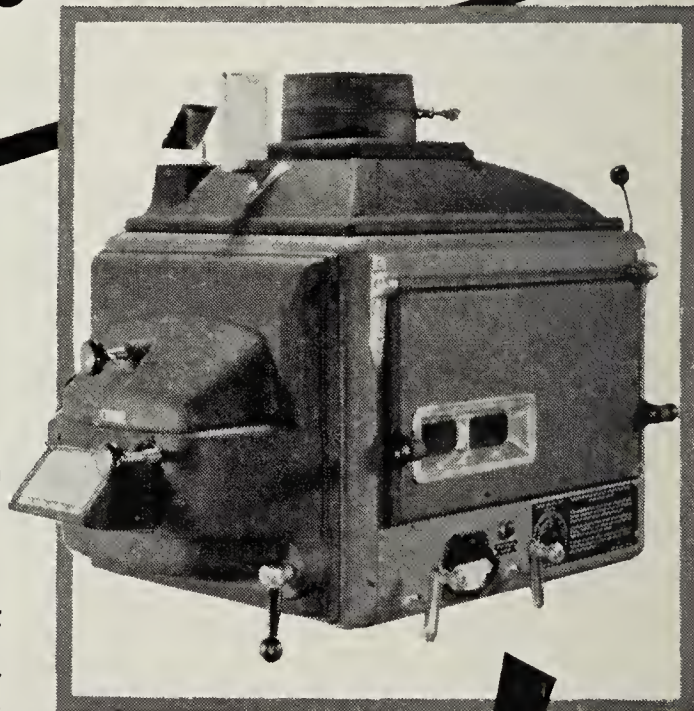


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Outstanding and exclusive features built into both the Constellation "170" and Excelite "135" include:

- \*Accommodation of the newly available full 20-inch carbon trim.
- \*Automatic crater positioning system which maintains the tip of the burning carbon at the exact focal point of the reflector. Change of light color at the screen, caused by variation in carbon burning rates, is absolutely eliminated.
- \*Rear lamphouse door which swings completely out of the way to facilitate retrimming and lamphouse and reflector cleaning.
- \*Single adjustment controls the feeds of both carbons.
- \*Simplified spot focusing. The entire burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or equilibrium of the arc.



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## LAYING IT

# On The Line

## The Jack-Of-All Trades

If theatre operation were a less challenging business and failed to include even a minority of the hundreds of facets covered by the term, then it would be doubtful that the motion picture industry could have reached the position it occupies today.

By nature, the exhibitor must be a "Jack-of-all-trades." His capacity for new enterprises and expansion has prodded the industry along until it has reached the front ranks of world trade. He has been showman, entrepreneur, projectionist, manager, maintenance man, executive, diplomat, public relations specialist, advertising man, exploiter, and even an engineer, among many other—equally important—things.

And, in looking at our current issue of PHYSICAL THEATRE, he also is expected to have a working knowledge of insurance, and thereby of laws affecting it and other phases of his operation; of plumbing; of design; lighting; and to keep up with new products and industry developments as they come along for his own economic betterment, and for the benefit of the public he serves as well.

With men (and women, too) in our midst who can be so many things to so many people at one time, it is no surprise that the motion picture has become a primary source of entertainment to a population which, not many weeks ago, was estimated to have passed the 170 million mark. And the fundamental character of that population has been in the past, as it is today, one of enterprise, a word as nearly synonymous with "exhibitor" as any we can think of.

All of this confirms our conviction that the tremendous problems which face theatremen will not go unsolved. So many hurdles have been taken in stride and so many apparently insurmountable obstacles have been relegated to the past and forgotten, that it appears to us certain that those of a competitive and financial nature which are so real today will be adjusted to the advantage of all concerned.

However, it should go without saying that a Pollyanna attitude here or in the disposition of the exhibitor is very certainly unrealistic. Solutions lie not in taking an optimistic or pessimistic point of view and awaiting developments, but in embracing a positive course of action which, with minimum gamble, will bring about the rejuvenation the industry, especially exhibition, needs at this very moment, not at some future date.

Because he is the "Jack-of-all-trades," the theatreman can lead the way.

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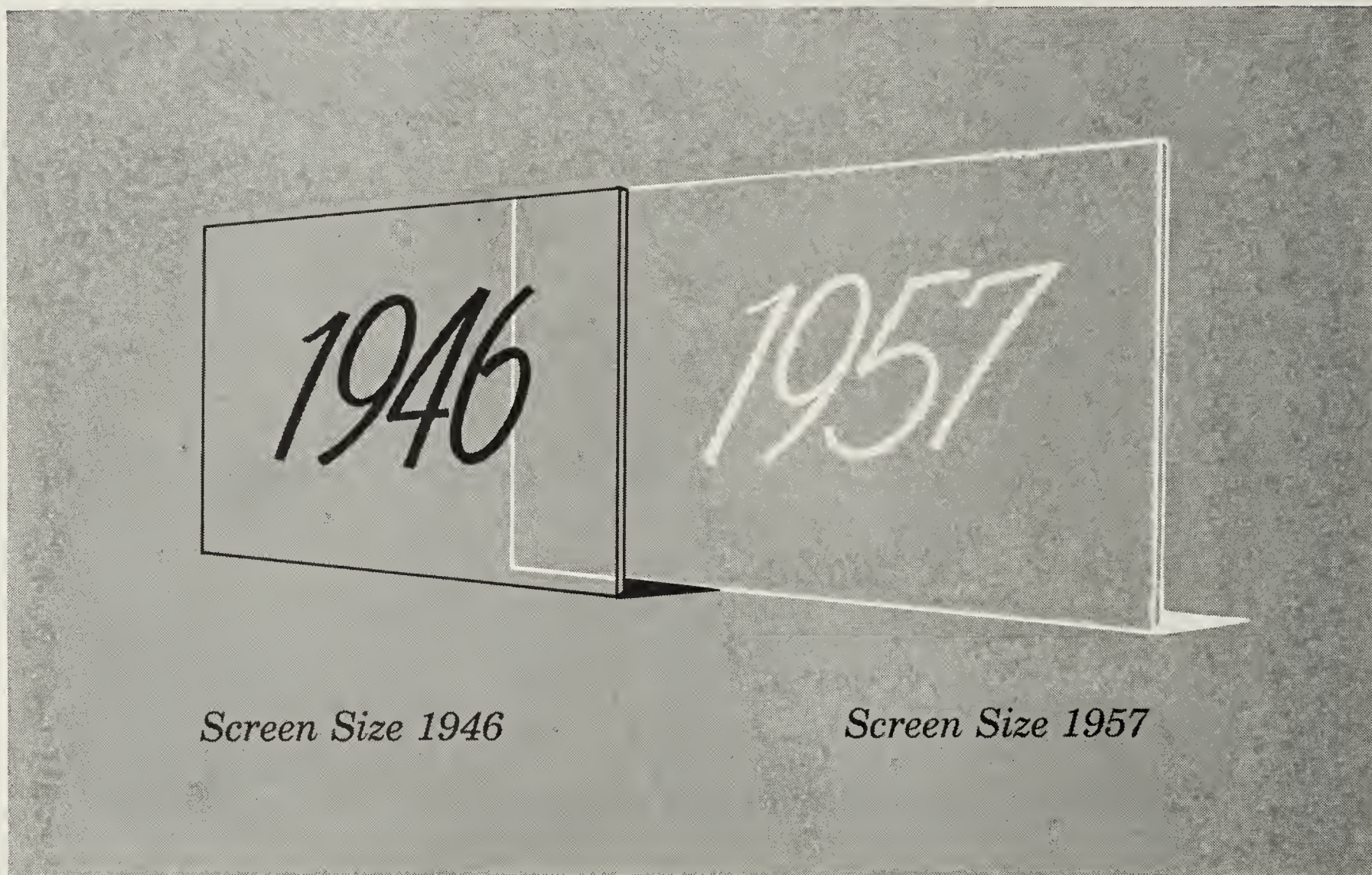
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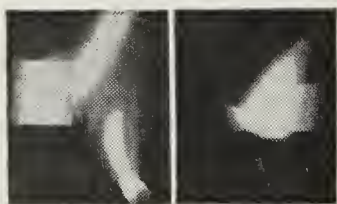
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- The New 10mm High Intensity Carbon
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- Up to 20% more light.
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This all adds up to a cost per unit of light that's the *lowest obtainable anywhere.*



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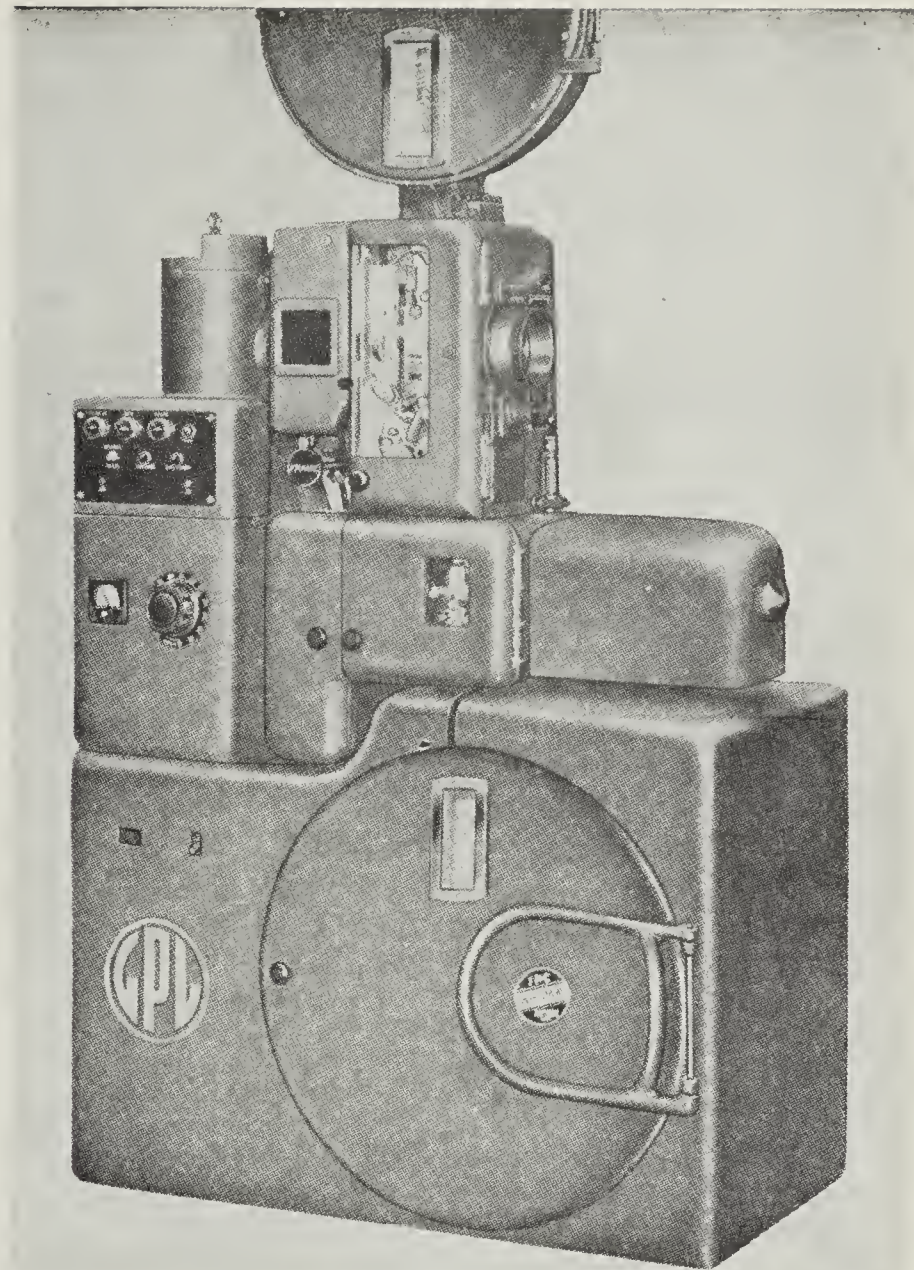


The terms "National", "Suprex" and "Union Carbide" are trade-marks of Union Carbide and Carbon Corporation

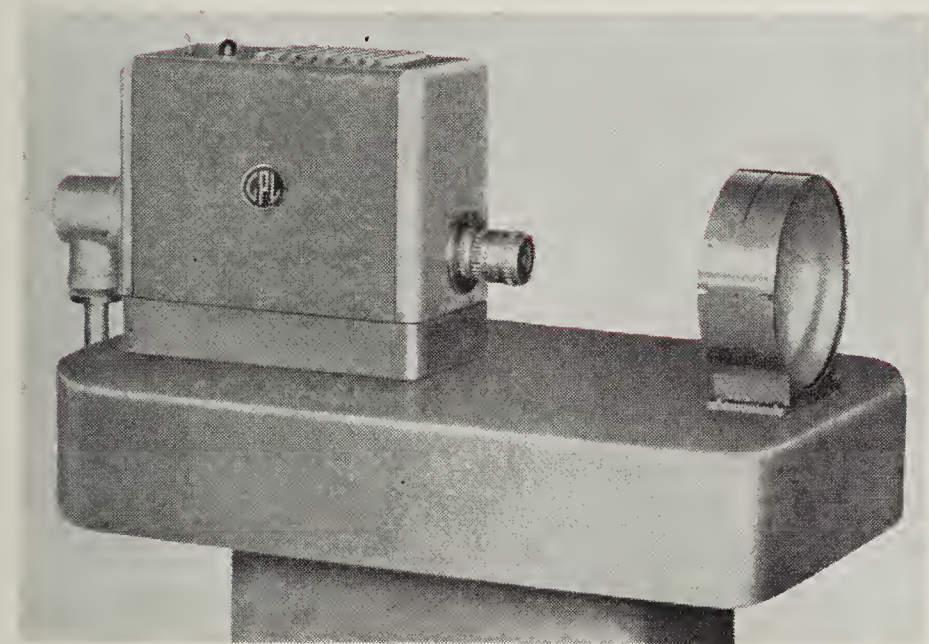
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# Telemovies: A New Challenge



ABOVE is General Precision Laboratory's 35mm. Telecast Projector, Model PA200. LEFT, the Vidicon Film Chain, Model PA505, which is another GPL unit typical of high quality installations recommended for telemovies.



A COMPLETE order for projection and television equipment to establish a cable theatre system in Bartlesville, Okla., recently was placed with National Theatre Supply by Video Independent Theatres, Inc., for an experimental operation in that city which is expected to be underway by next fall. Christened "telemovies" by VIT president Henry Griffing in an address to the annual convention of United Theatre Owners of Oklahoma, it was stressed that the project is not a form of subscription television, still pending a ruling from the Federal Communications Commission in Washington, but a supplementary source of revenue for theatremen which could develop into a third major phase of exhibition, as drive-ins became the second phase in a brief span of years.

The equipment for the Bartlesville pilot operation, including the television studio model Simplex XL projectors, is designed and fabricated by the General Precision Laboratory, and is the same type used by major television networks for the broadcasting of 35mm. films. In disclosing details of the Bartlesville installation, vice-president J. W. Servies announced that the GPL units are available to any theatre ordering them on a few months' notice, the minimum time for acquisition of a city franchise by the prospective exhibitor and for laying of cables.

According to Servies, VIT plans to broadcast two different films on two channels simultaneously on a continuous basis, all day and all evening, while a

## Equipment List

- 2 PA200 Telecast Projectors
- 1 PA505 Vidicon Film Chain
- 1 PA606 Master Monitor and Console
- 1 PA604C Sync Generator
- 1 PA510 and 511 Special Multiplexing System with two-way camera mount
- 1 Telejector Slide Projector and pedestal
- 1 PD150 Standby Camera Chain
- 1 2000 Bar and Dot Generator
- 1 Film Variable gain Control
- 1 lot of cables, lenses, racks, etc.
- TOTAL COST: about \$39,500**

third channel will be used for continuous news and weather reports, in visual form, and for music. The one coaxial cable being installed, it was said, will take several channels of programs on different frequencies.

One of the developments of prime importance for the installation, Servies stated, is a GPL-designed method to transmit CinemaScope product to home

television receivers on a workable basis. This includes squeezing slightly the projected image with a variable anamorphic lens and cropping slightly by the way the picture is placed on the TV camera tube, with the result that the image fits the 1.33 to one proportioned picture area.

Had the satisfactory CinemaScope solution not been achieved, it was pointed out, the Bartlesville experiment could be hard pressed for product because so many current releases are made in CinemaScope.

Video Independent, Servies said, has insisted on obtaining equipment of the best technical quality so that the telemovie presentation will equal or surpass that of the regular network shows. The NTS package for the operation includes all but one component needed for complete installation, and is of the same high quality as those manufactured by GPL for television studios.

Transmission equipment considered by NTS to be the minimum to guarantee excellent reception includes two Simplex XL television studio projectors, a vidicon film camera chain, a multiplexing system, a standby camera for emergency transmission, and other electronic units, including a master monitor and console, a slide projector, and a variable gain control. The only unit needed beyond those included in the list above is a radio frequency carrier unit for boosting the video signal to drive it over the cables. GPL does not manufacture such a unit.

(Continued on page PT-13)

## PHYSICAL THEATRE

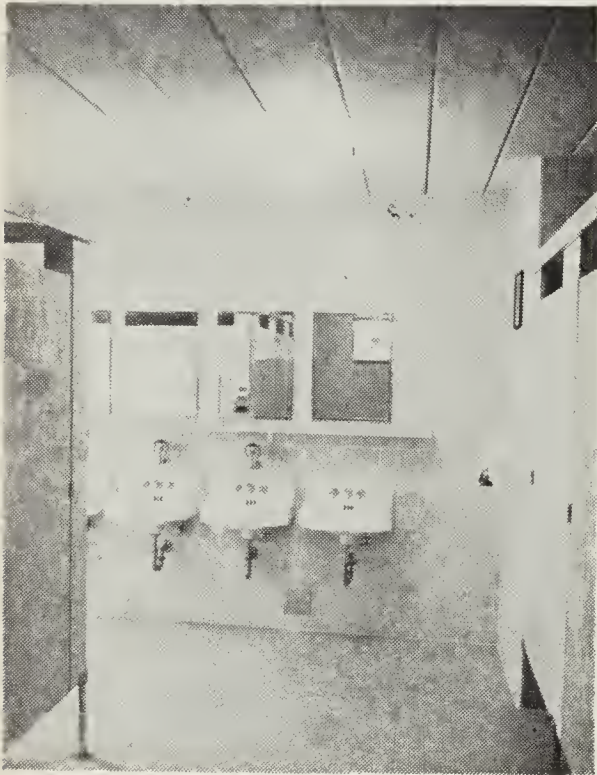
Vol. 12, No. 5

April 24, 1957

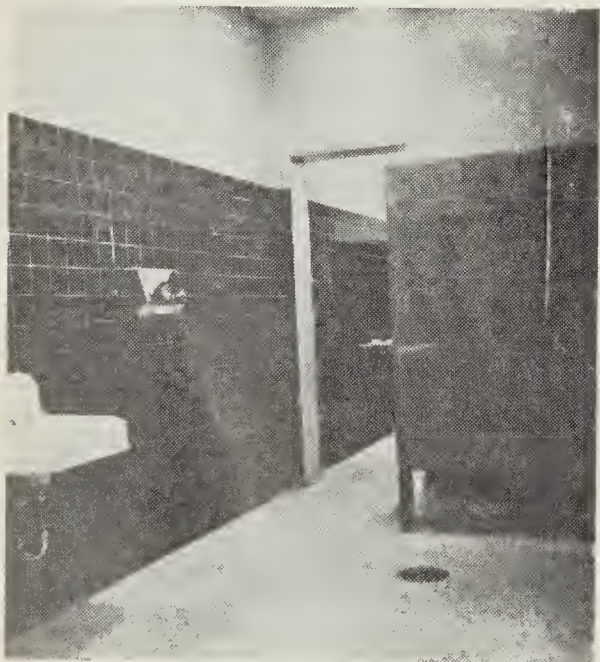




The commodious men's room at the North Dade Drive-In, Miami, is lighted to advertise its spaciousness and top notch, well-designed equipment.



The ladies' room, North Dade Drive-In (above), and the men's room at the Golden Glade Drive-In (below), share the generous use of tile, conveniently placed, ultra-modern facilities.



The luxurious ladies' room of the Golden Glade Drive-In, Miami (right), is accented by louvered doors, contrasting tile, brilliant lighting design.

A FREQUENTLY neglected but exceptionally important phase of the construction, operation, and maintenance of the drive-in theatre is the design, location, and appearance of the washrooms for men and women. Even more than in the conventional theatre, drive-in patrons are disposed to expect, if not demand, the most modern and spotless lavatory facilities because of the natural propensities of the outdoor situations to be, occasionally, dusty, or hot, or humid, or a combination of the three, despite the earnest efforts of exhibitors to make their situations luxurious parks in every sense of the word.

In addition to the design features of the drive-in washroom facilities, it is mandatory that they be larger than those of the roofed theatre because patrons frequently must travel substantial distances to reach them; an over-crowded

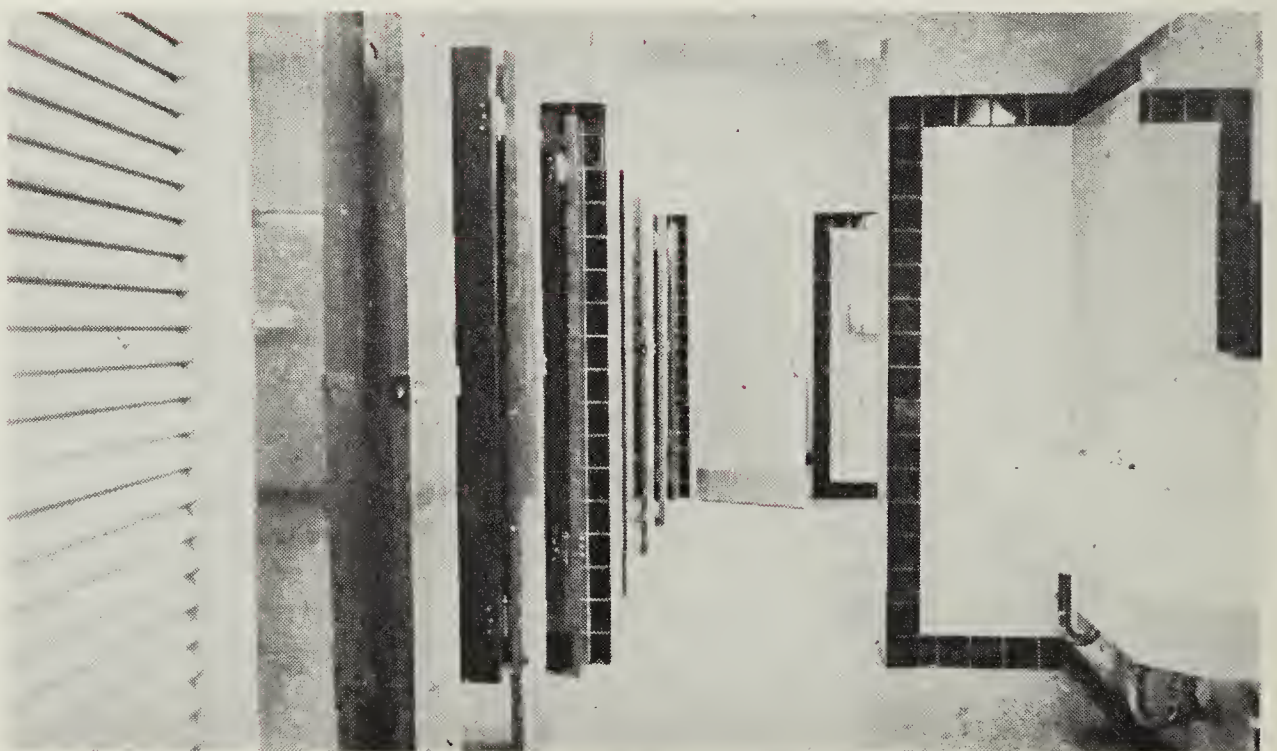
## DRIVE-IN THEATRES

# Drive-In Washrooms In The Spotlight

washroom will require him to wait, and, possibly, miss part of the entertainment in returning to his automobile. But the most important motive in ensuring an orderly flow of traffic in the lounges, from the theatreman's point of view, is to allow the patron as much time as possible to inspect and purchase the merchandise of the concession stand, adjacent to which the washroom facilities are usually located at the drive-in. Needless to say, retarded lavatory circulation will hurt sales appreciably, and an investment in the proper toilet facilities is one that can be viewed as a protection for the concession operation, of primary importance in an increasing number of cases.

Apart from the most manifest reasons for the installation of only the best in the washroom, in a space laid out with forethought and care, there are literally hundreds of side considerations to prompt the operator to the same course of action. A detailed study of more than a few of these should be unnecessary in the contemporary economy, providing as it does superior bath facilities in the vast majority of American homes. A few excellent examples, however, of the combination of equipment, design, convenience, and ap-

*(Continued on page PT-16)*

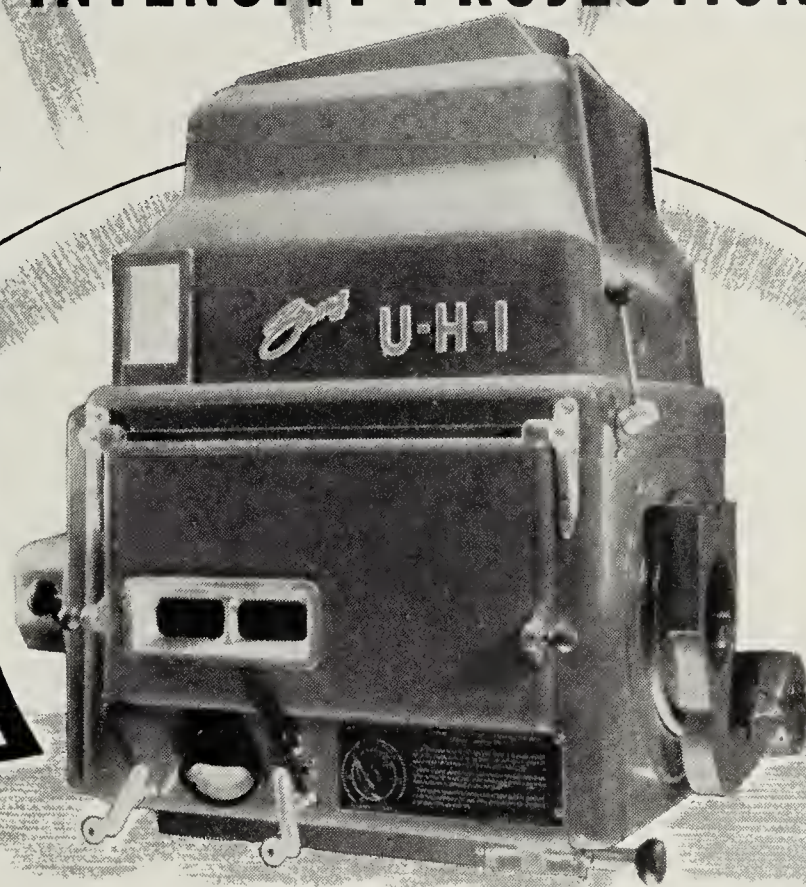




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It's Daylight when you have the new

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Exclusive  
Features,  
than Any  
Previous  
Lamp!*



BEAM SHAPER LENS PROVIDED FOR USE WITH THE 13.6 MM TRIM LAMPS PATTERNS THE SPOT TO THE PARTICULAR SIZE AND SHAPE OF THE APERTURE SO AS TO EFFICIENTLY UTILIZE ALL USEFUL LIGHT. All other lamps, projecting a round spot, waste much light, particularly above and below the aperture. Using a 13.6 mm carbon trim, the overall optical speed is equivalent to f 1.5 when f 1.5/1.6 projection lenses are used and projectors are cleared for f 1.5.

EXPELLO BUILT-IN EXHAUST SYSTEM cools the rear of the reflector so as to permit the use of the newly developed "cold" reflectors which allow unwanted heat energy to pass through the mirror instead of being reflected to the aperture. The projected picture, accordingly, is not subject to the high degree of in-and-out of focus that distinguishes projection by most lamps operated at high currents. An air screen directs a thin layer of fast moving air upward over the surface of the reflector so as to cool it and keep soot and smoke from depositing thereon and a jet directed stream of high velocity air up and over the arc directs, stabilizes and conforms the flame

away from the reflector, effects better combustion and prevents the formation of black soot. Heat radiation to the projection booth is held to a minimum by the heavy duty, quiet centrifugal exhaust fan which is driven by a separate motor. Heat and smoke are exhausted into a large, 8-inch, smoke pipe connection.

ACCOMMODATES NEWLY AVAILABLE FULL 20-INCH CARBON TRIM for maximum carbon economy. The carbon feed control can be set to burn 13.6 mm size from 7 to 20 inches per hour. Carbon Feed readily adjustable to length of reels being projected.

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EXCLUSIVE AUTOMATIC CRATER POSITIONING SYSTEM maintains the tip of the burning carbon at the focal point of the reflector. Eliminates change of light color at the screen, caused by variation in carbon burning rates.

MIRROR INTEGRATED WITH A REAR LAMPHOUSE DOOR which

swings completely out of the way to facilitate retrimming and permit easy cleaning of the lamphouse and reflector.

SPOT FOCUSING. The entire burner assembly is movable so that the position of the arc can be shifted for the best screen light without disturbing the relative carbon positions or the equilibrium of the arc.

OPTICAL SYSTEM ADAPTABLE TO THE VARIOUS PROJECTION SYSTEMS in one-fifth the time. Choice of high or low magnification is obtained for wide film or 35 mm projection in less than a minute.

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Shedding Some Light  
On Problems Of

Screen Illumination

THIS article has been prepared in an effort to clarify various factors that must be stipulated in specifying quantitatively the total lumens obtained from a projection arc lamp, and to emphasize the importance of careful attention to these factors in predicting actual operating results in theatres.

The total lumen figure is a quantity measurement, being a summation of all the individual products of intensity and unit area over the entire surface of the screen. The usual lumen figures given for projection arc lamps are without shutter running and without heat filters or port glass in the light path. While lighting engineers know that true evaluations and predictions can be made of a given light output, they also know that unless every governing factor is taken into consideration, nothing but confusion can result for the exhibitor or projectionist who attempts to reduce these figures to his own theatre. Claims of "perfect" motor performance made possible by the high octane rating of a given gasoline can be proved only when used with motors designed to make full use of this type of fuel. Some older motors may perform no better than with cheaper low octane gas.

Similarly, the number of lumens which can be delivered to the screen by a given projection arc lamp burning a given carbon trim at a given amperage and with a given reflector depends upon a number of factors, among them the important ones concerning the size and aspect ratio of the aperture and the efficiency and speed of projection lens.

Unless all the governing factors are clearly indicated, exhibitors and projectionists are apt to be misled. An arc, from which, say 50,000 lumens are promised, may, when used in some theatres, be incapable of delivering even 60 per cent of that much light. Since quoted values are invariably measured under ideal conditions, exhibitors can be greatly disappointed when, with their lenses and

By Arthur Hatch  
President, The Strong Electric Corporation

desired aperture, they cannot even approach the light promised.

Table I following sets the various total lumen figures, taken without shutter or heat filter, that can be projected through some of the more commonly used apertures and some not so widely used. It should be noted that the newest type reflector arc lamps were employed, regular 13.6 mm. carbons burned, and the correct projection lenses used for each projection system. Note that when using the 35 mm. standard aperture a total of 35,000 lumens was obtained and that the best figure of all, 44,000 lumens, was obtained with a 35 mm. CinemaScope aperture.

of increase is the cost of operation. The light at the edge of the screen may be increased slightly with no increase at the center of the screen. Beyond a certain point, increasing the carbon size is uneconomical because so much of the light within the larger spot produced at the aperture is lost because it does not go through the aperture.

The 13.6 mm. or larger carbon should never be used in reflector arc lamps for 35 mm. projection unless extremely high speed projection lenses are used and the magnification of the aperture spot is reduced over that used on smaller carbons.

Just what happens to operating costs, lumen values, and light distribution at the screen, when changes are made in carbon sizes, arc current, and optical speeds is shown in Table II. It should be

TABLE I

Aperture	Total Lumens carbon at 160 18" Diameter Reflector	13.6 mm amperes	Remarks
35 mm. Standard (.825 x .600)	35,000		f1.5 lens and lamphouse optics f1.5
35 mm. CinemaScope (.912 x .715)	44,000		f1.5 lens and lamphouse optics f1.5
70 mm. wide film (1.968 x .788)	25,000		Projection lens de- signed for wide film
55 mm. wide film (1.360 x 1.065)	42,000		Projection lens de- signed for wide film

This is not to be interpreted to mean that all of these readings are not good. They are. They indicate a very high lumen value in each instance under the given conditions. What is intended is to show that nowhere near the 50,000 lumens should be expected in all instances. No lamp manufacturer can presently promise it and still be completely honest. There is probably a false impression that all that is necessary to obtain a brighter picture with any given system is to use larger carbons and/or increase the arc amperage. Many times all that results by way

noted that illumination in the center of the screen was practically the same for the first four systems, although arc currents ranged from 90 to 150 amperes. Each jump in carbon size from nine mm. to 13.6 mm. only slightly improved illumination at the edge of the screen, increased total lumens only five per cent, while the average cost of operation jumped from \$2040 per year, or 4,000 hours, for nine mm., to \$2800 per year for 13.6 mm. positive carbon.

(Continued on page PT-14)

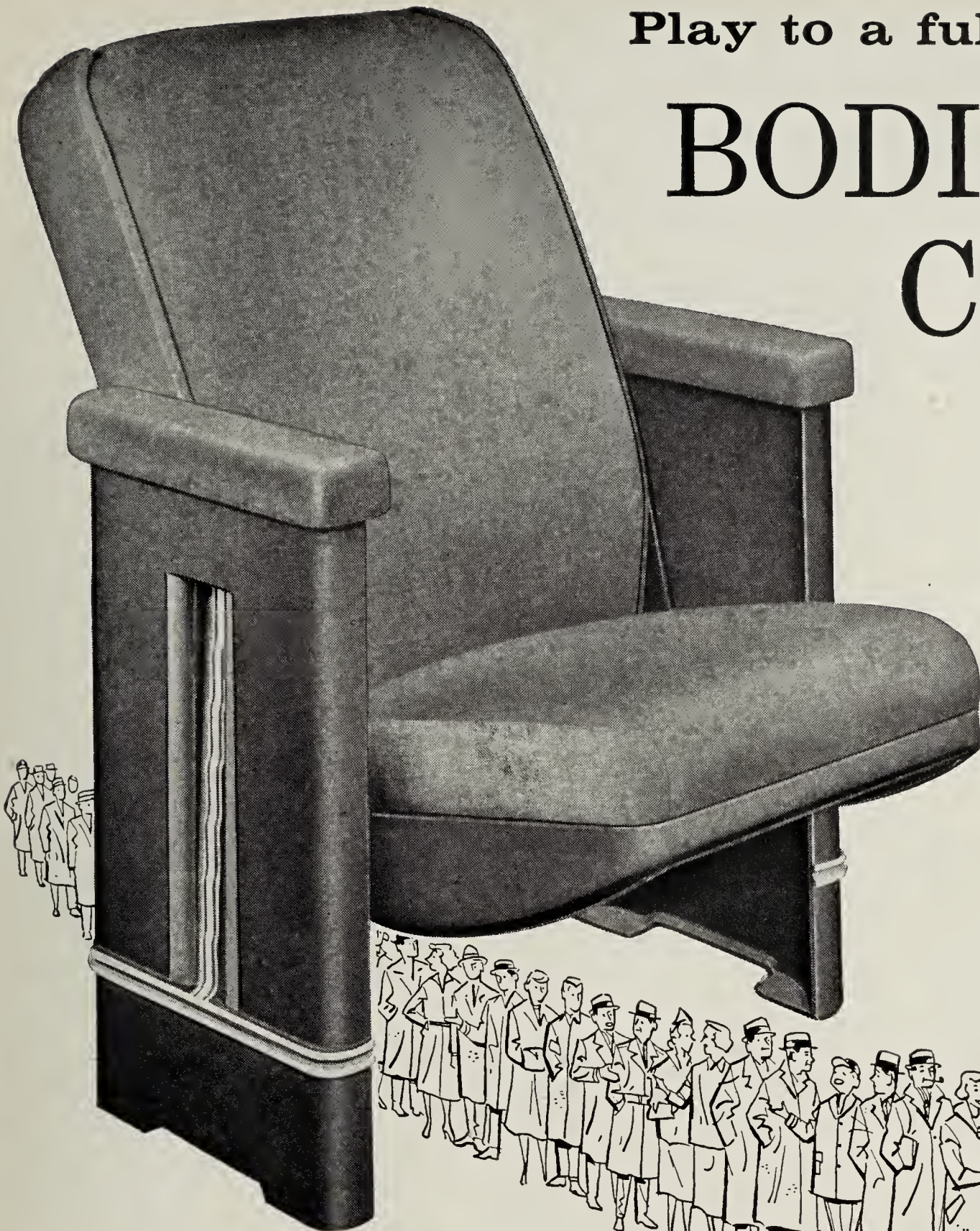
TABLE II

System #	Positive Carbon Size	Arc Current	Lamphouse Optical Speed and Magnification	Projection Lens Optical Speed	Watts per sq. mm. center of aperture	Ft. Candles incident on Screen Center (40' x 30")	Side	Total Screen Lumens	Side to Center Uniformity	Pos. Carbon Cost per Year
1	9 mm.	90	f1.7 5.45	f1.7/1.8	.93	29.6	15.4	24,500	52%	\$2040
2	10 mm.	105	f1.7 5.45	f1.7/1.8	.93	29.6	16.0	25,000	54%	\$2080
3	11 mm.	120	f1.7 5.45	f1.7/1.8	.96	30.0	17.4	26,400	58%	\$2360
4	13.6 mm.	150	f1.7 5.45	f1.7/1.8	.95	29.8	19.4	28,000	65%	\$2800
5	13.6 mm.	150	f1.6 5.1	f1.7/1.8	.96	29.8	19.4	28,000	65%	\$2800
6	13.6 mm.	150	f1.6 5.1	f1.5/1.6	.98	30.6	21.4	30,000	70%	\$2800
7	13.6 mm.	165	f1.5 4.75	f1.5/1.6	1.05	40.0	24	36,200	60%	\$4160

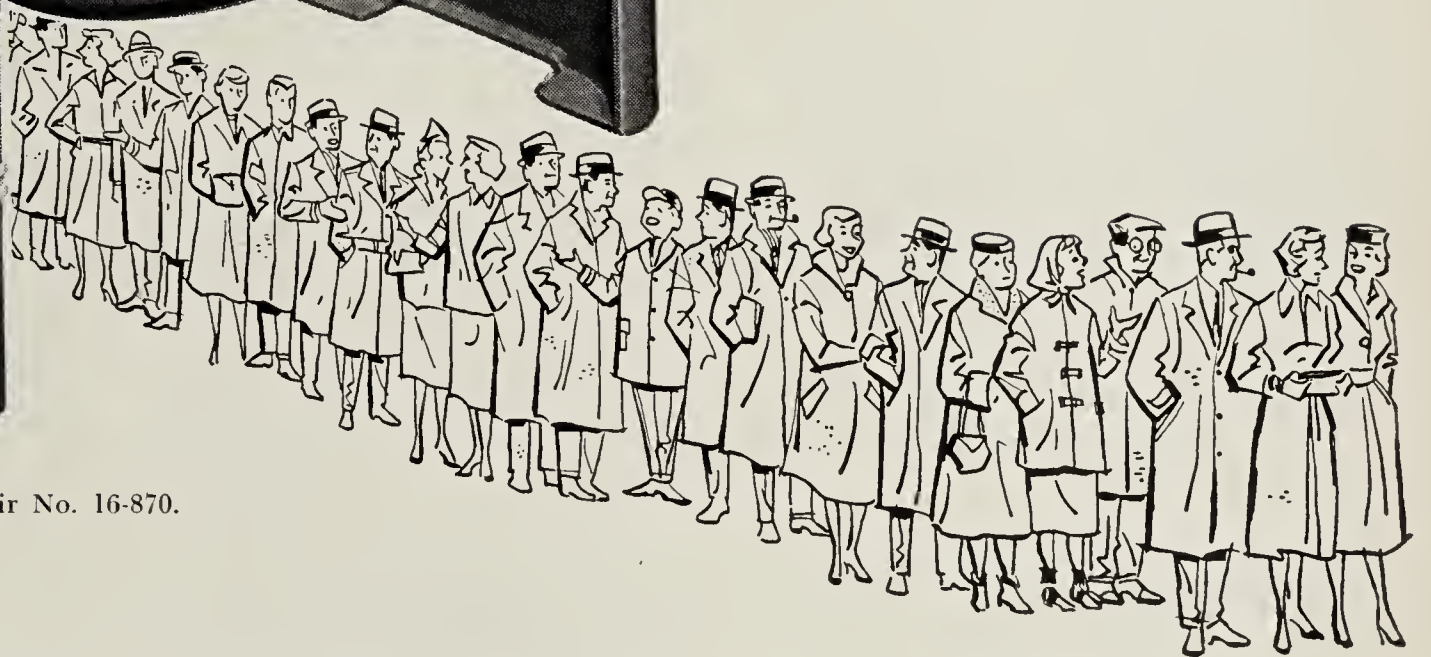


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# NEW PRODUCTS

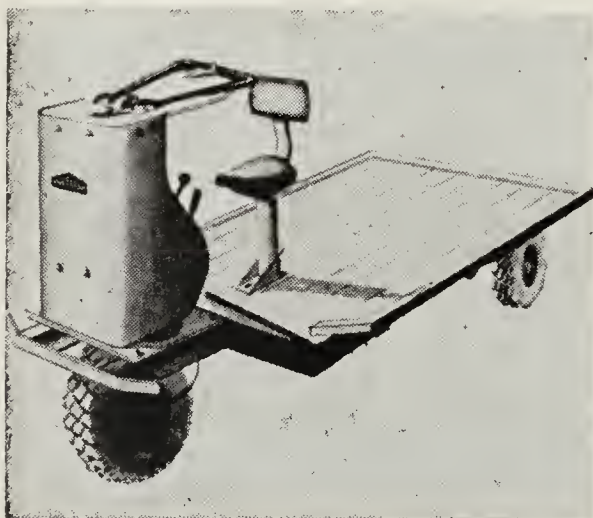
... that have theatre interest



## Low Cost Motor Truck

The new Multiton-Excelsior motorized truck, manufactured by Stokvis-Edera and Company, is reported to be proving itself a practical piece of equipment for drive-ins, where the cost of heavier equipment may prohibit consideration of a mechanized hauling unit. It has a 1500 pound capacity and a low bed for easy loading and unloading of the incidental materials of outdoor situations which require short transport.

Powered by a Briggs and Stratton four-cycle engine, the Multiton-Excelsior consumes only one pint of gasoline in each hour of operation. Three speeds, forward and reverse, three wheel brakes, a low center of gravity, and abrasion resistant pneumatic tires are a few of the features of the economical unit. The same manufacturer produces special body designs for specific applications.



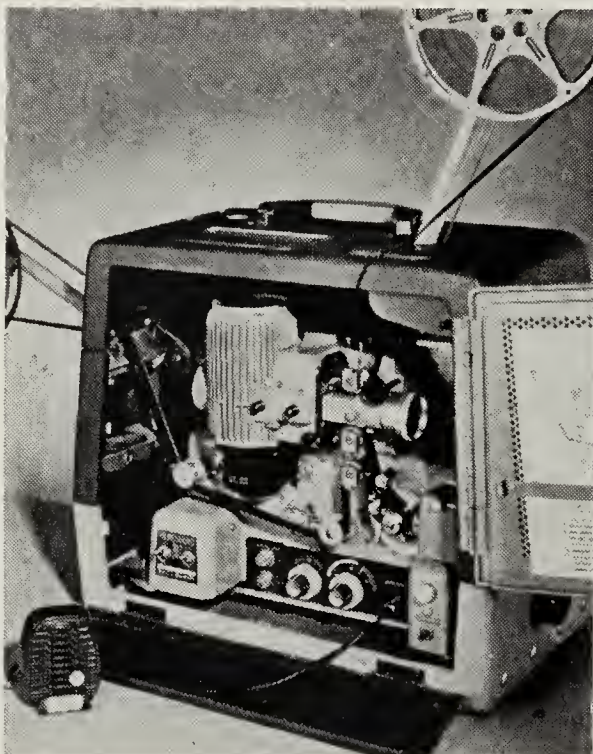
Because of low initial cost and economical operation, the Multiton-Excelsior motorized truck is a practical piece of equipment for many drive-ins.

## 16mm. Projector

A 50 per cent power increase and distortion-free sound at high levels are featured in Bell and Howell's newest Filmosound 16mm. magnetic recording projector available in two models, which have 15 watt amplifiers for auditorium use. Added reserve amplification compensates for variations in film prints and assures full sound volume in low voltage areas.

Features of the new units include separate tone controls, which afford independent adjustment of treble and bass frequencies; control knobs for volume, tone, recording, and playback, designed for maximum legibility; and dual recording-level lamps to indicate specifically when the recording is correct. A transistor eliminates vibration noise during magnetic playback, and switch clicks during recording have been minimized by advanced circuit design.

The manufacturer of the new Filmosound further contends that it can record a magnetic soundtrack on any 16mm. film, sound or silent, single or double-



The new Bell and Howell Filmosound magnetic-recording 16mm sound projector contains a number of new and important design characteristics.

perforated. Where the film already has an optical soundtrack, Bell and Howell can add a magnetic half-track which permits use of both magnetic and optical sound. A built-in interlock automatically prevents accidental erasure of the magnetic recording on film.

## Air Circulating Fans

Useful, even necessary, for those parts of theatres which are not air-conditioned because of prohibitive price, such as washrooms and certain lobby areas, and for drive-in concession areas, too, is the Diehl Manufacturing Company's 1957 line of air circulating fans, featuring one all-new model and three improved ones.



Here is one example of the new and improved air circulating fan line of the Diehl Company. It has number of practical theatre applications.

The new model is a 20-inch, non-oscillating floor fan designed to fill the demand for low cost, high efficiency units which can be used in small areas in conjunction with air conditioning, adding substantially to its effectiveness.

The new circulator will direct air to almost any part of a room from a central location, with the blade and motor assembly completely adjustable through 360 degrees in a vertical plane. Another feature is a close-meshed chrome safety guard detachable for cleaning, that gives 100 per cent protection against accidents. The new unit is available only as a floor model.

## Anti-Slip Treads

New anti-slip flooring treads of aluminum, called Safestride, have been added to the line of Stairmaster safety stair treads manufactured by Wooster Products, Inc. The value to the theatre operator of dependable safety precautions such as these in the prevention of costly accidents can hardly be overemphasized.

The new treads are made with a permanent, heavy duty, non-corrosive aluminum alloy base in widths of three inches and six inches, and are put down in multiple sections to cover any desired area. They are furnished in length as required, so that no cutting is necessary; and they can be installed with screws or on masonry with screws and lead expansion shields.



Theatre patrons are afforded protection against falls by new safety materials for stairs, landings, and other spots by a new Wooster product.

## WANT FURTHER INFORMATION ON NEW PRODUCTS

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ISSUE OF APRIL 24

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## Altec Engineers Report Two Major Installations

NEW YORK—Announcement of the completion of two outstanding sound installations was made by C. S. Perkins, Altec Service Company operating manager, recently. Frank Evans and Harry Hornbeck, field engineers, eastern division, were responsible for the technical supervision of the sound system and VistaVision projection equipment installation in the new theatre unveiled in Williamsburg, Va., last month at a special invitational presentation.

Comprised of Altec equipment, the circular theatre utilizes a specially designed multi-channel magnetic sound system, and together with the screen structure, provides the complete illusion of surrounding the spectator with picture and sound. In addition to Evans and Hornbeck, L. J. Patton, Altec eastern division manager, was present at the premiere.

The second Altec sound installation is reported by F. C. Dickely, central division manager, involving complete multi-channel Altec sound system in the Selwyn, Chicago, together with a 70 mm. Todd-AO projection system. The six channel system will serve five Altec Voice of the Theatre stage speakers, and numerous surround speakers throughout the house. J. Pesek, central division field engineer, accorded technical supervision to the installation.

### Five Drive-Ins Get MancoVision

DENVER—National Theatre Supply has installed the new MancoVision surfacing for drive-in screens in five outdoor theatres in this area. About 30 of these installations have been reported throughout the country.

The surfacing was developed by Pete Vlahos, research engineer, for the Motion Picture Council. The process is claimed to increase the reflectivity of the screen by almost 300 per cent, making it unnecessary to increase power to get a better picture.

The Denver area installations include two at the Twin Apache, Farmington, N. M.; the Sunset, Canon City, Colo.; the Arcadia, Colorado Springs, Colo.; and the Rio, Thermopolis, Wyo.

### Century Circuit Building Hardtop

NEW YORK—Century Theatres has started construction of a new four-wall theatre at Hicksville, Long Island, according to an announcement by Leslie R. Schwartz, circuit president, last fortnight.

The theatre will be located on South Oyster Bay Road and Woodbury Road, about one-half mile south of Exit 36, Northern State Parkway, in one of the newest and biggest shopping areas on Long Island. Seating capacity will be 1750.

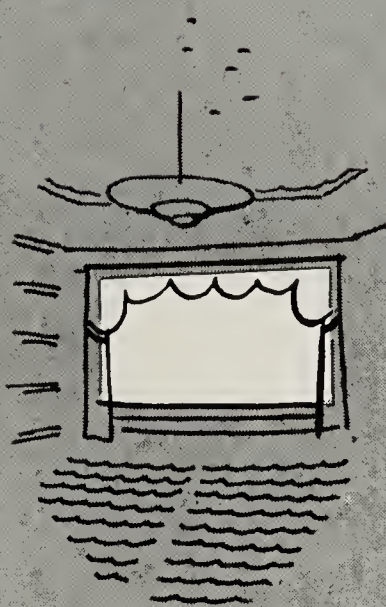
### Howard E. White

KANSAS CITY—A heart attack felled Howard E. White, 67, assistant sales manager for the Drive-In Theatre Manufacturing Company, while attending a meeting of the Veterans of Foreign Wars in Nevada.

Prior to joining the DIT-MCO organization two years ago, White had been assistant purchasing agent for Fox Midwest Theatres.

White is survived by his wife, Peggy.

## INDOORS

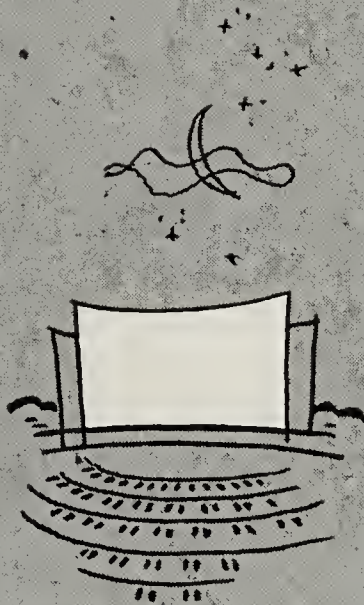


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## OUTDOORS



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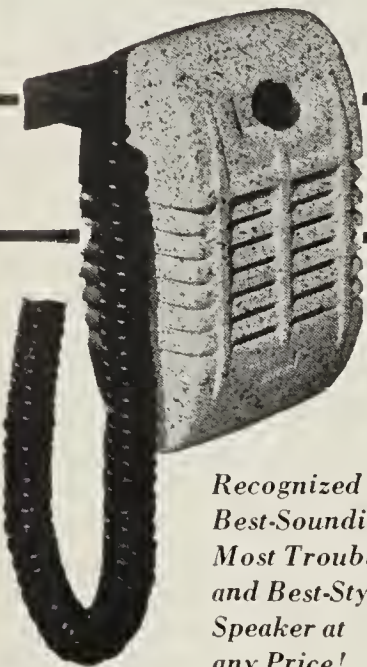
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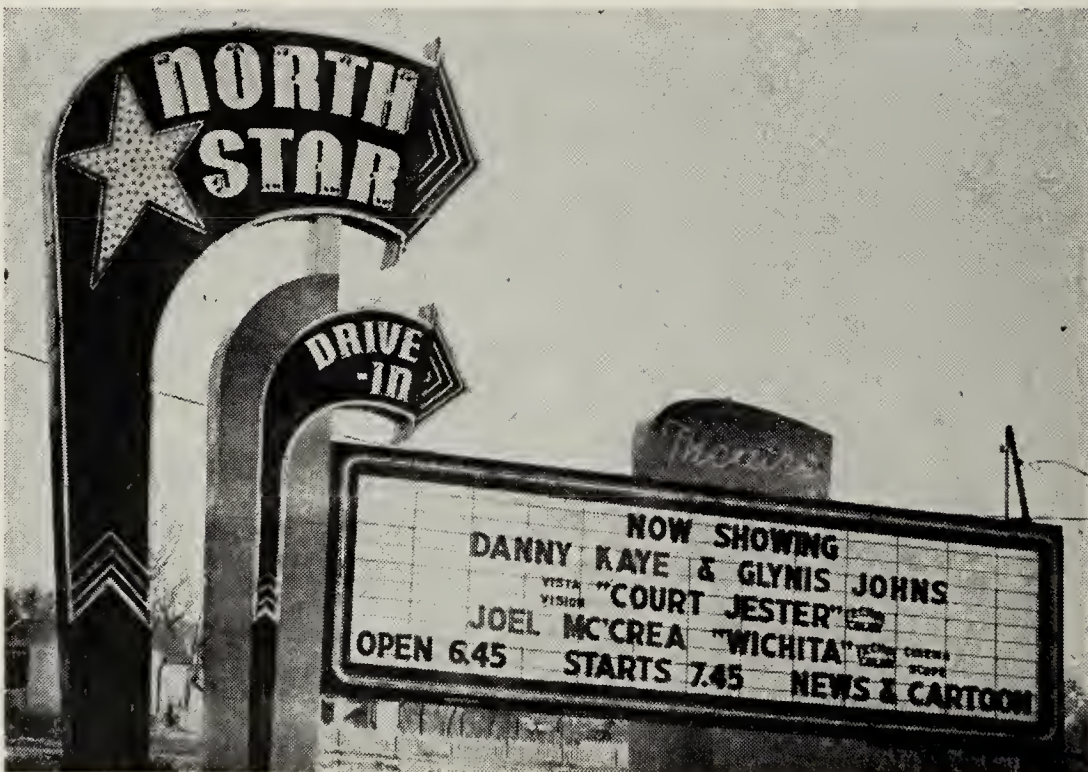


## Signs Of The Times

RECENT Wagner theatre sign installations include the Northgate, Memphis (right), and the Magic City Drive-In, Akron, O., and North Star Drive-In, Dayton, O., top and bottom (below).

These are excellent examples of the full utilization of outdoor advertising to its maximum potential of attracting patrons to the theatre with arresting outdoor display material.

In each example the design permits maximum space for feature advertising copy, while incorporating unusual techniques calculated to impress the patron not only with the film fare, but with the theatre as well.





## Rome Area Building Two Drive-In Theatres

ROME—Italy's first drive-in, known as a "cine arena," is scheduled to open in the course of the summer in a forest area at Castelfusano, near Ostia, Rome's sea-side suburb. Another outdoor theatre is planned for later completion at Vulcano, also near here.

Both situations will feature covered auditoriums to seat several hundred walk-in patrons and the usual concession operations. The Castelfusano drive-in will accommodate 560 cars "of all sizes," according to the builder, and seat 500 customers arriving on foot; the second situation is slated to hold 552 cars and to seat 600 walk-ins.

Careful planning has gone into each theatre. Special ramps have been designed leading from entrances to parking sections and each automobile will, of course, be fitted with an individual speaker. Like anything else new, the drive-ins have aroused opposition in some quarters for esthetic and other reasons.

### Telemovies

(Continued from page PT-5)

The projectors, Servies explained, are specially modified XL's fitted with a two-three intermittent movement which is expensive to manufacture but essential to performance because, for television, 24 frames or 48 images must be changed to 30 frames or 60 images. The special movement exposes the first frame twice, the second three times, the third twice, the fourth three times, and so on. In 24 frames, then, there are 60 exposures required for TV.

The projector also is special in other respects, Servies disclosed. It has a separate motor for the shutter in sync with the drive motor which allows threading up by the operator and actual control by the man at the master monitor, it was said, and is the same kind used by leading television networks.

The model PA505 camera chain also is of studio quality, while the emergency standby chain is furnished for low cost for standby use, so that there will be no stop in a show for which customers have paid, should the regular equipment default.

Installation supervision by GPL engineers is included in the selling price, which was given by Servies as \$39,500. All wiring, it was said, should be done in trenches in the floor, four inches to eight inches in width and six inches deep. These are usually covered with steel plates to facilitate easier servicing than through the use of conduit.

In the opinion of NTS, the best advice to prospective telemovies purchasers is to acquire franchises early and to watch the Bartlesville project closely. In the case of a circuit with several possibilities, an order might be placed for one installation at this time to get the benefit of experience in a field which could hold great potential profit. The company is confident that if that profit materializes, many problems remaining relating to film rights will be settled amicably by exhibition and distribution.

Indeed, the VIT undertaking is one of challenge to all exhibitors.

## SMPTE's Kogel Leaves, Joins Century Lighting

NEW YORK—Henry Kogel, staff engineer, Society of Motion Picture and Television Engineers, has resigned to accept a position with Century Lighting Company, it was announced by Charles S. Stodter, executive secretary, last fortnight.

Kogel was on the SMPTE staff since November, 1950. Before his appointment to that position, he was affiliated with Sperry Gyroscope Company, where he was project engineer, specializing in developmental work. In his new position, Kogel's activities will be chiefly in the field of television studio lighting.

Kogel is well known for his contributions to the standardization program in the field of motion pictures and television and has received international recognition

in his role of technical secretary, ISO/TC 36, on Cinematography.

In presenting his resignation, Kogel said that he would continue to regard his membership in the Society a privilege and a responsibility. The appointment of a successor was to be announced shortly.

### Altec Executive Gives Talk

NEW YORK—Ralph Kautzky, Altec Service Company northeastern division manager, addressed an upstate gathering last week, at the invitation of Mrs. H. S. Smalley, head of the Smalley Circuit, Cooperstown, N. Y.

Kautzky gave a talk to members of the local Rotary Club on advancements in the field of theatre sound, including stereophonic and high fidelity techniques.

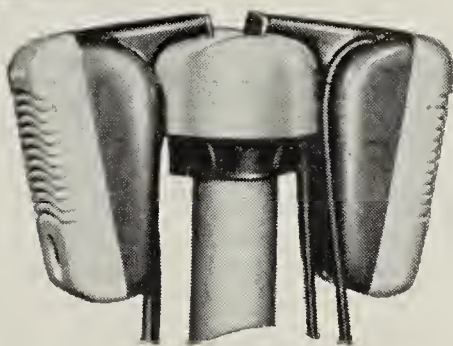
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# Liability Insurance Needs

By Sedgley Thornbury  
Secretary, Agricultural and Empire State  
Insurance Companies

PRODUCT LIABILITY cases represent a sword that hangs over every business in this country, from the smallest retailer to the largest manufacturer, distributor, or service industry. However, they comprise only one portion of the complete liability picture.

What actually is liability? Under law, it is demanded that in the conduct of your affairs you use the care that a reasonable person would exercise. This same standard is demanded of you in the behavior of your employees when acting

in your behalf. The departure from this norm, called negligence, is the basis of any liability claim for damages. To get you into court, a claimant has only to allege that you have been negligent to some degree and that he has thereby suffered bodily injury or property damage.

That is the general concept of liability, and it takes a general type of insurance policy to completely cover all its aspects. The insurance industry, therefore, has developed the Comprehensive General Liability policy.

Management is responsible for the prudent maintenance of the premises, including business operations carried thereon. The selling, installing, or handling of a product that is claimed to have caused bodily injury or property damage can put management on the receiving end of a claim. A product does not even have to be involved, as in a completed operations claim against a service-type of business. Sponsored activities, independent contractors working for you, liability assumed by lease or contract, these will vary from time to time and business to business, but constitute potential areas of financial catastrophe.

It once was necessary to cover each of these potential points of liability by a specific insurance policy, and specific insurance is still available. Because, however, exposure to potential loss can change as conditions change, the need was realized for a streamlined, all-inclusive form of insurance. The comprehensive general liability policy was developed to provide complete, continuous coverage, with no expensive overlapping of protection and no dangerous loopholes.

Even if the claim is fraudulent, or negligence can not be proved, a long court battle can ensue. High court costs will naturally follow. Moreover, it has become customary when bringing suit to name all parties possibly responsible for the alleged damage or injury. Long after the original award has been brought in, the defendant in the case may still be in litigation. Legal fees can become a tremendous burden, even if no judgment is ever brought against you.

An insurance company, by its nature, has the personnel and experience to handle such a situation. The liability policy, therefore, provides that the insurance company will step in and furnish defense. Up to the limits of the policy, and make sure they are high enough, this feature completes the program of protection and exhibitors are wise to handle their coverage with a competent agent.

## Screen Illumination

(Continued from page PT-8)

Systems five and six were measured under conditions where the spot size was reduced by decreasing the magnification of the lamphouse optical system. The resulting higher speed necessitates the use

## RCA Markets D-I Sound System For Restaurants

CAMDEN, N. J.—An intercommunication sound system which will enable each patron of a drive-in restaurant to place his food order remotely and immediately, and to receive entertainment while awaiting delivery, has been placed on the market by the Radio Corporation of America.

Harold M. Emlein, theatre and sound products department head, said that the new system, known as RCA "Dine-A-Com," will enable operators to speed and improve service to patrons and to effect important economies.

Individual talk-back speakers, based on RCA's "Impac" in-car speakers for drive-ins, which are mounted on tray-holding posts, each containing the menu, are featured in the system, together with a sound system master console, located in the order-taking room within the restaurant. A pop-out annunciator box, mounted on the console, instantaneously notifies the order taker of each incoming order and identifies the patron's post location, and an automatic record player and an AM/FM tuner enables the drive-in to entertain patrons while awaiting delivery.

In operation, the patron needs only to press a button on the "Dine-A-Com" speaker to contact the order room. The order clerk establishes two-way communication with the patron merely by depressing a "talk" button on the console microphone. If other customers signal for attention while order clerks are busy, the annunciator buttons identifying their locations remain in view as reminders to the clerks of waiting patrons.

of higher speed projection lenses if a gain is to be realized.

To realize the light increase of 2000 lumens over system four, it will be noted that this higher speed necessitates the use of higher speed f1.5/1.6 projection lenses such as used in system six. To continue using the relatively slow f1.7/1.8 lens results in no gain whatsoever, as shown in system five.

Further reduction of the spot size by decrease of magnification and increase of lamphouse optical speed to f1.5, use of f1.5/1.6 projection lens, and burning 13.6 mm. carbons at 165 amperes results in 36,200 lumens. Insofar as standard 35 mm. projection systems using conventional arc burning methods and regular carbons are concerned, this will probably be the most light obtainable for a long time to come.

To obtain this speed and magnification with an 18-inch reflector alone requires an impractical close coupling of lamp and projector unless auxiliary spot shaping lenses, such as used on the new Strong "U.H.I." and National "Constellation 170" projection lamp are employed.

Table II shows further that there is very little difference in watts/sq. mm. total energy at the center of the aperture for the first four systems, regardless of carbon sizes. Systems five through seven show total energy at the center of the aperture, proportional to the visible or useful amount of light at the center of the screen.

## IT'S A HIT! in Boston



## BUT...will it be a hit in your house?

It went over big in the Hub... but before any show can be a success in *your* house, your equipment must be in condition to roll it perfectly. *Any* show can be a *better* show when equipment performs properly. That's where RCA Theatre Service comes in.

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## New Emergency Unit Helps In Light Failures



The Exide Storage Battery Company's new Lightguard emergency unit is seen above.

PHILADELPHIA—A new emergency lighting unit, which operates automatically and instantaneously during failures of normal power, and automatically prepares itself for the next blackout, has been developed by Exide industrial division, Electric Storage Battery Company.

Because of an automatic charging device, the manufacturer stated, the Model A Exide Lightguard is able to provide greater protection than ordinary emergency lighting units. It requires only minimum battery maintenance. Immediately following an emergency discharge, the Model A automatically recharges its storage battery, it is said.

Requiring addition of water only two or three times a year, the battery of the new unit is equipped with colored pilot balls which tell the approximate state of charge. Mounted on the front panel are a spring-return test switch and two indicator lamps to show when the unit is ready to operate and when the battery is on automatic high-rate charge.

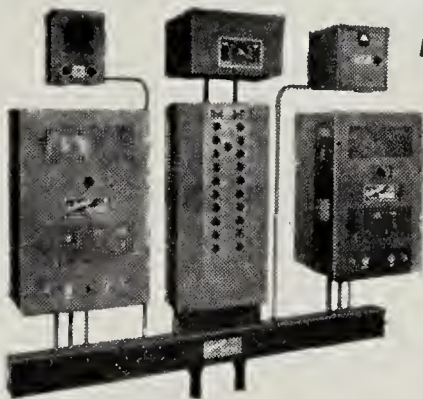
The lead-acid battery used has sufficient capacity to furnish current to one 25-watt sealed beam lamp for eight hours, to two 25-watt lamps for three and a quarter hours, and to three such lamps for one and a half hours. The case of the Model A is made of 20-gauge sheet steel, finished with smooth, baked gray hammertone enamel. Weight of the entire unit, with one lamp mounted, is 37 pounds.

Standard Model A Exide Lightguards have one 35-watt sealed beam lamp, directionally adjustable, mounted on the case of the self-contained unit. One additional lamp can be mounted on the case, or two additional lamps can be connected remotely to light adjacent areas. A total of three lamps can be powered.

Designed for installation on posts or walls, the Lightguard is available as auxiliary lighting equipment for plug-in connection to 115-volt, 60-cycle alternating current power sources. Also available is a Model AE, with the same features, as emergency equipment for permanent connection to AC power.



## AMPLIFICATION with a History and a Future

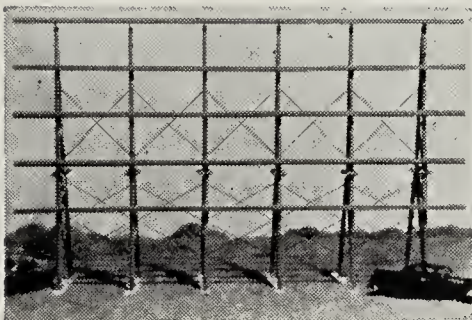


MX, RX and KX Systems designed for Drive-Ins

Many, many systems are adaptations from public address or other sound systems. These systems don't give enough power for even average sound. In contrast, Ballantyne's MX, RX and KX systems were designed and engineered exclusively for drive-ins. When field wire undergoes normal deterioration, Ballantyne surplus power systems drive through partial shorts. The result is plenty of volume a whole lot longer.



## new modern **Ez-Erect** Steel screen towers



New Ez-Erect Steel Trusses are designed to give the two most important features of tower construction—exceptional strength and economy of erection. Ez-Erect Steel Trusses are designed to be shipped in just two sections by any common carrier. Trusses are assembled on the ground and raised in groups of two, using little mechanized equipment. Trench type footings are used instead of complicated forms. Unlimited width. Engineered to withstand wind forces of 100 mph.

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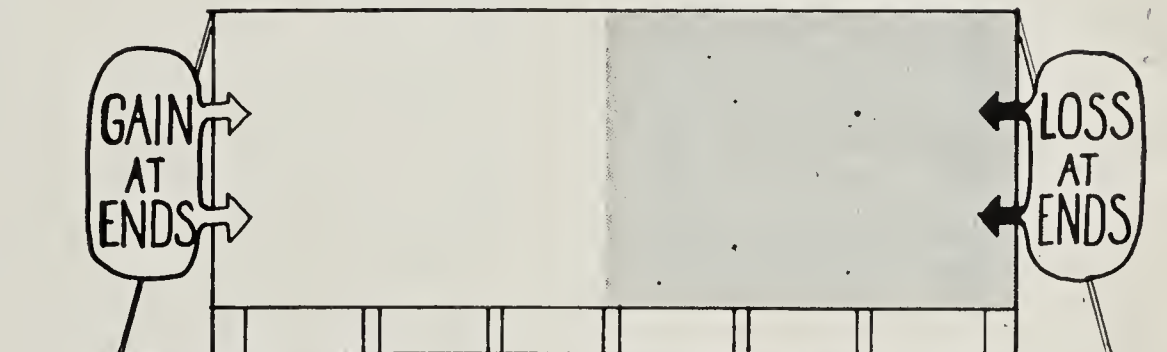
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## Prudential Opens All-Weather Drive-In

NEW YORK—The new Prudential All-Weather Drive-In on the Sunrise Highway, Copiague, Long Island, had its formal opening last week. All proceeds from the first day's gross were to go to the Building Fund of St. Charles Hospital, now being built in West Islip, it was announced by Joseph M. Seider, president, Associated Prudential Theatres.

The All-Weather Drive-In boasts a large children's playground, with many of the latest play devices, an adult playground area, modern cafeteria with a five-lane fast service feature, a dining terrace, an outdoor screen which is 125 feet wide, and an integrated 1,000-seat indoor stadium-type theatre erected at the center of the ramp area. The indoor theatre, designed along modern lines, has a screen 54 feet by 25 feet. Other features include a Tally-Ho train, which provides transportation to all areas of the operation. The Tally-Ho is also available for use of walk-in patrons, according to Harry Birkmier, district manager for Prudential.

Prudential plans to keep the new ozoner open throughout the year.

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## Selby Product Manual Available

AKRON, O.—Selby Industries, Inc., has completed a booklet showing 14 different models of drive-in theatre screens. Each model is pictured on a separate sheet of paper with complete description. On the back of each sheet are listed the various general characteristics of a Selby tower; the different sizes of the towers, the types of construction, etc.

## Lab Expands Color Facilities

NEW YORK—At the end of the first seven months of operation, Criterion Film Laboratories, Inc., has found it necessary to enlarge its color facilities by 50 per cent, reports Fred Todaro, president of the company. At the same time custom designed equipment has been completed that insures rapid delivery of 35 mm. black and white "rushes."

## Drive-In Washrooms

(Continued from page PT-6)

pearance are pictured here to emphasize that, at no additional cost to the purchaser and with every consideration of durability and easy maintenance, the drive-in washroom can be made, if not a focal point of the theatre, at least attractive and welcoming.

One of the prime requisites, of course, is equipment which can be easily maintained in spotless condition; fortunately, there is a wide selection of plumbing available from manufacturers today which

is designed specifically for commercial use and easy maintenance. Tile walls and floor, although an expense, generally achieve the most sanitary and attractive appearance, although some synthetic materials can be used with results almost as reassuring.

Another aspect which requires careful treatment is lighting. Even the best equipment and the best design will fail to advertise its quality in dim, ill-placed light. The generous use of fluorescent or other fixtures will advertise the luxury of the washroom, and some special lighting fixtures also deodorize while supplying limited light. Soap and hand towels, or hand drier, should be convenient to the washstands and sufficient in supply, not only for the patron's comfort but also to reduce to a minimum the splashing of water on floors. Even in a theatre operation with a large staff, constant mopping of the washroom is impractical, if not impossible. In women's washrooms, some exhibitors have discovered it is advisable to place mirrors on a wall away from the washstands, to prevent patrons' accidentally dropping hair pins or other feminine addenda in the drains.

In conclusion, let it be said that drive-in washroom requirements dovetail: the better the design and the equipment, the easier and less expensive the maintenance, the more satisfied the patron, and the more available he is to indulge himself at the refreshment stand or in various entertainments of the situation.

## Westrex Managers Gather In New York



Seen at the recent Westrex managers' conference in New York are E. S. Gregg, president; Miles Storms, II, Venezuela; William E. Kollmyer, Australia; Jesus Cuevas, Brazil; Jan J. DeBoer, Panama; Andre C. Lenoel, Algeria; Dennis L. Smith, Colombia; Harro v. Zeppelin, Philippines.

NEW YORK—Managers of eight of Westrex Corporation's subsidiaries in South America, Asia, Panama, North Africa, Australia, and the Caribbean area last month attended a company conference here presided over by E. S. Gregg, president.

Representatives on hand included Jesus Cuevas, Brazil; Jan J. DeBoer, Panama; Orest J. Forest, Cuba; William E. Kollmyer, Australia; André C. Lenoel, Algeria; Dennis L. Smith, Colombia; Miles Storms, II, Venezuela; and Harro v. Zeppelin, Philippines. Ralph W. Wight, Hollywood, Cal., division, was also in New York for the conference.

The conference featured presentation displays of the latest technical equipment developed at Westrex's testing laboratory in New York and the Hollywood laboratory. Some of the suppliers of equipment handled by Westrex through its subsidiary companies throughout the world also described and exhibited their latest equipment.

The program schedule allotted time for individual discussions with each of the Westrex executives and technical representatives. The conferees attended theatres showing the latest Hollywood productions and inspected the facilities of Northern Electric Company's plant in Belleville, Canada. They also studied the recording techniques and motion picture studio equipment and operations at the Canadian National Film Board Studios in Montreal.



## Allied Artists

(1954-55 releases from 3501,  
1953-56 Releases from 3601)

ATTACK OF THE CRAB MONSTERS—SFD—Richard Garland, Pamela Duncan, Russell Johnson—For the lower half—64m.—see April 17 issue Page 4313. (5703)

BLONDE SINNER—D—Diana Dors, Michael Craig, Marcia Shaw—For the lower half—72m.—see Feb. 6 issue Page 4285—(English-made)—Leg.: B. (5635)

CALLING HOMICIDE—MD—Bill Elliott, Don Haggerty, Kathleen Case—Okay lower half meller—61m.—see Sept. 19 issue Page 4225. (5624)

CANYON RIVER—W—George Montgomery, Marcia Henderson, Peter Graves—Okay western—80m.—see Nov. 14 issue Page 4249—(CinemaScope)—(DeLuxe Color). (5620)

CHAIN OF EVIDENCE—MD—Bill Elliott, James Lydon, Claudio Barrett—For the duallers—64m.—see Feb. 20 issue Page 4289. (5701)

CRASHING LAS VEGAS—C—Leo Gorcey, Huntz Hall, Mary Castle—Usual Bowery Boys nonsense for usual audience—62m.—see May 2 Issue Page 4149. (5609)

CRIME IN THE STREETS—MD—James Whitmore, John Casavetes, Denise Alexander—Suspenseful story of delinquency and squalor needs selling—91m.—see May 2 Issue Page 4149. (5614)

CRUEL TOWER, THE—MD—John Ericson, Mari Blanchard, Charles McGraw—Okay thriller for lower half—88m.—see Jan. 9 issue—Leg.: B. (5629)

FIGHTING TROUBLE—C—Huntz Hall, Stanley Clements, Adele Jergens—Lower half filler—60m.—see Dec. 26 issue Page 4265—Leg. of Decency B. (5623)

FIRST TEXAN, THE—OD—Joel McCrea, Felicia Farr, Jeff Morrow—Well made historical meller—82m.—see June 27 issue Page 4181—(Technicolor)—(CinemaScope). (5615)

FOOTSTEPS IN THE NIGHT—MYMD—Bill Elliott, Don Haggerty, Eleanor Tonin—Okay lower half entry—62m.—see April 3 issue Page 4305. (5708)

FRIENDLY PERSUASION—D—Gary Cooper, Dorothy McGuire, Marjorie Main—Fine family entry—140m.—see Oct. 3 issue Page 4229—(Color by DeLuxe). (5657)

HIGH TERRACE—MD—Dole Robertson, Lois Maxwell, Derek Bond—For the lower half—70m.—see Feb. 20 issue Page 4289 (English-made). (5630)

HOLD BACK THE NIGHT—MD—John Payne, Mona Freeman, Chuck Connors—Better than average programmer—80m.—see Sept. 5 issue Page 4213. (5621)

HOLD THAT HYPNOTIST—C—Huntz Hall, Stanley Clements, Jane Nigh—Average Bowery Boys' series entry—61m.—see March 20 issue Page 4301. (5706)

HOT SHOTS—C—Huntz Hall, Stanley Clements, Joi Lansing—Series average—61m.—see Feb. 20 issue Page 4289. (5632)

LAST OF THE BADMEN—W—George Montgomery, Keith Larsen, Meg Randall—Good, suspenseful western—80m.—(CinemaScope)—(DeLuxe Color)—see March 6 issue. (5705)

MAGNIFICENT ROUGHNECKS—MD—Jock Carson, Mickey Rooney, Nancy Gates—Standard lower half entry—75m.—see June 13 issue Page 4173. (5616)

NAKED HILLS, THE—MD—David Wayne, Keenan Wynn, James Barton, Marcia Henderson—Off beat programmer—73m.—see Oct. 3 issue Page 4229—(PatheColor). (5605)

NAVY WIFE—C—Joan Bennett, Gary Merrill, Shirley Yamaguchi—Comedy has angles—83m.—see June 27 issue Page 4181. (5611)

NO PLACE TO HIDE—D—David Brian, Morsha Hunt, Hugh Corcoran—For the lower half—71m.—see July 25 issue Page 4189—(Color by DeLuxe)—(Made In The Philippines). (5603)

NOT OF THIS EARTH—SFD—Paul Birch, Beverly Garland, Morgan Jones—Fair horror meller—67m.—see April 17 issue Page 4313. (5704)

ROSE BOWL STORY THE—CD—Marshall Thompson, Vera Miles, James Dobson—Reissue has angles—75m.—see Dec. 12 issue Page 4261—(Color)—(Reissue). (5704)

SCREAMING EAGLES—MD—Tom Tryon, Jon Merlin—Well-made war meller—81m.—see Sept. 5 issue Page 4213. (5610)

STRANGE INTRUDER—MD—Edmund Purdon, Ido Lupino, Ann Harding—Good adult post-war meller—82m.—see Nov. 28 issue Page 4257. (5619)

SUDDEN DANGER—MYMD—Bill Elliott, Tom Drake, Beverly Garland—Interesting programmer—65m.—see Jan. 11 issue Page 4085. (5540)

THREE FOR JAMIE DAWN—MD—Richard Carlson, Laraine Day, Ricardo Montalban—Names may help programmer—84m.—see June 27 issue Page 4181. (5618)

THUNDERSTORM—D—Linda Christian, Carlos Thompson, Charles Korvin—Heavy love drama for lower half—81m.—see Sept. 5 issue Page 4213—Leg.: B—(Made In Spain). (5604)

YAKUI DRUMS—W—Rod Cameron, Mary Castle, J. Carrol Naish—Fair lower half western—71m.—see Sept. 19 issue Page 4225. (5625)

YOUNG GUNS, THE—W—Russ Tamblyn, Gloria Talbott, Perry Lopez—Program western—84m.—see Nov. 14 issue Page 4249—Leg.: B. (5623)

### TO BE REVIEWED OR IN PRODUCTION

AQUA DIVE GIRL—Mara Corday, Pat Conway. (5718)

BADGE OF MARSHAL BRENNAN—Jim Davis. (5713)

CALYPSO JOE—Herb Jeffries, Angie Dickinson. (5710)

DAUGHTER OF DR. JEKYLL—John Agar, Gloria Talbott—Leg.: B. (5710)

DEATH IN SMALL DOSES—Peter Graves, Mala Powers, Merry Anders. (5715)

DESTINATION 60,000—Preston Foster, Coleen Gray, Jeff Donnell. (5715)

DINO—Sal Mineo, Brian Keith, Susan Kohner. (5721)

DISEMBODIED, THE—Paul Burke, Allison Hayes. (5720)

DRAGOON WELLS MASSACRE—Barry Sullivan, Mona Freeman, Dennis O'Keefe, Katy Jurado—(Eastman Color)—(CinemaScope). (5709)

HOT ROD RUMBLE—Leigh Snowden, Richard Hartunian, Brett Halsey. (5717)

## MOTION PICTURE

# EXHIBITOR

## SERVICESECTION

*The Check-Up of all features and shorts for a 12-month period*

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SECTION 2  
Vol. 57, No. 26

APRIL 24, 1957

HUNCHBACK OF PARIS — Gina Lollobrigida, Anthony Quinn—(Made in France)—(CinemaScope). (5725)

LET'S BE HAPPY—Vera Ellen, Tony Martin—(Color)—(CinemaScope)—(Made in England). (5707)

LOVE IN THE AFTERNOON—Audrey Hepburn, Gary Cooper, Maurice Chevalier—(Made In France). (5719)

OKLAHOMAN, THE—Joel McCrea, Barbara Hale, Gloria Talbott—(Color)—(CinemaScope). (5712)

PERSUADER, THE—William Tolman, Kristine Miller, James Craig. (5714)

SPOOK CHASERS—Bowery Boys. (5716)

STORM OUT OF THE WEST—Dale Robertson, Brian Keith, Rossana Rory. (5702)

## American International

FEMALE JUNGLE—MYMD—Lowrence Tierney, John Caradine, Jayne Mansfield—Okay for the lower half—68m.—see May 30 issue Page 4169.

FLESH AND THE SPUR—W—John Agar, Touch Connors, Marlo English—Average western—80m.—see March 6 issue—(PatheColor). (5712)

GIRLS IN PRISON—MD—Richard Denning, Joan Taylor—For the lower half—87m.—see Aug. 8 issue Page 4201.

GUNSLINGER—W—John Ireland, Beverly Garland, Allison Hayes—Fair western—83m.—see Aug. 8 issue Page 4201—(PatheColor). (5712)

HOT-ROD GIRL—AD—Lori Nelson, John Smith, Chuck Connors—Programmer has exploitation angles for some spots—75m.—see Aug. 8 issue Page 4201.

IT CONQUERED THE WORLD—SFMD—Peter Graves, Beverly Garland—Fair lower half filler—71m.—see Oct. 31 issue Page 4245.

NAKED PARADISE—MD—Richard Denning, Beverly Garland, Leslie Bradley—Okay supporting feature—71m.—see Feb. 20 issue Page 4289—(Color)—(Filmed In Hawaii). (5712)

OKLAHOMA WOMAN, THE—W—Richard Denning, Peggie Castle, Tudor Owen—Fair western—71m.—see May 30 issue Page 4169—(SuperScope). (5712)

RUNAWAY DAUGHTERS—D—Marla English, John Littel, Anno Sten—For the lower half—88m.—see Nov. 14 issue Page 4249—Leg.: B. (5712)

SHAKE, RATTLE AND ROCK—DMU—Fats Domino, Liso Goye, Touch Connors—Exploitable programmer—77m.—see Nov. 14 issue Page 4249.

SHE CREATURE, THE—SFMD—Chester Morris, Marla English, Tom Conway—Lower half filler—77m.—see Oct. 31 issue Page 4245.

## KEY

Leg. is the symbol for the Catholic Legion of Decency ratings included in cases where the pictures are classified as either objectionable in part (B) or condemned (C). Films without a Legion of Decency rating are either found unobjectionable or unclassified by the Legion. Abbreviations following titles indicate type of picture.

AD—Adventure drama  
ACD—Action drama  
BD—Biographical drama  
BIDMU—Biographical drama with music  
BUR—Burlesque  
C—Comedy  
CAR—Cartoon feature  
CD—Comedy drama  
CDMU—Comedy drama musical  
CMU—Comedy musical  
COMP—Compilation  
COSMD—Costume melodrama  
D—Drama  
DMU—Dramatic musical  
DOC—Documentary  
ED—Educational feature  
F—Farce  
FAN—Fantasy  
FANMU—Fantasy musical  
HISD—Historical drama  
MD—Melodrama  
MUC—Musical comedy  
MU—Musical  
MUW—Musical western  
MY—Mystery  
MYC—Mystery comedy  
MYD—Mystery drama  
MYMD—Mystery melodrama  
NOV—Novelty  
OPC—Operatic comedy  
OPD—Operatic drama  
OD—Outdoor drama  
OMD—Outdoor melodrama  
ROMC—Romantic comedy  
ROMCMU—Romantic comedy musical  
ROMD—Romantic drama  
SAT—Satire  
SFD—Science fiction drama  
TRAV—Travelogue  
W—Western

UNDEAD, THE—MD—Pamelo Duncan, Richard Garland, Allison Hayes—Overly involved horror entry—71½m.—see April 3 issue Page 4305.

VOODOO WOMAN—MD—Marla English, Tom Conway, Touch Connors—Inferior lower half entry—75m.—see April 3 issue Page 4305.

### TO BE REVIEWED OR IN PRODUCTION

I WAS A TEENAGER WEREWOLF—Michael Landon, Yvonne Lime, Tony Marshall. (5718)

INVASION OF THE SAUCER MEN—Steve Terrell, Gloria Castillo. (5718)

ROCK ALL NIGHT—Dick Miller and The Platters, Barbour Morris. (5718)

UNDERWATER GIRL—Mara Corday, Pat Conway. (5718)

## Associated

FRONTIER GAMBLER—W—John Bromfield, Coleen Gray, Kent Taylor—Fair lower half filler—70m.—see Sept. 5 issue Page 4214.

MAN BEAST—MD—Rock Modison, Virginia Moynor, Tom Maruzzi—For the lower half—62m.—see Feb. 20 issue Page 4290.

NAKED GUN—OD—Willard Parker, Mara Corday, Borton MacLane—Lower half western—69m.—see April 3 issue Page 4305.

THREE OUTLAWS, THE—W—Neville Brand, Alan Hale, Bruce Bennett—Fair western far filler—74m.—see Aug. 22 issue Page 4205—(Superscope 235). (5503)

WILD DAKOTAS, THE—W—Bill Williams, Coleen Gray—Average western—73m.—see July 25 issue Page 4189.

## Astor

DYNAMITERS, THE—MD—Wayne Morris, Patrick Holt, Sandra Dorne—For the lower half—75m.—see May 30 issue Page 4165—(Made In England). (5712)

MEN OF SHERWOOD FOREST—MD—Don Taylor, Reginald Beckwith, Eileen Moore—Programmer has kiddie appeal—77m.—see Sept. 5 issue Page 4214—(Eastman Color)—(English-made). (5712)

PASSPORT TO TREASON—MD—Rod Cameron, Lois Maxwell, Clifford Evans—Program filler—80m.—see May 30 issue Page 4165—(Made In England). (5712)

## Buena Vista

(Walt Disney)

CINDERELLA—CAR—Reissue is topnotch Disney—74m.—see Jan. 9 issue—(Technicolor)—(Reissue)—(Disney). (5712)

DAVY CROCKETT AND THE RIVER PIRATES—MD—Fess Parker, Buddy Ebsen, Jeff York—Okay adventure film will need plenty of push—81m.—see July 25 issue Page 4189—(Technicolor). (5712)

GREAT LOCOMOTIVE CHASE, THE—MD—Fess Parker, Jeffrey Hunter, Jeff York—Excellent action film will have to hold—85m.—see May 30 issue Page 4165—(Technicolor)—(CinemaScope)—(Disney). (5712)

SECRETS OF LIFE—ED—Walt Disney True-Life Adventure—Commendable educational effort, dubious entertainment subject—75m.—see Oct. 31 issue Page 4241—(Technicolor; one reel in CinemaScope). (5712)

WESTWARD HO, THE WAGONS—WMU—Fess Parker, Kathleen Crowley, Jeff York—Attractive western especially for younger set—90m.—see Dec. 26 issue Page 4265—(CinemaScope)—(Technicolor)—(Disney). (5712)

YANG KWEI FEI—D—Japanese cast—For the art spots—92m.—see Oct. 31 issue Page 4241—(Eastman Color)—(Japanese made)—(English titles). (5712)

### TO BE REVIEWED OR IN PRODUCTION

IF ALL THE GUYS IN THE WORLD—Andre Valmy, Jean Gaven, Mimo Billi—(French-made). (5718)

OLD YELLER—Fess Parker, Jeff York, Dorothy McGuire—(Technicolor)—(Disney). (5718)

SLEEPING BEAUTY—Walt Disney—(Technirama)—(Technicolor). (5718)



## Columbia

(1955-56 Releases from 801)

1956-57 Releases from 101)

- ABANDON SHIP—D—Tyrone Power, Mai Zetterling, Lloyd Nolan—Highly interesting drama—100m.—see April 3 issue Page 4306—(English-made). (139)
- AUTUMN LEAVES—ROM—Joan Crawford, Cliff Robertson, Vera Miles—Highly interesting Crawford entry, especially for the femmes—108m.—see Sept. 5 issue Page 4149—Leg.: B. (104)
- BLACKJACK KETCHUM, DESPERADO—W—Howard Duff, Victor Jory, Maggie Mahoney—Western for the lower half—76m.—see May 2 issue Page 4150. (831)
- CHA-CHA-CHA BOOM—MU—Perez Prado and Orchestra, Mary Kaye Trio—Pleasant programmer—72m.—see Oct. 3 issue Page 4229—Leg.: B. (114)
- DON'T KNOCK THE ROCK—MU—Bill Haley and Comets, Alan Dale, Patricia Hardy—For the rock 'n' roll addicts or as filler for the lower half—80m.—see Dec. 26 issue Page 4265. (125)
- EARTH VS. THE FLYING SAUCERS—SFD—Hugh Marlowe, Jean Taylor, Donald Curtis—Good programmer—83m.—see Sept. 5 issue Page 4173. (102)
- EDDY DUCHIN STORY, THE—BIDMU—Tyrone Power, Kim Novak, James Whitmore—High rating entry—123m.—see Sept. 5 issue Page 4173—(Technicolor)—(CinemaScope). (101)
- FULL OF LIFE—CD—Judy Holliday, Richard Conte, Salvatore Baccaloni—Highly enjoyable entertainment—91m.—see Dec. 26 issue Page 4265. (130)
- GAMMA PEOPLE, THE—MD—Paul Douglas, Eva Bartok, Leslie Phillips—Mild import for lower half—79m.—see Sept. 19 issue Page 4225—(Filmed in England). (114)
- GUNS OF FORT PETTICOAT, THE—OD—Audie Murphy, Kathryn Grant, Hope Emerson—Good action programmer—82m.—see March 20 issue Page 4301—(Technicolor). (131)
- HE LAUGHED LAST—CMU—Frankie Laine, Lucy Marlow, Anthony Dexter—Okay programmer—77m.—see Oct. 3 issue Page 4230—(Technicolor)—Leg.: B. (105)
- HELLCATS OF THE NAVY—D—Ronald Reagan, Nancy Davis, Arthur Franz—Okay programmer of submarine warfare—82m.—see May 1 issue. (141)
- LAST MAN TO HANG, THE—D—Tom Conway, Elizabeth Sellars, Freda Jackson—For the lower half—75m.—see Nov. 14 issue Page 4250—(English-made). (117)
- MAGNIFICENT SEVEN, THE—MD—Japanese cast—Very good entry for art and specialty spots—158m.—see Jan. 23 issue Page 4277—(Japanese-made)—(English titles)—Leg.: B. (127)
- MAN WHO TURNED TO STONE, THE—MD—Victor Jory, Ann Doran, Charlotte Austin—Average horror entry for the duallers—71m.—see Feb. 20 issue Page 4290—Leg.: B. (134)
- MIAMI EXPOSE—MD—Lee J. Cobb, Patricia Medina, Edward Arnold—Average crime meller for the duallers—73m.—see Sept. 5 issue Page 4197. (106)
- NIGHTFALL—MD—Aldo Ray, Brian Keith, Anne Bancroft—Suspenseful meller should be welcome addition to the program—78m.—see Dec. 12 issue Page 4261. (127)
- 1984—SFD—Edmond O'Brien, Michael Redgrave, Jan Sterling—Off-beat entry can go in art and specialty spots and many conventional situations—91m.—see Sept. 5 issue Page 4189—(Made in England). (110)
- ODONGO—MD—Rhonda Fleming, Macdonald Carey, Juma—Pleasing programmer—85m.—see Oct. 3 issue Page 4230—(CinemaScope)—(Technicolor)—(Filmed in Africa). (109)
- PAPA, MAMA, THE MAID, AND I—C—Robert Lamoureux, Gaby Morlay—One of the better French farces should do okay in art houses—94m.—see Oct. 31 issue Page 4241—(French-made)—(English titles and narration). (137)
- PHANTOM STAGECOACH, THE—W—William Bishop, Kathleen Crowley, Richard Webb—Mediocre western for the duallers—69m.—see April 13 issue Page 4306. (137)
- PORT AFRIQUE—MD—Pier Angeli, Phil Carey, Dennis Price—Locale helps program meller—92m.—see Sept. 19 issue Page 4225—(Technicolor)—(English-made)—(Filmed in Morocco). (115)
- REPRISAL—OMD—Guy Madison, Felicia Farr, Kathryn Grant—Interesting western meller—74m.—see Oct. 3 issue Page 4230—(Technicolor). (115)
- RIDE THE HIGH IRON—D—Don Taylor, Sally Forrest, Raymond Burr—Lower half entry—74m.—see Dec. 12 issue Page 4261. (128)
- ROGUES OF SHERWOOD FOREST—ROAD—John Derek, Diana Lynn, George Macready—Reissue is okay adventure programmer—80m.—see Oct. 31 issue Page 4241. (1072)
- RUMBLE ON THE DOCKS—D—James Darren, Laurie Carroll, Michael Granger—Average meller of 'teen-age violence will appeal most of 'teen-age audiences—82m.—see Feb. 20 issue Page 4290. Leg. of Decency "B". (124)
- SAFARI—MD—Victor Mature, Janet Leigh, John Justin—Highly entertaining entry—91m.—see May 2 issue Page 4150—(Technicolor)—(CinemaScope)—(Made in Africa). (839)
- SECRET OF TREASURE MOUNTAIN—OD—Valerie French, Raymond Burr, William Prince—Routine lower half entry—68m.—see May 30 issue Page 4165. (832)
- SEVENTH CAVALRY, THE—OMD—Randolph Scott, Barbara Hale, Jay C. Flippen—Okay outdoor meller—75m.—see Oct. 31 issue Page 4241—(Technicolor). (121)
- SHADOW ON THE WINDOW, THE—MD—Phil Carey, Betty Garrett, John Borrmere, Jr.—Okay programmer—73m.—see March 6 issue. (133)
- SILENT WORLD, THE—DOC—Made by Jacques-Yves Cousteau and Louis Malle—High rating, beautifully photographed underwater documentary is an art house natural and has appeal for many regular situations—86m.—see Oct. 3 issue Page 4230—(Technicolor)—(French-made). (112)
- SOLID GOLD CADILLAC, THE—Judy Holliday, Paul Douglas, Fred Clark—High rating comedy—99m.—see Sept. 5 issue Page 4205. (112)
- SPIN A DARK WEB—MD—Faith Domergue, Lee Patterson, Rona Anderson—Lower half filler—76m.—see Oct. 3 issue Page 4230—(English-made)—Leg.: B. (107)

- STORM CENTER—D—Bette Davis, Brian Keith, Kim Hunter—Thought-provoking drama on controversial theme will fare best in metropolitan and special situations—85m.—see Sept. 5 issue Page 4197. (108)
- STORM OVER THE NILE—COSMD—Anthony Steel, Laurence Harvey, Mary Ure—Colorful remake of "Four Feathers" will have to be sold—80m.—see May 30 issue Page 4166—(Technicolor)—(CinemaScope)—(English-made). (829)
- STRANGE ONE, THE—D—Ben Gazzara, Pat Hingle, Mark Richman—Filmization of play and novel is off-beat and interesting—97m.—see April 3 issue Page 4306—Leg.: B. (138)
- SUICIDE MISSION—DOC—Leif Larsen—Lower half entry—70m.—see Nov. 14 issue Page 4250—(Filmed in Norway and the Shetland Islands). (123)
- TALL T, THE—W—Randolph Scott, Maureen O'Sullivan, Richard Boone—Good Scott entry should please western and action fans—78m.—see April 3 issue Page 4306—(Technicolor). (136)
- TEN TALL MEN—MD—Burt Lancaster, Jody Lawrance, Gilbert Roland—Reissue is good adventure yarn—97m.—see Oct. 31 issue Page 4242—(Technicolor). (119)
- TO THE ENDS OF THE EARTH—MD—Dick Powell, Signe Hasso, Maylia—Reissue is high rating meller—108m.—see Oct. 31 issue Page 4242. (119)
- UTAH BLAINE—W—Rory Calhoun, Susan Cummings, Angela Stevens—Average western fare for the duallers—75m.—see Jan. 23 issue Page 4277. (129)
- WEREWOLF, THE—MD—Steven Ritch, Don Megowan, Joyce Holden—Horror meller for program—83m.—see Sept. 5 issue Page 4174. (103)
- WHITE SQUAW, THE—W—David Brian, May Wynn, William Bishop—For the lower half—75m.—see Oct. 31 issue Page 4242. (116)
- WICKED AS THEY COME—MD—Arlene Dahl, Phil Carey, Herbert Marshall—Fair meller for the program—94m.—(Made in England)—Leg.: B. (132)
- YOU CAN'T RUN AWAY FROM IT—CMU—June Allyson, Jack Lemman, Charles Bickford—Highly amusing comedy—95m.—see Oct. 17 issue Page 4237—Leg.: B—(CinemaScope)—(Technicolor). (126)
- ZARAK—AD—Victor Mature, Michael Wilding, Anita Ekberg—Colorful, action packed adventure should have wide appeal—99m.—see Dec. 26 issue Page 4266—(CinemaScope)—(Technicolor)—(Made in Morocco)—Leg.: B. (126)
- ZOMBIES OF MORA TAU—MD—Gregg Palmer, Allison Hayes, Autumn Russell—Mild horror entry for the duallers—70m.—see March 6 issue—Leg. of Decency B. (135)

## TO BE REVIEWED OR IN PRODUCTION

- ADMIRABLE CRICHTON, THE—Kenneth More, Diane Cilento—(English-made). (134)
- BEYOND MOMBASA—Donna Reed, Cornel Wilde, Leo Gen—(Technicolor)—(Made in Africa). (106)
- BITTER EARTH, THE—Silvana Mangano, Richard Conte, Anthony Perkins—(Made in Italy)—(Technirama). (106)
- BITTER VICTORY—Richard Burton, Kurd Jurgens—(CinemaScope)—(Made in Libya and France). (106)
- BRIDGE ON THE RIVER KWAI, THE—William Holden, Alec Guinness—(Made in Ceylon)—(CinemaScope)—(Technicolor). (106)
- BROTHERS RICO, THE—Richard Conte, Dianne Foster, James Darren. (106)
- CALYPSO HEAT WAVE—Johnny Desmond, Merry Anders, Paul Langton. (106)
- DECISION AT SUNDOWN—Randolph Scott, Valerie French. (106)
- DOMINO KID—Rory Calhoun, Kristine Miller. (106)
- FIRE DOWN BELOW—Rita Hayworth, Robert Mitchum, Jack Lemmon—(Technicolor)—(CinemaScope)—(Made in Trinidad). (106)
- FRIDAY THE 13TH—Betsy Palmer, Valerie French, Keenan Wynn. (106)
- GARMENT JUNGLE, THE—Lee J. Cobb, Kerwin Mathews, Valerie French. (106)
- GIANT CLAW, THE—Jeff Morrow, Mara Corday. (106)
- GOLDEN VIRGIN, THE—Joan Crawford, Rosanno Brazzi—(Made in England). (106)
- HOW TO MURDER A RICH UNCLE—Nigel Patrick, Charles Coburn, Wendy Hiller—(English-made). (106)
- JEANNE EAGLES—Kim Novak, Jeff Chandler, Charles Drake. (106)
- LONG HAUL, THE—Victor Mature, Diana Dors—(English-made). (106)
- MAD BALL, THE—Jack Lemmon, Kathryn Grant, Mickey Rooney. (106)
- NIGHT OF THE DEMON—Dana Andrews, Peggy Cummins—(English-made). (106)
- NIGHT THE WORLD EXPLODED, THE—Kathryn Grant, William Leslie. (106)
- NO TIME TO BE YOUNG—Robert Vaughn, Dorothy Green—Leg.: B. (106)
- PICKUP ALLEY—Victor Mature, Anita Ekberg, Trevor Howard—(CinemaScope)—(Made in Italy). (106)
- SHE PLAYED WITH FIRE—Jack Hawkins, Arlene Dahl, Dennis Price—(English-made). (106)
- SIERRA STRANGER—Howard Duff, Gloria McGhee, Dick Foran. (106)
- 3:10 TO YUMA—Glenn Ford, Van Heflin, Leora Dana. (106)
- TOWN ON TRIAL—John Mills, Charles Coburn, Barbara Bates—(Made in England). (106)
- 20 MILLION MILES TO EARTH—William Hopper, Joan Taylor. (106)
- 27TH DAY, THE—Valerie French, Gene Barry. (106)
- YOUNG DON'T CRY, THE—Sal Mineo, James Whitmore. (106)

## Continental

- LOVE LOTTERY, THE—C—David Niven, Peggy Cummins, Anne Vernon—Light weight English farce—89m.—see Feb. 20 issue Page 4293—(Technicolor)—(English-made). (106)
- SECRETS OF THE REEF—DOC—Photographed, directed and edited by Lloyd Ritter, Robert Young and Murray Lerner—Intriguing entry of life under water—72m.—see Oct. 31 issue Page 4245—(Eastman-color). (106)
- SHIP THAT DIED OF SHAME, THE—D—Richard Attenborough, George Baker, Virginia McKenna—Interesting entry—91m.—see Sept. 5 issue Page 4220—(English-made). (106)

- SNOW WAS BLACK, THE—D—Daniel Gelin, Marie Man-sart, Valentina Tassier—Well-made off-beat entry for art spots—105m.—see Nov. 28 issue Page 4257—(French-made)—(English titles)—Leg.: C. (106)

## TO BE REVIEWED OR IN PRODUCTION

- NOTEBOOKS OF MAJOR THOMPSON, THE—Jack Buchanan, Martine Carol, Noel-Noel—(Made in France). (106)

## DCA

(Distributors Corporation Of America)

- BABY AND THE BATTLESHIP, THE—C—John Mills, Richard Attenborough, Martyn Garrett—Fairly amusing British farce—96m.—see April 3 issue Page 4306—(Eastman color)—(English-made). (106)
- GOLD OF NAPLES—COMP—Toto, Sophia Loren, Vittorio DeSica, Silvano Mongano—Entertaining import of four short stories for the art spots—107m.—see March 20 issue Page 4301—(Italian-made)—(English titles)—Leg. of Decency B. (106)
- JEDDA THE UNCIVILIZED—OD—Off beat, interesting entry for art and specialty spots—88m.—see July 11 issue Page 4185—Leg.: B—(Print by Eastman Color)—(Filmed in Australia). (106)
- 1,000 YEARS FROM NOW—MD—Robert Clarke, Margaret Field—Reissue of "Captive Women" should be exploitable—65m.—see April 3 issue Page 4307. (106)
- PRIVATE'S PROGRESS—F—Richard Attenborough, Dennis Price—Highly amusing import—96m.—see Sept. 5 issue Page 4214—(English-made). (106)
- ROCK, ROCK, ROCK—MU—Tuesday Weld, Alan Freed, Frankie Lymon and Teen-Agers—Picture with the beat, okay dualler—83m.—see Dec. 26 issue Page 4266. (106)
- WOMAN OF ROME—D—Gina Lollobrigida, Daniel Gelin, Franco Fabrizi—For the art spots or exploitation houses—93m.—see Jan. 23 issue Page 4277—(Italian-made)—(Dubbed in English)—Leg.: C. (106)

## TO BE REVIEWED OR IN PRODUCTION

- SILKEN AFFAIR, THE—David Niven, Genevieve Page. (106)

## IFE

- MADAME BUTTERFLY—OPD—Highly interesting entry for art and specialty spots—114m.—see June 13 issue Page 4174—(Technicolor)—(Italian-Japanese-made). (106)

## Lippert

- LIFE WITH THE LYONS—C—Richard Lyons, Barbara Lyons—Lower half filler—78m.—see May 30 issue Page 4166—(English-made). (106)

## Metro

(1955-56 Releases from 602)

- ANNIE GET YOUR GUN—MUC—Betty Hutton, Howard Keel, Louis Calhern—Reissue has names to sell—107m.—see May 16 issue Page 4157—(Technicolor). (632)
- BARRETT'S OF WIMPOLE STREET, THE—ROMD—Jennifer Jones, John Gielgud, Bill Travers—Fine film version of classic—105m.—see Jan. 23 issue Page 4277—(CinemaScope)—(Metrocolor)—(Made in England). (718)
- BHOWANI JUNCTION—D—Ava Gardner, Stewart Granger, Bill Travers—High-rating study of conflict in India—110m.—see May 16 issue Page 4157—(Eastman Color)—(CinemaScope)—(Made in Pakistan). (631)
- BOOM TOWN—MD—Clark Gable, Spencer Tracy, Claudette Colbert—Reissue has the names and excitement—120m.—see Oct. 31 issue Page 4242. (704)
- BOYS' TOWN—MD—Spencer Tracy, Mickey Rooney, Henry Hull—Reissue of top-notch family meller—96m.—see Jan. 23 issue Page 4278—(Reissue). (716)
- CATERED AFFAIR, THE—D—Bette Davis, Ernest Borgnine, Debbie Reynolds—Highly interesting drama—93m.—see May 16 issue Page 4157. (633)
- DESIGNING WOMAN—C—Gregory Peck, Lauren Bacall, Dolores Gray—Impressive comedy has angles—117m.—see March 20 issue Page 4301—(CinemaScope)—(MetroColor)—Leg.: B. (724)
- EDGE OF THE CITY—D—John Cassavetes, Sidney Poitier, Kathleen Maguire—Off-beat drama has much merit and many angles—85m.—see Jan. 9 issue. (714)
- FASTEST GUN ALIVE, THE—OD—Glenn Ford, Jeanne Crain, Broderick Crawford—Interesting offbeat western has names to help—89m.—see June 27 issue Page 4181. (634)
- GASLIGHT—MD—Charles Boyer, Ingrid Bergman, Joseph Cotten—Names will make the difference in this reissue—113m.—see April 3 issue Page 4307—(Reissue). (725)
- GREAT AMERICAN PASTIME, THE—CD—Tom Ewell, Anne Francis, Ann Miller—Fairly amusing entry—89m.—see Nov. 28 issue Page 4257. (710)
- GREEN DOLPHIN STREET—D—Lana Turner, Van Heflin, Donna Reed—Reissue has names to help—141m.—see Jan. 23 issue Page 4278—(Reissue). (715)
- HAPPY ROAD, THE—C—Kene Kelly, Barbara Leage, Bobby Clark, Brigitte Fossey—Fine family fare—100m.—see Feb. 6 issue Page 4285—(Filmed in France). (719)
- HIGH SOCIETY—CMU—Frank Sinatra, Grace Kelly, Bing Crosby—High rating amusement—107m.—see July 25 issue Page 4190—(Leg.: B—(Color by Technicolor)—(VistaVision). (637)
- HOT SUMMER NIGHT—MD—Leslie Nielsen, Colleen Miller, Edward Andrews—Interesting program entry—86m.—see Feb. 6 issue Page 4285. (719)
- INVITATION TO THE DANCE—NOV—Igor Youskevitch, Gene Kelly, Tamara Toumanova, Carol Haney—Novelty is well-suited for art and specialty spots—93m.—see May 16 issue Page 4158—(Technicolor). (721)
- IRON PETTICOAT, THE—C—Bop Hope, Katherine Hepburn, Noelle Middleton—Fairly amusing Hope entry—87m.—see Jan. 9 issue—(VistaVision)—(Technicolor)—(Made in England)—Leg.: B. (712)



**JULIE**—MD—Doris Day, Louis Jourdan, Barry Sullivan—Gaad, suspense-filled entry—97m.—see Oct. 17 issue Page 4237. (709)

**LIZZIE**—D—Eleanor Parker, Richard Boone, Joan Blondell—Psychological entry of a girl and her problems proves interesting—81m.—see March 6 issue—Leg. of Decency B. (722)

**LUST FOR LIFE**—BIOD—Kirk Douglas, Anthony Quinn, Pamela Brown—Well-made entry for art, specialty and same class spots—122m.—see Sept. 19 issue Page 4226—(CinemaScope)—(MetroColor). (701)

**MARIE ANTOINETTE**—COSD—Norma Shearer, Tyrone Power, John Barrymore—Reissue should have value as museum piece—149m.—see Nov. 14 issue Page 4250. (708)

**MUTINY ON THE BOUNTY**—MD—Charles Laughton, Clark Gable, Franchot Tone—Reissue should do okay as museum piece—133m.—see Dec. 12 issue Page 4261. (711)

**OPPOSITE SEX, THE**—CMU—June Allyson, Joan Collins, Leslie Nielsen—Loaded with entertainment values—117m.—see Sept. 19 issue Page 4226—Leg. B—(CinemaScope)—(MetroColor). (705)

**POSTMAN ALWAYS RINGS TWICE, THE**—MD—Lana Turner, John Garfield, Cecil Kellaway—Names will send reissue into higher grosses—113m.—see April 3 issue Page 4307—(Reissue). (726)

**POWER AND THE PRIZE, THE**—D—Robert Taylor, Elisabeth Mueller, Burl Ives—Interesting drama of big business introduces shining new female star—98m.—see Sept. 19 issue Page 4226—(CinemaScope). (703)

**SLANDER**—D—Van Johnson, Ann Blyth, Steve Cochran—Topical drama is powerful indictment of scandal magazines—81m.—see Dec. 26 issue Page 4266. (717)

**SOMEBODY UP THERE LIKES ME**—BIOD—Paul Newman, Pier Angeli, Everett Sloane—Well-done, highly interesting entry—113m.—see July 11 issue Page 4185. (635)

**TALE OF TWO CITIES, A**—D—Ronald Colman, Elizabeth Allan, Reginald Owen—Reissue should have value as museum piece—128m.—see Nov. 14 issue Page 4250. (707)

**TARZAN AND THE LOST SAFARI**—AD—Gordon Scott, Robert Beatty, Yolande Donlan—New Tarzan entry will please fans—80m.—see April 3 issue Page 4307—(Technicolor)—(Made in England). (728)

**TEA AND SYMPATHY**—D—Deborah Kerr, John Kerr, Leif Erickson—High rating drama—122m.—see Oct. 3 issue Page 4231—Leg. B—(CinemaScope)—(Metrocolor). (702)

**TEAHOUSE OF THE AUGUST MOON, THE**—C—Marlon Brando, Glenn Ford, Machiko Kye—Highly amusing entry—123m.—see Oct. 31 issue Page 4242—(CinemaScope)—(MetroColor)—(Partially made in Japan). (713)

**TEN THOUSAND BEDROOMS**—CDMU—Dean Martin, Anna Maria Alberghetti, Eva Bartok—Amusing entry has angles—114m.—see Feb. 20 issue Page 4290—(Metrocolor)—(CinemaScope). (723)

**THESE WILDER YEARS**—Barbara Stanwyck, James Cagney, Walter Pidgeon—Well-made adult drama with provocative theme—91m.—see July 25 issue Page 4190. (636)

**THIS COULD BE THE NIGHT**—CMU—Jean Simmons, Paul Douglas, Anthony Franciosa—Delightful entertainment—103m.—see April 17 issue Page 4313—(CinemaScope)—Leg. B. (729)

**VINTAGE, THE**—D—Pier Angeli, Mel Ferrer, John Kerr—High rating drama features excellent performances; should appeal primarily in special situations—90m.—see March 20 issue Page 4302—(CinemaScope)—(MetroColor)—(Made in France). (727)

**WINGS OF EAGLES, THE**—BIOD—John Wayne, Dan Dailey, Maureen O'Hara—High rating entry of men and the U. S. Navy—110m.—see Feb. 6 issue Page 4285—(MetroColor). (720)

## TO BE REVIEWED OR IN PRODUCTION

**ACTION OF THE TIGER**—Van Johnson, Martine Carol—(CinemaScope)—(Eastman Color)—(Made in Spain).

**DON'T GO NEAR THE WATER**—Glenn Ford, Gia Scala, Anne Francis—(CinemaScope)—(MetroColor).

**GUN GLORY**—Stewart Granger, Rhonda Fleming, Chill Wills—(CinemaScope)—(MetroColor).

**HOUSE OF NUMBERS, THE**—Jack Palance, Barbara Lang—(CinemaScope).

**LES GIRLS**—Gene Kelly, Mitzi Gaynor—(CinemaScope)—(Color).

**LITTLE HUT, THE**—Ava Gardner, Stewart Granger, David Niven—(Color)—(Made in England)—Leg. B. (730)

**LIVING IDOL, THE**—Steve Forrest, Lillian Montevecchi—(Eastman Color)—(CinemaScope)—(Made in Mexico).

**MAN ON FIRE**—Bing Crosby, Mary Fickett, Inger Stevens.

**PURPLE HARVEST**—Mel Ferrer, Pier Angeli, Leif Erickson—(CinemaScope)—(Color).

**RAINTREE COUNTRY**—Montgomery Clift, Elizabeth Taylor, Eva Marie Saint—(Color)—(CinemaScope 65).

**SEVENTH SIN, THE**—Eleanor Parker, Bill Travers, George Sanders—(Made in China)—(CinemaScope).

**SILK STOCKINGS**—Fred Astaire, Cyd Charisse, Janis Paige—(CinemaScope)—(MetroColor)—Leg. B.

**SOMETHING OF VALUE**—Rock Hudson, Dana Wynter, Sidney Poitier—(Made in Africa).

**TIP ON A DEAD JOCKEY**—Robert Taylor, Dorothy Malone—(CinemaScope).

**UNTIL THEY SAIL**—Jean Simmons, Joan Fontaine, Paul Newman—(CinemaScope).

## Paramount

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**BUSTER KEATON STORY, THE**—BIOD—Donald O'Connor, Ann Blyth, Rhonda Fleming—Entertaining biographic film should have nostalgic appeal—91m.—see April 17 issue Page 4313—(VistaVision). (5709)

**FEAR STRIKES OUT**—BIOD—Anthony Perkins, Karl Malden, Norma Moore—Interesting drama—100m.—see Feb. 6 issue Page 4286—(VistaVision). (5607)

**FUNNY FACE**—MUC—Audrey Hepburn, Fred Astaire, Kay Thompson—Highly entertaining musical—103m.—see Feb. 20 issue Page 4291—(Vista-Vision)—(Technicolor)—(Made in France). (5608)

**HOLLYWOOD OR BUST**—CMU—Dean Martin, Jerry Lewis, Anita Ekberg—Average Martin and Lewis—95m.—see Dec. 12 issue Page 4262—(Technicolor)—(Vista-Vision)—Leg. B.

**LEATHER SAINT, THE**—D—Paul Douglas, John Derek, Cesar Romero—Interesting entry—86m.—see May 30 issue Page 4166—(VistaVision). (5521)

**LUCY GALLANT**—ROMD—Jane Wyman, Charlton Heston, Claire Trevor, Thelma Ritter—Interesting and well-made entry—104m.—see Oct. 19 issue Page 4046—(Technicolor)—(VistaVision). (5504)

**MAN WHO KNEW TOO MUCH, THE**—MD—James Stewart, Doris Day, Brenda deBanzie—High rating Hitchcock thriller—120m.—see May 2 issue Page 4150—(Technicolor)—(VistaVision). (5520)

**MOUNTAIN, THE**—D—Spencer Tracy, Robert Wagner, Claire Trevor—High rating suspense drama—105m.—see Oct. 3 issue Page 4231—(VistaVision)—(Technicolor)—(Made in France). (5603)

**PARDNERS**—C—Dean Martin, Jerry Lewis, Lori Nelson—Amusing spoof of western yarns has names, laughs, and music to sell—88m.—see Aug. 22 issue Page 4205—(Technicolor)—(VistaVision). (5523)

**PROUD AND PROFANE, THE**—D—William Holden, Deborah Kerr, Thelma Ritter—High rating drama—113m.—see May 30 issue Page 4166—(VistaVision). (5524)

**RAINMAKER, THE**—D—Burt Lancaster, Katherine Hepburn, Wendell Corey—High rating entry—121m.—see Jan. 9 issue—(Vista Vision)—(Technicolor)—Leg. B. (5606)

**SEARCH FOR BRIDEY MURPHY**—D—Terese Wright, Louis Hayward, Nancy Gates—Exploitation item for the program—84m.—see Oct. 17 issue Page 4237—Leg. B—(VistaVision). (5602)

**TEN COMMANDMENTS, THE**—HISD—Charlton Heston, Anne Baxter, Yul Brynner—One of the top entertainments of all time—219m.—see Oct. 17 issue Page 4237—(VistaVision)—(Technicolor).

**THAT CERTAIN FEELING**—C—Bop Hope, Eva Marie Saint, George Sanders, Pearl Bailey—High rating Bob Hope comedy—103m.—see June 13 issue Page 4174—Leg. B—(Technicolor)—(VistaVision). (5522)

**THREE VIOLENT PEOPLE**—W—Charlton Heston, Anne Baxter, Gilbert Roland—Okay western—100m.—see Dec. 26 issue Page 4267—(VistaVision)—(Technicolor). (5604)

**VAGABOND KING, THE**—MU—Kathryn Grayson, Oreste, Rita Moreno—Average Film musical will need plenty of help—88m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision). (5601)

**WAR AND PEACE**—D—Audrey Hepburn, Henry Fonda, Mel Ferrer, Vittorio Gassman—Filmization of outstanding literary work rates high on all counts—190m.—see Sept. 5 issue Page 4215—(Technicolor)—(VistaVision)—(Filmed in Italy). (5625)

## TO BE REVIEWED OR IN PRODUCTION

**BEAU JAMES**—Bob Hope, Paul Douglas, Vera Miles—(VistaVision)—(Technicolor).

**BLACK MANTILLA, THE**—Carmen Sevilla, Richard Kiley—(Color)—(VistaVision)—(Made in Spain).

**DELICATE DELINQUENT, THE**—Jerry Lewis, Darren McGavin—(VistaVision).

**DEVIL'S HAIRPIN**—Cornel Wilde, Jean Wallace, Mary Astor—(VistaVision)—(Technicolor).

**GUNFIGHT AT THE OK CORRAL**—Burt Lancaster, Kirk Douglas, Rhonda Fleming—(Technicolor)—(Vista-Vision)—Leg. of Decency B.

**HOT SPELL**—Shirley Booth, Anthony Quinn—(VistaVision).

**JOKER, THE**—Frank Sinatra, Mitzi Gaynor, Jeannie Crain—(VistaVision).

**LONELY MAN, THE**—Jack Palance, Anthony Perkins, Elaine Aiken—(VistaVision).

**LOVING YOU**—Elvis Presley, Elizabeth Scott, Wendell Corey—(Technicolor)—(VistaVision).

**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).

**OMAR KHAYYAM**—Cornel Wilde, Michael Rennie, Debra Paget—(Technicolor)—(VistaVision).

**SAD SACK**—Jerry Lewis, David Wayne, Phyllis Kirk—(VistaVision)—(Technicolor).

**SHORTCUT TO HELL**—Robert Ivers, Georgann Johnson, William Bishop.

**TIN STAR, THE**—Henry Fonda, Anthony Perkins, Betsy Palmer—(VistaVision).

## Republic

(1954-55 releases from 5400;  
1955-56 releases from 5500)

**ABOVE US THE WAVES**—MD—John Mills, John Gregson, Donald Sinden—Exciting English meller—92m.—see Jan. 9 issue—(English-made). (5601)

**ACCUSED OF MURDER**—MY—David Brian, Vera Ralston, Sidney Blackmer—Adequate programmer—74m.—see Feb. 6 issue Page 4286—(Naturama)—(Trucolor). (5603)

**AFFAIR IN RENO**—CMD—John Lund, Doris Singleton, John Archer—Average programmer—75m.—see April 17 issue Page 4314—(Naturama)—Leg. B. (5607)

**CIRCUS GIRL**—MD—Kristina Soderbaum—Lower half filler—88m.—see Sept. 5 issue Page 4216—(Color)—(Made in Germany, Ceylon, and India). (5506)

**DAKOTA INCIDENT**—OD—Linda Darnell, Dale Robertson, John Lund—Good programmer—88m.—see Aug. 8 issue Page 4197—(Trucolor). (5510)

**DANIEL BOONE, TRAIL BLAZER**—W—Bruce Bennett, Lon Chaney, Faron Young—Mediocre western far lower half—76m.—see Oct. 31 issue Page 4243—(Trucolor). (5513)

**DUEL AT APACHE WELLS**—W—Anna Maria Alberghetti, Ben Cooper, Jim Davis—Lower half western—70m.—see April 3 issue Page 4307—(Naturama). (5606)

**GREEN BUDDHA, THE**—MD—Wayne Morris, Mary Germaine, Marcia Ashton—For the lower half—61m.—see Dec. 14 issue Page 4071—(English-made). (5439)

**HELL'S CROSSROADS**—W—Stephen McNally, Peggie Castle, Robert Vaughn—Better than average western—73m.—see April 3 issue Page 4307—(Naturama)—Leg. B. (5608)

**LISBON**—MD—Ray Milland, Maureen O'Hara, Claude Rains—Entertaining meller—90m.—see Aug. 8 issue Page 4198—Leg. B—(Trucolor)—(Naturama)—(Filmed in Portugal). (5512)

**MAGIC FIRE**—DMU—Yvonne De Carlo, Rita Gam, Valentina Cortese, Alan Badel—For class and art spots—94m.—see May 2 issue Page 4150—(Trucolor). (5503)

**MAN IS ARMED, THE**—MD—Dane Clark, William Talman, May Wynn—Okay dualler—70m.—see March 20 issue Page 4302. (5538)

**MAVERICK QUEEN, THE**—OMD—Barbara Stanwyck, Barry Sullivan, Scott Brady—New process helps okay western—92m.—see May 2 issue Page 4151—(Trucolor)—(Naturama). (5509)

**SCANDAL, INC.**—MD—Robert Hutton, Patricia Wright, Paul Richards—Topical program meller can be exploited—79m.—see Nov. 28 issue Page 4258. (5514)

**STRANGE ADVENTURE, A**—MD—Joan Evans, Ben Cooper, Marla English—For the lower half—70m.—see Oct. 31 issue Page 4243—Leg. B. (5537)

**TEARS FOR SIMON**—MD—David Farrar, Julia Arnall, David Knight—Good suspenseful impart—91m.—see Feb. 20 issue Page 4291—(English-made)—(Eastman Color). (5536)

**TERROR AT MIDNIGHT**—MD—Scott Brady, Joan Vohs, Frank Faylen—Routine programmer—70m.—see May 16 issue Page 4158. (5536)

**THUNDER OVER ARIZONA**—W—Skip Homeler, Kristine Miller—Okay supporting feature—75m.—see Sept. 5 issue Page 4216—(Trucolor)—(Naturama). (5511)

**TRACK THE MAN DOWN**—MD—Kent Taylor, Petula Clark, Renee Houston—Okay dualler—75m.—see June 13 issue Page 4174—(English-made). (5533)

**WOMAN'S DEVOTION, A**—D—Ralph Meeker, Janice Rule, Paul Henreid—Far the program—88m.—see Dec. 12 issue Page 4262—(Trucolor)—(Filmed in Mexico). (5602)

**ZANZABUKU**—DOC—Interesting documentary on African wildlife—64m.—see May 16 issue Page 4159—(Trucolor)—(Filmed in Africa). (5508)

## TO BE REVIEWED OR IN PRODUCTION

**CONGRESS DANCES, THE**—Rudolf Prack, Johanna Matz—(Trucolor)—(CinemaScope)—(German-made)—90m. (5605)

**IN OLD VIENNA**—Heinz Roettinger, Robert Killick—(Trucolor)—(German-made).

**MAN IN THE ROAD**—Derek Farr, Ella Raines—(English-made).

**SPOILERS OF THE FOREST**—Rod Cameron, Vera Kalston—(Naturama)—(Trucolor).

## Trans-Lux

**LA STRADA**—D—Anthony Quinn, Richard Basehart, Giulietta Masina—One of the better Italian Imports—115m.—see Aug. 22 issue Page 4206—Leg. B—(Italian-made)—(English titles).

## TO BE REVIEWED OR IN PRODUCTION

**BED OF GRASS**—Anna Brazzou—(Made in Greece).

**DANGER FLIGHT 931**—Dany Robin, Dieter Barsche, Simone Renant—(Darvey).

**FOUR BAGS FULL**—Jean Gabin, Bourvill—(French-made).

## 20th Century-Fox

(1955 releases from 501;  
1956 releases from 601)

**ABDULLAH'S HAREM**—D—Gregory Ratoff, Kay Kendall, Sydney Chaplin—Off-beat entry for program—88m.—Leg. B—(Technicolor)—(Made in Egypt)—see June 27 issue Page 4182. (613)

**ANASTASIA**—D—Ingrid Bergman, Yul Brynner, Helen Hayes—Brilliantly enacted, beautifully mounted filmization of stage play—105m.—see Dec. 26 issue Page 4267—(Color by DeLuxe)—(CinemaScope)—(Made in Europe). (627)

**BAREFOOT BATTALION**—D—Marla Costl, Nicos Femas—Realistic offering may appeal to art or Greek spots—63m.—see July 25 issue Page 4190—(Greek-made)—(English titles). (617)

**BEST THINGS IN LIFE ARE FREE, THE**—MU—Gordon MacRae, Dan Dailey, Sheree North—Highly entertaining musical—104m.—see Oct. 3 issue Page 4234—(CinemaScope)—(Color by DeLuxe). (625)

**BETWEEN HEAVEN AND HELL**—MD—Robert Wagner, Terry Moore, Broderick Crawford—Interesting war entry—94m.—see Oct. 17 issue Page 4238—(CinemaScope)—(Color by DeLuxe).

**BIGGER THAN LIFE**—D—James Mason, Barbara Rush, Walter Matthau—Exploitable drama—95m.—see Aug. 8 issue Page 4198—(Color by DeLuxe)—(CinemaScope). (620)

**BLACK WHIP, THE**—W—Rugh Marlowe, Coleen Gray, Paul Richards—Adult, off-beat western—77m.—see Dec. 26 issue Page 4267—Leg. B—(Regalscope). (628)

**BOY ON A DOLPHIN**—AD—Alan Ladd, Clifton Webb, Sophia Loren—Well-made, interesting adventure yarn benefits from colorful location filming—111m.—see April 17 issue Page 4314—(CinemaScope)—DeLuxe color—(Made in Greece)—Leg. B. (714)

**BUFFALO BILL**—ACD—Joel McCrea, Maureen O'Hara, Linda Darnell—High rating reissue—92m.—see July 25 issue Page 4190. (662)

**BUS STOP**—C—Marilyn Monroe, Don Murray, Arthur O'Connell—Highly entertaining comedy is loaded with laughs, name value, and headed for top grosses—95m.—see Aug. 22 issue Page 4206—Leg. B—(Color by DeLuxe)—(CinemaScope). (618)

**CRASH DIVE**—MD—Tyrone Power, Anne Baxter, Dana Andrews—Sock service show reissue—105m.—see Aug. 8 issue Page 4198. (665)

**D-DAY THE SIXTH OF JUNE**—D—Robert Taylor, Richard Todd, Dana Wynter—Excellent love story with war background—106m.—see June 13 issue Page 4175—Leg. B—(Color by DeLuxe)—(CinemaScope). (612)



DESPERADOS ARE IN TOWN, THE—W—Robert Arthur, Kathy Nolan, Rhys Williams—Okay western—73m.—see Nov. 28 issue Page 4258—(Regalscope). (626)

GIRL CAN'T HELP IT, THE—MUC—Tom Ewell, Jayne Mansfield, Edmond O'Brien—Highly entertaining entry—99m.—see Jan. 9 issue—(CinemaScope)—(DeLuxe Color)—Leg.: B. (629)

HALLS OF MONTEZUMA—AD—Richard Widmark, Jack Palance, Reginald Gardner—Better war film reissue—112m.—see Aug. 8 issue Page 4198. (664)

HEAVEN KNOWS, MR. ALLISON—D—Deborah Kerr, Robert Mitchum—Warm drama of a Nun and a Marine should have wide appeal—105m.—see March 20 issue Page 4302—(CinemaScope)—(De Luxe Color). (710)

HILDA CRANE—D—Jean Simmons, Guy Madison, Jean Pierre Aumont, Judith Evelyn—Depends upon women's draw—87m.—see May 16 issue Page 4159—Leg.: B—(Technicolor)—(CinemaScope). (611)

KING AND I, THE—DMU—Deborah Kerr, Yul Brynner, Rita Moreno—Superlative screen treatment of hit musical—133m.—see July 11 issue Page 4186—(Color by DeLuxe)—(CinemaScope-55). (615)

KRONOS—SFMD—Jeff Morrow, Barbara Lawrence, John Emery—Interesting tale of thing from space—78m.—see May 1 issue—(RegalScope). (624)

LAST WAGON, THE—Richard Widmark, Felicia Farr, Susan Kohner—High rating adventure drama—99m.—see Sept. 5 issue Page 4216—(Color by DeLuxe)—(CinemaScope). (619)

LOVE ME TENDER—OMDMU—Richard Egan, Debra Paget, Elvis Presley—Presley name should make this a box-office winner—89m.—see Nov. 28 issue Page 4258—(CinemaScope)—Leg.: B. (624)

MASSACRE—MD—Dane Clark, James Craig, Marta Roth—Lower half filler—76m.—see June 13 issue Page 4175—(Anso Color)—(Made In Mexico). (614)

OASIS—MD—Michele Morgan, Pierre Brasseur, Cornell Borchers—Mediocre programmer—84m.—see Jan. 23 issue—(Eastman color)—(CinemaScope)—Filmed in Morocco—Leg.: B. (632)

OH, MENI OH, WOMENI—C—Dan Dailey, Ginger Rogers, David Niven—Film version of play has name values but is only mildly amusing—90m.—see Feb. 20 issue Page 4291—(CinemaScope)—(Color by DeLuxe). (706)

OKLAHOMA!—MU—Gordon MacRae, Shirley Jones, Gene Nelson—High rating entertainment—140m.—see Nov. 14 issue Page 4251—(Technicolor)—(CinemaScope)—(Magna). (630)

PROUD ONES, THE—OD—Robert Ryan, Virginia Mayo, Jeffrey Hunter—Well-made outdoor show packs plenty for action fans and western devotees—94m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope). (610)

QUEEN OF BABYLON, THE—COSMD—Rhonda Fleming, Ricardo Montalban, Roldano Lupi—Import for exploitation and specialty spots—98m.—see Aug. 8 issue Page 4198—Leg.: B—(Technicolor)—(Italian-made)—(English dialogue). (616)

RIET GUN, THE—W—Forrest Tucker, Mara Corday, Jim Davis—For the lower half—77m.—see Feb. 20 issue Page 4291—(RegalScope). (702)

WHITE—W—Tyrone Power, Susan Hayward, Hugh Marlowe—Reissue of well-made outdoor show has names to help—86m.—see July 25 issue Page 4191. (663)

REBECCA—D—Laurence Olivier, Joan Fontaine, George Sanders, Judith Anderson—Hitchcock version of mystery best-seller should do okay as reissue—129m.—see Sept. 5 issue Page 4216—(Selznick). (622)

REVOLT OF MAMIE STOVER, THE—ROMD—Jane Russell, Richard Egan, Agnes Moorehead—Colorful drama has provocative theme and exploitable angles—92m.—see May 16 issue Page 4159—Leg.: B—(Color by DeLuxe)—(CinemaScope). (608)

RIVER'S EDGE, THE—D—Ray Milland, Debra Paget, Anthony Quinn—Good cast struggles through mediocre story—86m.—see April 3 issue Page 4308—(CinemaScope)—(Color by DeLuxe)—Leg.: B. (708)

SHE DEVIL—MD—Mari Blanchard, Jack Kelly, Albert Dekker—Okay lower half entry—77m.—see May 1 issue—(RegalScope)—Leg.: B. (622)

SMILEY—D—Sir Ralph Richardson, John McCallum, "Chips" Rafferty, Colin Petersen, Margaret Christensen—Import for the program—97m.—see Feb. 20 issue Page 4292—(Technicolor)—(CinemaScope)—(Made in Australia). (703)

STAGECOACH TO FURY—W—Forrest Tucker, Mari Blanchard, Wallace Ford—Good western for the duallers—76m.—see Oct. 17 issue Page 4238—(Regalscope). (667)

STORM RIDER, THE—W—Scott Brady, Mala Powers, Bill Williams—Satisfactory western far lower half—70m.—see March 20 issue Page 4302—(Regalscope). (709)

TEENAGE REBEL—D—Ginger Rogers, Michael Rennie, Mildred Natwick—Interesting mother-daughter story should have family appeal—94m.—see Nov. 14 issue Page 4251—(CinemaScope)—Leg.: B. (622)

THIRD MAN, THE—MYMD—Joseph Cotten, Valli, Orson Welles—Reissue is excellent film of its type—104m.—see Oct. 31 issue Page 4243. (667)

THREE BRAVE MEN—D—Ray Milland, Ernest Borgnine, Nina Foch—Topical, thought-provoking drama has documentary flavor—88m.—see Jan. 23 issue Page 4278—(CinemaScope). (701)

23 PACES TO BAKER STREET—MYD—Van Johnson, Vera Miles, Cecil Parker—Good suspense entry should benefit from extra selling—103m.—see May 30 issue Page 4167—(Color by DeLuxe)—(CinemaScope)—(Made In England). (607)

TRUE STORY OF JESSE JAMES, THE—MD—Robert Wagner, Jeffrey Hunter, Hope Lange—The James Boys ride again in satisfactory programmer—92m.—see Feb. 20 issue Page 4292—(CinemaScope)—(DeLuxe color)—Leg.: B. (704)

WOMEN OF PITCAIRN ISLAND, THE—AD—James Craig, Lynn Bari, Arleen Whelan—Exploitable programmer—72m.—see Dec. 26 issue Page 4267—(Regalscope). (631)

TO BE REVIEWED OR IN PRODUCTION

ABDUCTORS, THE—Victor McLaglen, Fay Spain, Carl Thayer—(Regalscope). (626)

AFFAIR TO REMEMBER, AN—Cary Grant, Deborah Kerr, Richard Denning—(CinemaScope)—(DeLuxe Color). (629)

BAD LANDS OF MONTANA—Rex Reason, Margia Dean. BEAUTIFUL BUT DANGEROUS—Gina Lollobrigida, Vittorio Gassman, Robert Alda—(Made in Italy)—Leg.: B. BERNARDINE—Janet Gaynor, Terry Moore, Pat Boone, Dean Jagger—(CinemaScope)—(DeLuxe Color). BEYOND TERROR—Paul Richards, Mala Powers, John Howard—(RegalScope). (626)

BREAK IN THE CIRCLE—Forrest Tucker, Eva Bartok. CHINA GATE—Nat 'King' Cole, Gene Barry, Angie Dickinson. (626)

DESK SET, THE—Spencer Tracy, Katharine Hepburn, Joan Blondell—(CinemaScope)—(DeLuxe Color). (626)

GOD IS MY PARTNER—Walter Brennan, John Hoyt, Marion Ross—(Regalscope). (626)

HATFUL OF RAIN, A—Eva Marie Saint, Don Murray, Lloyd Nolan—(CinemaScope). (626)

HELL ON DEVIL'S ISLAND—Helmut Dantine, William Talman, Jean Willis. (626)

ISLAND IN THE SUN—James Mason, Joan Fontaine, Dorothy Dandridge—(CinemaScope)—(DeLuxe Color)—(Made in England). (626)

LURE OF THE SWAMP—Marshall Thompson, Joan Vohs—OTHER ONE, THE—Arthur Franz, Peggie Castle, Marsha Hunt—(RegalScope). (626)

RED ARROW—Keith Larsen, Eugenia Poul, Jim Davis—(RegalScope). (626)

RESTLESS BREED, THE—Scott Brady, Ann Bancroft. SEAWIFE—Richard Burton, Joan Collins—(Color)—(CinemaScope)—(Made in Jamaica). (626)

SUN ALSO RISES, THE—Ava Gardner, Tyrone Power, Errol Flynn, Mel Ferrer—(CinemaScope)—(DeLuxe Color). (626)

THREE FACES OF EVE—David Wayne, Joanne Woodward—(CinemaScope). (626)

TWO GROOMS FOR A BRIDE—Virginia Bruce, John Carroll—Leg.: B. (626)

UNKNOWN TERROR—Paul Richards, Mala Powers—(RegalScope). (626)

WAY TO THE GOLD, THE—Jeffrey Hunter, Sheree North, Barry Sullivan—(CinemaScope). (626)

WAYWARD BUS—Jayne Mansfield, Dan Dailey—(CinemaScope). (626)

WILL SUCCESS SPOIL ROCK HUNTER?—Jayne Mansfield, Tony Randall, Joan Blondell—(CinemaScope)—(DeLuxe Color). (626)

United Artists

AMBASSADOR'S DAUGHTER, THE—C—Olivia de Havilland, John Forsythe, Myrna Loy, Adolph Menjou—Suave farce for the class spots—102m.—see July 25 issue Page 4191—(Technicolor)—(CinemaScope)—(Made in France)—(Krasna). (626)

AROUND THE WORLD IN 80 DAYS—CMFD—David Niven, Cantinflas, Robert Newton, Shirley MacLaine—Fabulous entertainment—173m.—see Oct. 31 issue Page 4243—(Eastman Color; print by Technicolor)—(Todd-A-O). (626)

ATTACK—D—Jack Palance, Eddie Albert, William Smithers—Powerful war film should stimulate favorable word of mouth and turnstile activity—107m.—see Sept. 5 issue Page 4217—(Aldrich). (626)

BACHELOR PARTY, THE—CD—Don Murray, Patricia Smity, Jack Warden—Highly interesting entry—93m.—see March 20 issue Page 4303—(Hecht-Lancaster)—Leg.: B. (626)

BANDIDO—MD—Robert Mitchum, Ursula Thiess, Gilbert Roland, Zachary Scott—Large scale action film of Mexican revolution—92m.—see Aug. 22 issue Page 4206—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Jacks). (626)

BEAST OF HOLLOW MOUNTAIN, THE—MD—Guy Madison, Patricia Medina, Eduardo Noriega—Outdoor offering lends itself to exploitation—79m.—see Aug. 22 issue Page 4206—(Color by DeLuxe)—(CinemaScope)—(Made in Mexico)—(Nassour). (626)

BIG BOODLE, THE—MD—Errol Flynn, Pedro Armendariz, Rosanna Rory—Programmer has intrigue, action, and adventure—83m.—see Feb. 6 issue Page 4286—(Filmed in Cuba)—Leg.: B. (Blumberg) (626)

BIG CAPER, THE—MD—Rory Calhoun, Mary Costa, James Gregory—Good programmer—84m.—see April 17 issue Page 4314—(Pine-Thomas)—Leg.: B. (626)

BLACK SLEEP, THE—MD—Basil Rathbone, Akim Tamiroff, Lon Chaney—Horror entry has exploitation possibilities—81m.—see June 13 issue Page 4175—(Bel-Air). (626)

BOSS, THE—MD—John Payne, William Bishop, Gloria McGhee—Interesting program entry—89m.—see Sept. 5 issue Page 4217—(Seltzer). (626)

BRASS LEGEND, THE—W—Hugh O'Brien, Nancy Gates, Raymond Burr—For the lower half—79m.—see Dec. 12 issue Page 4262—(Goldstein). (626)

CREeping UNKNOWN, THE—SFD—Brian Danlevy, Margia Dean, Jack Warner—Lower half entry—78m.—see June 27 issue Page 4182—(English-made)—(Hinds). (626)

CRIME OF PASSION—MD—Barbara Stanwyck, Sterling Hayden, Raymond Burr—Fine acting lifts crime meller above average program fare—84m.—see Jan. 23 issue Page 4278—Leg.: B—(Goldstein). (626)

DANCE WITH ME—HENRY—C—Lou Costello, Bud Abbott, Gigi Perreau—Mediocre Abbott and Castella entry for the duallers—79m.—see Dec. 26 issue Page 4270—(Goldstein). (626)

DELINQUENTS, THE—MD—Tom Laughlin, Peter Miller, Rosemary Howard—Ineffective treatment of juvenile delinquency theme strives for sensation—71m.—see March 6 issue—(Imperial)—Leg. of Decency B. (626)

DRANGO—D—Jeff Chandler, John Lupton, Joanne Dru—Absorbing post-Civil War drama—92m.—see Jan. 23 issue Page 4279—(Earlmar). (626)

FIVE STEPS TO DANGER—MD—Ruth Roman, Sterling Hayden—Interesting meller for the program—80m.—see Jan. 23 issue Page 4279—(Kesler). (626)

FLIGHT TO HONG KONG—MD—Rory Calhoun, Barbara Rush, Dolores Donlon—For the lower half—88m.—see Oct. 3 issue Page 4234—Leg.: B—(Sabre). (626)

FOREIGN INTRIGUE—ACD—Robert Mitchum, Genevieve Page—Well made action entry has good boxoffice potential—100m.—see May 16 issue Page 4168—(Eastman Color)—(Made In Europe)—(DRM). (626)

FOUR BOYS AND A GUN—MD—Frank Sutton, Tarry Green, James Franciscus—Lower half filler—73m.—see Jan. 9 issue—(Security). (626)

FURY AT SHOWDOWN—W—John Derek, John Smith, Carolyn Craig—For the lower half—75m.—see April 3 issue Page 4308—(Goldstein). (626)

GUN BROTHERS—MD—Buster Crabbe, Ann Robinson, Neville Brand—Western meller for the lower half—79m.—see Sept. 5 issue Page 4217—(Grant). (626)

GUN DUEL IN DURANGO—W—George Montgomery, Ann Robinson, Bobby Clark—Okay western—73m.—see May 1 issue—(Peerless). (626)

GUN THE MAN DOWN—W—James Arness, Angie Dickinson, Robert Wilke—For the lower half—78m.—see Nov. 28 issue Page 4258—(Morrison-McLaglen). (626)

HALLIDAY, BRAND, THE—OD—Joseph Cotten, Viveca Lindfors, Betsy Blair—Names, interesting story lifts western above average program fare—77m.—see Feb. 6 issue Page 4286. (Young) (626)

HIGH NOON—W—Gary Cooper, Thomas Mitchell, Grace Kelly—Names will help reissue—87m.—see June 13 issue Page 4175—(Kramer). (626)

HIT AND RUN—MD—Cleo Moore, Hugo Haas, Vince Edwards—Sordid adult drama is exploitable program fare—84m.—see March 20 issue Page 4303—(Haas). (626)

HOT CARS—MD—John Bromfield, Joi Lansing, Mark Dana—Lower half filler—60m.—see Aug. 22 issue Page 4206—Leg.: B—(Bel-Air). (626)

HUK!—MD—George Montgomery, Mona Freeman, John Baer—Okay action film—84m.—see Aug. 8 issue Page 4199—(Eastman Color)—(Made in the Philippines)—(Collier Young). (626)

IRON SHERIFF, THE—W—Sterling Hayden, Constance Ford, John Dehner—Interesting western should do well as part of the program—73m.—see April 3 issue Page 4308—(Grand). (626)

JOHNNY CONCHO—OD—Frank Sinatra, Keenan Wynn, Phyllis Kirk—Off-beat western should benefit from Sinatra name—84m.—see July 11 issue Page 4186—(Kent). (626)

KILLING, THE—MD—Sterling Hayden, Coleen Gray, Marie Winsor—Tightly constructed crime story has interesting documentary flavor—83m.—see May 16 issue Page 4168—Leg.: B—(Harris-Kubrick). (626)

KING AND FOUR QUEENS, THE—OD—Clark Gable, Eleanor Parker, Jo Van Fleet—Western has names to draw but suffers from lack of action—86m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Color by DeLuxe)—Leg.: B—(Russ-Field-Gabco). (626)

KISS BEFORE DYING, A—MD—Robert Wagner, Jeffrey Hunter, Virginia Leith—Melodrama has shock value for adult audiences—94m.—see June 13 issue Page 4175—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Crown). (626)

MAN FROM DEL RIO—W—Anthony Quinn, Katy Jurado, Peter Whitney—Well conceived western should please wide variety of patrons—82m.—see Oct. 17 issue—Page 4239—(Jacks). (626)

MEN IN WAR—MD—Robert Ryan, Aldo Ray, Robert Keith—Well-made war film—104m.—see Feb. 6 issue Page 4287—(Security). (626)

NIGHTMARE—MYMD—Edward G. Robinson, Kevin McCarthy, Connie Russell—Satisfactory program entry—89m.—see May 30 issue Page 4168—Leg.: B—(Pine-Thomas). (626)

PEACEMAKER, THE—W—James Mitchell, Rosemarie Bowe, Jan Merlin—Religious western for duallers, small towns—81m.—see Nov. 14 issue Page 4251—(Mokelim). (626)

PHARAOH'S CURSE—MD—Mark Dana, Ziva Rodann, Diane Brewster—Lower half entry—66m.—see Feb. 20 issue Page 4292—(Bel-Air). (626)

QUINCANNON, FRONTIER SCOUT—OMD—Tony Martin, Peggie Castle, John Bromfield—Average programmer has some angles—83m.—see May 2 issue Page 4151—(Color by DeLuxe)—(Bel-Air). (626)

REBEL IN TOWN—OD—John Payne, Ruth Roman, J. Carroll Nash—Okay off-beat entry for the program—78m.—see July 11 issue Page 4186—(Bel-Air). (626)

REVOLT AT FORT LARAMIE—OD—John Dehner, Gregg Palmer, Frances Helm—Good programmer holds interest despite lack of name values—73m.—see March 20 issue Page 4303—(De Luxe Color)—(Bel-Air). (626)

RUN FOR THE SUN—MD—Richard Widmark, Trevor Howard, Jane Greer—Program meller—98m.—see Aug. 8 issue Page 4199—(Technicolor)—(Superscope 235)—(Made in Mexico)—(Russ-Field). (626)

RUNNING TARGET—OD—Doris Dowling, Arthur Franz, Richard Reeves—For the lower half—83m.—see Nov. 28 issue Page 4259—(DeLuxe Color)—(Canyon). (626)

SHADOW OF FEAR—D—Mona Freeman, Jean Kent, Maxwell Reed—Okay programmer—76m.—see June 13 issue Page 4176—(English-made)—(Leeds). (626)

SHARKFIGHTERS, THE—D—Victor Mature, Karen Steele, Philip Coolidge—Okay programmer holds interest—73m.—see Oct. 31 issue Page 4244—(CinemaScope; Technicolor)—(Samuel Goldwyn, Jr.). (626)

SINS OF THE BORGAS—HISD—Martine Carol, Pedro Armendariz—Best suited for exploitation spots—97m.—see May 16 issue Page 4160—Leg.: C—(Technicolor)—(French-made)—(Dubbed In English)—(Aldart). (626)

SPRING REUNION—D—Dana Andrews, Betty Hutton, Jean Hagen—Moderate programmer has good name values—79m.—see April 3 issue Page 4308—(Bryna). (626)

STAR OF INDIA—COSMD—Cornel Wilde, Jean Wallace—Fair programmer has some angles—84m.—see May 16 issue Page 4159—(Technicolor)—(Made in Europe)—(Stross). (626)

TOMAHAWK TRAIL—OD—Chuck Connors, John Smith, Susan Cummings—Lower half filler—60m.—see Dec. 26 issue Page 4270—(Bel-Air). (626)

TRAPEZE—D—Burt Lancaster, Gina Lollobrigida, Tony Curtis—High Rating entry—105m.—see May 30 issue Page 4168—Leg.: B—(Color by DeLuxe)—(CinemaScope)—(Made in Europe)—(Hecht-Lancaster). (626)

12 ANGRY MEN—D—Henry Fonda, Lee J. Cobb, Ed Begley—High rating drama—95m.—see March 6 issue—(Orion-Nova). (626)



**UNIDENTIFIED FLYING OBJECTS—DOC**—Interesting and exploitable documentary—92m.—see May 16 issue Page 4160—(Black and white with some color sequences)—(Greene).

**VOODOO ISLAND—MD**—Boric Karloff, Beverly Tyler—Lower half horror entry—76m.—see Feb. 20 issue Page 4292—(Bel-Air).

**WAR DRUMS—OD**—Lex Barker, Joan Taylor, Ben Johnson—Okay programmer—75m.—see April 3 issue Page 4308—(Color by DeLuxe)—(Bel-Air).

**WILD PARTY, THE—D**—Anthony Quinn, Carol Ohmart, Arthur Franz—Off-beat entry for art, specialty and exploitation houses—81m.—see Dec. 12 issue Page 4263—Leg.: B—(Security).

## TO BE REVIEWED OR IN PRODUCTION

**BOP GIRL GOES CALYPSO**—Judy Tyler, Bobby Troup, Marga Woode—(Bel-Air).

**BAILOUT AT 43,000**—John Payne, Karen Steele—(Pine-Thomas).

**BUCKSKIN LADY, THE**—Patricia Medina, Richard Denning, Gerald Mohr—(Bishop-Hittelman)—Leg.: B.

**CARELESS YEARS, THE**—Natalie Trundy, Dean Stockwell, Catherine McLeod—(Bryna).

**ENEMY FROM SPACE**—Brian Donlevy, Sidney James, John Longden—(Hinds).

**FUZZY PINK NIGHTGOWN, THE**—Jane Russell, Keenan Wynn, Ralph Meeker—(Russ-Field).

**GAMBLING MAN**—Dane Clark, Ben Cooper, Lori Nelson—(Bel-Air).

**GIRL IN THE BLACK STOCKINGS, THE**—Lex Barker, Anne Bancroft, Mamie Van Doren—(Bel-Air)—Leg.: B.

**GUN FEVER**—Mark Stevens, Jana Davi—(Jackson-Weston).

**GUNSIGHT RIDGE**—Joel McCrea, Mark Stevens, Joan Weldon—(Libra).

**HIDDEN FEAR**—John Payne, Conrad Nagel, Natalie Norwick—(Made in Denmark)—(St. Aubrey-Kohn).

**JUNGLE HEAT**—Lex Barker, Mari Blanchard—(Made in Hawaii)—(Bel-Air).

**LADY OF VENGEANCE**—Dennis O'Keefe—(Balaban)—(English-made).

**LEGEND OF THE LOST**—John Wayne, Sophia Loren—(Technirama)—(Bat-Jac).

**MONKEY ON MY BACK**—Cameron Mitchell, Dianne Foster—(Small).

**MONSTER THAT CHALLENGED THE WORLD, THE**—Tim Holt, Audrey Dalton, Hans Conreid—(Levy-Gardner-Laven).

**MONTE CARLO STORY, THE**—Marlene Dietrich, Vittorio De Sica, Arthur O'Connell—(Technicolor)—(Anamorphoscope)—(Made in Monaco)—(Titanus).

**MY GUN IS QUICK**—Robert Bray, Whitney Blake, Pamela Duncan—(Parklane).

**PATHS OF GLORY**—Kirk Douglas, Ralph Meeker, Adolphe Menjou—(Bryna)—(Made in Germany).

**PISTOLERO**—Jack Palance—(Philip Waxman).

**PRIDE AND THE PASSION, THE**—Cary Grant, Frank Sinatra, Sophia Loren—(Technicolor)—(VistaVision)—(Made in Spain)—(Kramer).

**QUIET AMERICAN, THE**—Audie Murphy, Michael Redgrave, Georgia Moll—(Figaro)—(Made in Viet-Nam).

**RIDE BACK, THE**—Anthony Quinn, Lita Milan—(Associates & Aldrich).

**RIDE OUT FOR REVENGE**—Rory Calhoun, Gloria Grahame, Lloyd Bridges—(Bryna).

**SAINT JOAN**—Richard Widmark, Richard Todd, Jean Seberg—(Preminger)—(English-made).

**SAVAGE PRINCESS**—Dilip Kumar, Nimmi—(Indian-made)—(Print by Technicolor)—(Mehboob).

**STREET OF SINNERS**—George Montgomery, Geraldine Brooks—(Security)—Leg.: B.

**SWEET SMELL OF SUCCESS, THE**—Burt Lancaster, Tony Curtis, Susan Harrison—(Hecht-Hill-Lancaster).

**TIGER BY THE TAIL**—Larry Parks, Constance Smith—(Canyon).

**TIME LIMIT**—Richard Widmark, Richard Basehart, Dolores Michaels—(Heath).

**TROOPER HOOK**—Joel McCrea, Barbara Stanwyck—(Fielding).

**VALERIE**—Anita Ekberg, Anthony Steele, Sterling Hayden—(Makelim).

**VAMPIRE, THE**—John Beal, Coleen Gray, Lydia Reed—(Gramercy).

## Universal-International

(1955-56 releases from 5601;  
1956-57 releases from 5701)

**AWAY ALL BOATS—MD**—Jeff Chandler, George Nader, Julie Adams, Lex Barker—Bestseller filmization should hit the spot—114m.—see May 16 issue Page 4160—(Technicolor)—(VistaVision). (5626)

**BACK FROM ETERNITY—MD**—Robert Ryan, Anita Ekberg, Rod Steiger—Satisfactory dramatic entry will benefit from name draw—97m.—see Sept. 19 issue Page 4227. (703)—(RKO)

**BATTLE HYMN—BIOD**—Rock Hudson, Dan Duryea, Martha Hyer—Well made entry should have wide appeal—108m.—see Dec. 26 issue Page 4270—(CinemaScope)—(Technicolor). (5712)

**BEHIND THE HIGH WALL—MD**—Tom Tully, Sylvia Sydney, Betty Lynn—Different prison yarn for program—85m.—see June 13 issue Page 4176. (5629)

**BEYOND A REASONABLE DOUBT—MD**—Dana Andrews, Joan Fontaine, Sidney Blackmer—Fairly interesting program meller—80m.—see Sept. 19 issue Page 4227. (702)—(RKO)

**BRAVE ONE, THE**—Michel Ray—Highly attractive entry of a bay and his unusual pet—100m.—see Oct. 3 issue Page 4231—(CinemaScope)—(Technicolor)—(706)—(RKO)

**BUNDLE OF JOY—CMU**—Eddie Fisher, Debbie Reynolds, Adolphe Menjou—Pleasant entertainment for all—98m.—see Dec. 12 issue Page 4262—(Technicolor). (710)—(RKO)

**CONGO CROSSING—MD**—Virginia Mayo, George Nader, Peter Lorre—Actionful programmer—85m.—see June 13 issue Page 4176—(Technicolor). (5623)

**CURUCU, BEAST OF THE AMAZON—MD**—John Bromfield, Beverly Garland, Tom Payne—Exploitation programmer—76m.—see Nov. 14 issue Page 4251—(Eastman color)—(Filmed in Brazil)—Leg.: B. (5703)

**DAY OF FURY, A—W**—Dale Roberston, Mara Corday, Jock Mahoney—Fair western—78m.—see May 2 issue Page 4151—(Print by Technicolor). (5619)

**DEADLY MANTIS, THE**—SFD—Craig Stevens, William Hopper, Alix Talton—Fair lower half offering—78m.—see April 3 issue Page 4309. (5719)

**DEATH OF A SCOUNDREL—D**—George Sanders, Yvonne DeCarlo, Victor Jory—Interesting drama has names and exploitable story values—119m.—see Nov. 14 issue Page 4250. (707)—(RKO)

**EDGE OF HELL—D**—Huga Haas, Francesca De Scaffa—Far the lower half or the art and specialty spots—78m.—see July 25 issue Page 4191. (5633)

**EVERYTHING BUT THE TRUTH—C**—Maureen O'Hara, John Forsythe, Tim Hovey—Pleasant family divertimento—83m.—see Nov. 14 issue Page 4251—(Eastman Color). (5704)

**FIRST TRAVELING SALESLADY, THE—C**—Ginger Rogers, Barry Nelson, Carol Channing—Moderate, light-hearted offering has good name values—92m.—see Sept. 5 issue Page 4206—(Print by Technicolor). (701)—(RKO)

**FOUR GIRLS IN TOWN—CD**—George Nader, Julie Adams, Marianne Cook—Interesting programmer—85m.—see Dec. 12 issue Page 4263—(Technicolor)—(CinemaScope)—Leg.: B. (5706)

**FRANCIS IN THE HAUNTED HOUSE—C**—Mickey Rooney, Virginia Welles, Paul Cavanagh—Okay series entry—80m.—see July 25 issue Page 4191. (5625)

**GREAT DAY IN THE MORNING—OD**—Virginia Mayo, Robert Stack, Ruth Roman—Outdoor action entry has angles—92m.—see May 30 issue Page 4167—Leg.: B—(Technicolor)—(SuperScope). (613)—(RKO)

**GREAT MAN, THE—D**—Jose Ferrer, Dean Jagger, Julie London—Highly interesting drama—92m.—see Nov. 28 issue Page 4259. (5708)

**GUN FOR A COWARD—OD**—Fred MacMurray, Jeffrey Hunter, Janice Rule—Satisfactory western should please outdoor fans—88m.—see Dec. 26 issue Page 4271—(CinemaScope)—(Eastman Color). (5711)

**INCREDIBLE SHRINKING MAN, THE—SFD**—Grant Williams, Randy Stuart, April Kent—Highly impressive science fiction entry—81m.—see Feb. 6 issue Page 4287. (5715)

**I'VE LIVED BEFORE—D**—Jock Mahoney, Leigh Snowden, Ann Harding—For the lower half—82m.—see July 25 issue Page 4191. (5632)

**ISTANBUL—MD**—Errol Flynn, Cornell Borchers, John Bentley—Okay programmer has Flynn name to help—84m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5709)

**KANSAS RAIDERS—W**—Audie Murphy, Brian Donlevy, Marguerite Chapman—Reissue of outdoor action shaw should do okay—80m.—see May 16 issue Page 4160—(Technicolor). (5688)

**KELLY AND ME—D**—Van Johnson, Piper Laurie, Martha Hyer—Okay program entry—86m.—see Jan. 23 issue Page 4279—(Technicolor)—(CinemaScope). (5714)

**KILLERS, THE—MD**—Burt Lancaster, Ava Gardner, Edmond O'Brien—Reissue has the angles—101m.—see Sept. 19 issue Page 4227. (5781)

**LARCENY—MD**—John Payne, Joan Caulfield, Dan Duryea, Shelley Winters—Good meller reissue—89m.—see July 25 issue Page 4192. (5685)

**MAN AFRAID—MD**—George Nader, Phyllis Thaxter, Tim Hovey—Good programmer—84m.—see April 17 issue Page 4314—(CinemaScope). (5720)

**MAN IN THE VAULT—MD**—William Campbell, Karen Sharpe, Anita Ekberg—For the duallers—73m.—see Dec. 26 issue Page 4267. (709)—(RKO)

**MISTER CORY—D**—Tony Curtis, Martha Hyer, Charles Bickford—Well-made, attractive drama—92m.—see Jan. 23 issue Page 4280—(CinemaScope)—(Eastman Color) Leg.: B. (5713)

**MOLE PEOPLE, THE—SFD**—John Agar, Cynthia Patrick, Hugh Beaumont—Exploitation programmer—78m.—see Nov. 14 issue Page 4252. (5702)

**NIGHT RUNNER, THE—MD**—Ray Danton, Colleen Miller, Merry Anders—Psychological drama far lower half—79m.—see Jan. 23 issue Page 4280. (5710)

**PILLARS OF THE SKY—MD**—Jeff Chandler, Dorothy Malone, Ward Bond—Cavalry versus Indians has angles and possibilities—95m.—see Aug. 8 issue Page 4199—(Print by Technicolor)—(CinemaScope). (5630)

**RAW EDGE—W**—Rory Calhoun, Yvonne de Carlo, Mara Corday, Rex Reason—Okay western—76m.—see July 25 issue Page 4192—Leg.: B—(Print by Technicolor). (5628)

**RAWHIDE YEARS, THE—OMD**—Tony Curtis, Calleen Miller, Arthur Kennedy—Action entry entertains—85m.—see May 30 issue Page 4169—(Print by Technicolor). (5622)

**ROCK, PRETTY BABY—DMU**—Sal Mineo, John Saxon, Luana Patten—Juveniles should be real "gone" on this one—89m.—see Nov. 28 issue Page 4259—Leg.: B. (5707)

**SHAKEDOWN—MD**—Howard Duff, Brian Donlevy, Peggy Dow—Meller reissue has names to help—80m.—see July 25 issue Page 4192. (5686)

**SHOWDOWN AT ABILENE—W**—Jock Mahoney, Martha Hyer, Lyle Bettger—Good western—80m.—see Aug. 22 issue Page 4206—Leg.: B—(Print by Technicolor). (5631)

**SIMON AND LAURA—C**—Peter Finch, Kay Kendall—Far the art and specialty spots and same programs—91m.—see July 11 issue Page 4186—Leg.: B—(Color by Technicolor)—(VistaVision)—(English-made). (5682)

**SLEEPING CITY, THE—MD**—Richard Conte, Colleen Gray, Richard Taber—Reissue is good meller—84m.—see Sept. 19 issue Page 4227. (5782)

**STAR IN THE DUST—W**—John Agar, Mamie Van Doren, Richard Boone—Good western—80m.—see May 16 issue Page 4160—(Print by Technicolor). (5620)

**TAP ROOTS—D**—Van Heflin, Susan Hayward, Boris Karloff—Names should help reissue—109m.—see May 16 issue Page 4161—(Technicolor). (5687)

**TARANTULA—MD**—John Agar, Mara Corday, Leo G. Carroll—Good horror exploitation item—80m.—see Nov. 16 issue Page 4063. (5605)

**TATTERED DRESS, THE—D**—Jeff Chandler, Jeanne Crain, Jack Carson—Highly interesting entry—93m.—see March 6 issue—(CinemaScope). (5716)

**TENSION AT TABLE ROCK—OD**—Richard Egan, Dorothy Malone, Cameron Mitchell—Tense outdoor drama should have wide appeal—93m.—see Oct. 3 issue Page 4231—(Technicolor). (704)—(RKO)

**TOY TIGER—C**—Jeff Chandler, Laraine Day, Tim Hovey—Amusing comedy far family trade—88m.—see May 2 issue Page 4151—(Print by Technicolor). (5624)

**UNGUARDED MOMENT, THE—D**—Esther Williams, George Nader, Edward Andrews—Interesting suspense drama—95m.—see Sept. 5 issue Page 4217—(Print by Technicolor). (5701)

**WALK THE PROUD LAND—W**—Audie Murphy, Anne Bancroft, Pat Crowley—Interesting entry—88m.—see July 25 issue Page 4192—(Print by Technicolor)—(CinemaScope). (5627)

**WHILE THE CITY SLEEPS—MD**—Dana Andrews, Ida Lupino, Rhonda Fleming, George Sanders—Fast-moving, interesting meller—100m.—see May 16 issue Page 4158—Leg.: B. (615)—(RKO)

**WRITTEN ON THE WIND—D**—Rock Hudson, Lauren Bacall, Robert Stack—Entry for adults has lots of selling angles—99m.—see Oct. 3 issue Page 4234—(Technicolor). (5705)

**YOUNG STRANGER, THE—D**—James MacArthur, Kim Hunter, James Daly—Interesting, well-made entry—84m.—see Feb. 20 issue Page 4292. (711)—(RKO)

## TO BE REVIEWED OR IN PRODUCTION

**BADGE OF EVIL**—Charlton Heston, Orson Welles, Janet Leigh.

**BEAST OF THE KREMLIN, THE**—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone.

**CYCLOPS**—James Craig, Gloria Talbot, Lon Chaney. (712)—(RKO)

**DARK SHORE, THE**—George Nader, Cornell Borchers—(CinemaScope).

**DAY THEY GAVE BABIES AWAY, THE**—Cameron Mitchell, Glynis Johns—(Eastman Color). (RKO)

**ESCAPADE IN JAPAN**—Teresa Wright, Cameron Mitchell—(Color)—(Made in Japan). (RKO)

**GIRL IN THE KREMLIN, THE**—Lex Barker, Zsa Zsa Gabor, Jeffrey Stone.

**GIRL MOST LIKELY, THE**—Jane Powell, Kaye Ballard, Tommy Noonan, Cliff Robertson. (RKO)

**INTERLUDE**—June Allyson, Rossano Brazzi—(CinemaScope)—(Technicolor)—(Made in Germany).

**I MARRIED A WOMAN**—George Gobel, Diana Dors, Jessie Royce Landis. (RKO)

**JET PILOT**—John Wayne, Janet Leigh, J. C. Flippen—119m.—(Technicolor). (RKO)

**JOE BUTTERFLY**—Audie Murphy, George Nader, Burgess Meredith, Keenan Wynn—(Technicolor)—(CinemaScope)—(Made in Japan).

**JOE DAKOTA**—Jock Mahoney, Luana Patten—(Eastman Color).

**KETTLES AT OLD MACDONALD'S FARM, THE**—Marjorie Main, Parker Fennelly, Gloria Talbott.

**LAND UNKNOWN, THE**—Jock Mahoney, Shawn Smith—(CinemaScope).

**LAW OF THE TRIGGER, THE**—Fred MacMurray, John Weldon, John Ericson—(CinemaScope).

**LION IN THE SKY**—Lana Turner, Jeff Chandler—(CinemaScope)—(Color).

**MAN OF A THOUSAND FACES, THE**—James Cagney, Dorothy Malone, Jane Greer—(CinemaScope).

**MIDNIGHT STORY, THE**—Tony Curtis, Gilbert Roland, Marisa Pavan—(CinemaScope).

**MONOLITH**—Grant Williams, Lola Albright.

**MY MAN GODFREY**—June Allyson, David Niven, Martha Hyer—(Technicolor)—(CinemaScope).

**NIGHT PASSAGE**—James Stewart, Audie Murphy, Dianne Foster—(Technirama).

**PAY THE DEVIL**—Jeff Chandler, Orson Welles, Colleen Miller—(CinemaScope).

**PUBLIC PIGEON NO. 1**—Red Skelton, Vivian Blaine, Janet Blair—(Technicolor)—79m. (708)—(RKO)

**PYLON**—Rock Hudson, Robert Stack, Dorothy Malone—(CinemaScope).

**QUANTEZ**—Fred MacMurray, Dorothy Malone—(Eastman-color)—(CinemaScope).

**RUN OF THE ARROW**—Rod Steiger, Sarita Montiel—(Technicolor). (RKO)

**SLIM CARTER**—Jock Mahoney, Julie Adams, Tim Hovey—(Color).

**TAMMY AND THE BACHELOR**—Debbie Reynolds, Leslie Nielsen—(Technicolor)—(CinemaScope).

**THAT NIGHT**—John Beal, Augusta Dabney, Shepperd Strudwick. (716)—(RKO)

**UNHOLY WIFE, THE**—Diana Dors, Rod Steiger, Tom Tryon—(Technicolor). (RKO)

**VIOLATORS, THE**—Arthur O'Connell. (RKO)



## Warners

(1955-56 releases from 501)

1956-57 releases from 601)

**AMAZON TRADER, THE**—OD—John Sutton, Maria Fernanda—Interesting addition to the program—41m.—see Sept. 5 issue Page 4220—(WarnerColor). (4910)

**AS LONG AS YOU'RE NEAR ME**—D—O. W. Fischer, Maria Schell, Brigitte Horney—Slow moving Import will appeal most to women—101m.—see June 27 issue—Page 41B2—(German-made)—(Dubbed in English). (519)

**BABY DOLL**—CD—Karl Malden, Carroll Baker, Eli Wallach—Off-beat adult drama is best for sophisticated metropolitan spots—114m.—see Dec. 12 issue Page 4263—Leg.: C. (607)

**BAD SEED, THE**—D—Nancy Kelly, Patty McCormack, Henry Jones—Superior off-beat drama for discriminating audiences—129m.—see Sept. 5 issue Page 4199. (603)

**BIG LAND, THE**—OD—Alan Ladd, Virginia Mayo, Edmond O'Brien—Ladd hits the trail again in colorful outdoor show—93m.—see Feb. 6 issue Page 4287—(Warner Color). (610)

**BRIGHT LEAF**—D—Gary Cooper, Lauren Bacall, Jack Carson—Names will help reissue—110m.—see May 1 issue—(Reissue).

**BURNING HILLS, THE**—W—Tab Hunter, Natalie Wood, Skip Homeier—Good outdoor action meller—92m.—see Sept. 5 issue Page 4200—(WarnerColor)—(CinemaScope). (601)

**CRY IN THE NIGHT, A**—MD—Edmond O'Brien, Brian Donlevy, Natalie Wood—Average meller for the duallers 75m.—see Sept. 5 issue Page 4220 (602)

**COUNTERFEIT PLAN, THE**—MD—Zachary Scott, Peggie Castle, Mervyn Johns—Slow moving English meller has some familiar names; but is best suited for the lower half—79m.—see April 3 issue Page 4309—(English-made). (612)

**DALLAS**—W—Gary Cooper, Ruth Roman, Steve Cochran—Good western reissue—94m.—see May 30 issue Page 4169. (522)

**DISTANT DRUMS**—MD—Gary Cooper, Mari Aldan—Reissue should do okay—101m.—see May 30 issue—Page 4169. (523)

**EAST OF EDEN**—D—James Dean, Julie Harris, Raymond Massey—Dean name will help this high rating drama—115m.—see April 3 issue Page 4309—(Reissue)—(CinemaScope)—(WarnerColor)—(Print by Technicolor).

**GIANT**—D—Elizabeth Taylor, Rock Hudson, James Dean—This is a giant of a picture—198m.—see Oct. 17 issue Page 4239—(WarnerColor). (606)

**GIRL HE LEFT BEHIND, THE**—CD—Tab Hunter, Natalie Wood, Jessie Royce Landis—Highly amusing entry—103m.—see Nov. 14 issue Page 4252—Leg.: B. (605)

**GOODBYE, MY LADY**—Walter Brennan, Phil Harris, Brandon de Wilde—Hartwarming tales for the family trade—95m.—see May 2 issue Page 4152. (517)

**JIM THORPE—ALL-AMERICAN**—BIOD—Burt Lancaster, Charles Bickford, Steve Cochran, Phyllis Thaxter—Names should land reissue in the better money—107m.—see May 1 issue—(Reissue).

**MOBY DICK**—D—Gregory Peck, Richard Basehart, Leo Genn—Filmization of famous literary work is impressive and has great potential—116m.—see July 11 issue Page 4187—(Color by Technicolor)—(Made in England). (521)

**PARIS DOES STRANGE THINGS**—F—Ingrid Bergman, Mel Ferrer, Jean Marais—Bergman name will barely carry this import—86m.—see March 6 issue—(Technicolor)—(Made in France)—Leg.: B. (611)

**REBEL WITHOUT A CAUSE**—D—James Dean, Natalie Wood—Dean name should still keep this in the better money—111m.—see April 3 issue Page 4309—(Reissue)—(CinemaScope)—(WarnerColor).

**SANTIAGO**—AD—Alan Ladd, Rosanna Podesta, Lloyd Nolan—Action spots should welcome new Ladd entry—93m.—see June 27 issue Page 4182—(WarnerColor). (524)

**SATELLITE IN THE SKY**—SFD—Kieron Moore, Lais Maxwell, Donald Wolfelt—Science-fiction entry has angles—85m.—see June 27 issue Page 4182—(WarnerColor)—(CinemaScope). (525)

**SEVEN MEN FROM NOW**—W—Randolph Scott, Gail Russell, Lee Marvin—Good western for program—78m.—see July 25 issue Page 4192—(WarnerColor). (526)

**SHOOT-OUT AT MEDICINE BEND**—OD—Randolph Scott, James Craig, Angie Dickinson—Okay Randolph Scott programmer—87m.—see April 17 issue Page 4315. (615)

**SPIRIT OF ST. LOUIS, THE**—HISD—James Stewart, Patricia Smith, Murray Hamilton—High rating aramatic entertainment—138m.—see March 6 issue—(CinemaScope)—(WarnerColor). (614)

**STRANGERS ON A TRAIN**—MD—Farley Granger, Ruth Roman, Robert Walker—Reissue of top flight Hitchcock meller—101m.—see May 1 issue—(Reissue).

**TOP SECRET AFFAIR**—C—Susan Hayward, Kirk Douglas, Paul Stewart—Highly amusing comedy—100m.—see Jan. 23 issue Page 4280—Leg.: B. (609)

**TOWARD THE UNKNOWN**—AD—William Holden, Lloyd Nolan, Virginia Leith—Well made and timely offering should register strongly at boxoffice—115m.—see Oct. 3 issue Page 4234—(WarnerColor). (604)

**UNTAMED YOUTH**—MDMU—Mamie Van Doren, Lori Nelson, John Russell—Highly exploitable rock 'n' roll meller should have considerable youth appeal—80m.—see April 3 issue Page 4309 (613)

**WEST POINT STORY, THE**—MUCD—James Cagney, Virginia Mayo, Doris Day—Reissue should prove pleasing entertainment—107m.—see May 1 issue—(Reissue).

**WINNING TEAM, THE**—BIOD—Doris Day, Ronald Reagan, Frank Lovejoy—Name values should help reissue of baseball show—98m.—see May 1 issue—(Reissue).

**WRONG MAN, THE**—D—Henry Fonda, Vera Miles—Highly interesting drama—105m.—see Jan. 9 issue. (608)

**YOUNG MAN WITH A HORN**—DMU—Kirk Douglas, Lauren Bacall, Doris Day—Reissue has plenty of angles—112m.—see May 1 issue—(Reissue).

## TO BE REVIEWED OR IN PRODUCTION

**BAND OF ANGELS**—Clark Gable, Yvonne DeCarlo—(WarnerColor).

**BLACK PATCH**—George Montgomery, Diane Brewster.

**BLACK SCORPION**—Richard Denning, Mara Corday—(Mexican-made).

**BOMBERS B-52**—Karl Malden, Natalie Wood—(WarnerColor)—(CinemaScope).

**D. I., THE**—Jack Webb, Don Dubbins, Jackie Loughery.

**FACE IN THE CROWD, A**—Andy Griffith, Patricia Neal.

**HELEN MORGAN STORY, THE**—Ann Blyth, Paul Newman, Richard Carlson—(CinemaScope).

**LAFAYETTE ESCADRILLE**—Tab Hunter, Etchika Choureau, J. Carroll Naish.

**NO TIME FOR SERGEANTS**—Andy Griffith, Myron McCormick, Nick Adams.

**OLD MAN AND THE SEA, THE**—Spencer Tracy—(WarnerColor)—(CinemaScope)—(Made in Cuba).

**PAJAMA GAME, THE**—Doris Day, John Raitt, Carol Haney—(WarnerColor).

**PRINCE AND THE SHOWGIRL, THE**—Marilyn Monroe, Laurence Olivier, Dame Sybil Thorndyke—(Technicolor)—(Made in England).

**SAYONARA**—Marlon Brando, Red Buttons, Patricia Owens—(Technirama)—(Made in Japan).

**STORY OF MANKIND, THE**—Ronald Colman, Hedy Lamarr, Charles Coburn.

## Miscellaneous

(Distributors' addresses will be furnished on request)

**ALBERT SCHWEITZER**—BIOD—Produced and directed by Jerone Hill; filmed by Erica Anderson; narration by Frederic March—Attractive biographical drama for art and specialty spots—80m.—see March 20 issue Page 4303—(Filmed in France and French Equatorial Africa)—(Eastman Color)—(de Rochemont).

**BAGDAD AFTER MIDNIGHT**—BUR—For exploitation, burlesque spots—60m.—see Oct. 31 issue Page 4245—(Sonney).

**BIG FUN CARNIVAL, THE**—NOV—Marian Stafford, Jared Reed, the Bunin Puppets—Novelty should please youngsters at special showings—90m.—see Jan. 23 issue Page 4281—(Artists Producers Associates).

**CROWDED PARADISE**—D—Hume Cranny, Nancy Kelly—Well-made drama—94m.—see July 25 issue Page 4194—(Tudor).

**CURFEW BREAKERS**—MD—Paul Kelly, Cathy Downs, Regis Toomey—Mild, inept expose of drug traffic among high school teenagers—70m.—see April 3 issue Page 4310—(Screen Guild).

**DANCE HALL RACKET**—MD—Produced by George Weiss; directed by Phil Tucker—For the lower half of indiscriminating exploitation spots—62m.—see Oct. 3 issue Page 4235—(Weiss).

**DAUGHTER OF HORROR (Dementia)**—MD—Adrienne Barret—Exploitation entry is only suited for particular situations—60m.—see Feb. 20 issue Page 4294—(E.P.I.).

**FLESH MERCHANT, THE**—MD—Fast buck stuff for exploitation spots—59m.—see Sept. 19 issue Page 4227—(Sonney).

**FORBIDDEN CARGO**—MD—Satisfactory programmer—83m.—see June 13 issue Page 4176—(Jacon).

**FRONTIER WOMAN**—W—Cindy Carson, Lance Fuller, Ann Kelly—Indian thriller okay for duollers—80m.—see Jan. 9 issue—(Eastman color)—(Vistarama)—(Top).

**ISLAND OF ALLAH**—DOC—Interesting documentary-type drama—61m.—see July 25 issue Page 4194—(Color)—(Filmed in Arabia)—(Brenner).

**IS YOUR HONEYMOON REALLY NECESSARY**—C—Diana Dors—Pleasing bedroom farce—70m.—see Oct. 31 issue Page 4244—(English-made)—(Brenner).

**KENTUCKY RIFLE**—W—Chill Wills, Lance Fuller, Cathy Downs—Average western has angles—82m.—see Aug. 8 issue Page 4201—(Pathe Color)—(Wide Screen)—(Howco).

**LOVE ME MADLY**—CNOV—Marilyn Waltz, Lynn Craig—“Fast buck” compilation—60m.—see Dec. 26 issue Page 4271—(Partly in color)—(McCarthy).

**OKLAHOMA!**—MU—Gordon MacRae, Shirley Jones, Charlotte Greenwood—High rating entertainment—143m.—see Oct. 19 issue Page 4051—Leg.: B—(Eastman Color)—(Todd-AO)—(Magna-Todd-AO).

**OEDIPUS REX**—D—Players of the Stratford, Ontario, Shakespearean Festival—Strictly for the specialty spots and situations catering to the school trade, drama troupes, etc.—88m.—see Jan. 23 issue Page 4281—(Filmed in Canada)—(Eastman color)—(Motion Picture Distributors).

**ON THE BOWERY**—DOC—Produced by Lionel Rogosin—Off-beat and interesting documentary for specialty spots—65m.—see April 17 issue Page 4315—(Rogosin).

**ROCKIN' THE BLUES**—MUNOV—Mantan Moreland, Flourney Miller, Hal Jackson—All Negro rock 'n' roll opus should click in some spots—66m.—see April 3 issue Page 4310—(Jewel).

**SPELL OF THE HYPNOTIST**—MD—Eric Fleming, Nancy Malone—Lower half programmer has exploitation angles—78m.—see Sept. 5 issue Page 4221—(Exploitation Productions).

**THEY WHO DARE**—MD—Dirk Bogarde, Akim Tamiroff—Interesting war entry—101m.—see Jan. 25 issue Page 4092—(Technicolor)—(Famous).

**THRILLARAMA**—NOVTRAV—Albert Reynolds' wide screen novelty has technical problems, but can be played at many situations as a change of pace—90m.—(Eastman color; print by Technicolor)—(Thrillarama).

**UNTAMED MISTRESS**—NOV—Lower half exploitation subject—70m.—see Oct. 31 issue Page 4245—(Color)—(Ron Armond Ent.).

**VIOLENT YEARS, THE**—MD—Jean Maorehead, Barbara Weeks, Glen Corbett—Lower half fare for exploitation spots—61m.—see Oct. 17 issue Page 4239—(Phoenix).

**WALK THE DARK STREET**—MD—Chuck Connors, Don Ross, Regina Gleason—Routine lower half entry—74m.—see Oct. 31 issue Page 4245—(Dominant).

**WETBACKS**—MD—Lloyd Bridges, Nancy Gates, Barton MacLane—Bottom half entry—88m.—see Oct. 31 issue Page 4246—(Color)—(Gibraltar).

## English Films

(Distributors' addresses will be furnished on request)

**BLACK RIDER, THE**—MD—Lower half filler—66m.—see June 13 issue Page 4176—(National Telefilm).

**FIRE MAIDENS OF OUTER SPACE**—SFD—Anthony Dexter, Susan Shaw, Paul Carpenter—For lower half of exploitation spots only—68m.—see June 27 issue Page 41B3—(English-made)—(Saturn).

**WEE GEORDIE**—CD—Bill Travers, Alastair Sim, Norah Gorsen—Highly amusing entry—93m.—see Jan. 23 issue Page 4280—(English-made)—(Times).

## Foreign-Made

(Distributors' addresses will be furnished on request)

**ANGELS OF DARKNESS**—D—Linda Darnell, Anthony Quinn, Valentina Cortesa—Exploitation item—84m.—see Jan. 23 issue Page 4281—(Italian-made)—(Dubbed in English)—(Excelsior).

**BULLFIGHT—COMP**—Exciting documentary for art and specialty spots—75m.—see Aug. 8 issue Page 4200—(Janus).

**DOCTORS, THE**—D—Raymond Pellegrin—Good entry for art spots—92m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Union; Kingsley-Int.)—Leg.: B.

**DON GIOVANNI**—OP—Otto Edelmann, Elisabeth Grummer, Cesare Siepi—Filmed grand opera for art spots—153m.—see Feb. 20 issue Page 4293—(Eastman color)—(Made in Austria)—(Sung in Italian)—(Festival).

**EVIL FOREST, THE**—D—For the art spots and possible special showings—76½m.—see July 25 issue Page 4193—(Spanish-made)—(Dubbed in English)—Studio Films).

**FRENCH CAN CAN**—MU—Jean Gabin—Interesting Import—93m.—see Oct. 31 issue Page 4244—(French-made)—(English titles)—(Technicolor)—(United Motion Picture Organization).

**FRUITS OF SUMMER**—C—Edwige Fenech—Amusing comedy for art spots—102m.—see July 25 issue Page 4193—Leg.: C—(French-made)—(English titles)—(Ellis).

**INSIDE A GIRLS' DORMITORY**—CMD—Jean Marais, Francoise Arnoul—Amusing French who-done-it—100m.—see Nov. 14 issue Page 4252—(French-made)—(English titles)—(Ellis).

**LA SORCIERE**—D—Marina Vlady, Maurice Ronet, Nicole Courcel—Okay art house entry—97m.—see Jan. 23 issue Page 4281—(French-made; filmed in Sweden)—(English titles)—(Ellis).

**LEGENDS OF ANIKA**—D—Art house filler—85m.—see June 13 issue Page 4177—(Yugoslavian-made)—(English titles)—(Grand Prize).

**LOST CONTINENT, THE**—DOC—Directed and produced by Leonardo Bonzi—Interesting documentary—69m.—see April 3 issue Page 4310—(Italian-made)—(Filmed in Indonesia and Malaya)—(CinemaScope)—(Ferranacolor)—(Lopert).

**MARCELINO**—D—Pablito Calvo—Interesting, charming Import—90m.—see Oct. 31 issue Page 4245—(Spanish-made; English titles)—(UMPO).

**MY SEVEN LITTLE SINS**—C—Maurice Chevalier—Cute, amusing Import for art, specialty spots—98m.—see July 25 issue Page 4193—Leg.: B—(Ferranacolor)—(A French-Italian Production)—(English titles)—(Kingsley International).

**OBERSTEIGER DER (THE FOREMAN)**—OPC—Walter Janssen, Josefip Kipper, Hans Holt—Cute entry for foreign language and art spots—98m.—see Dec. 26 issue Page 4271—(Austrian-made)—(English titles)—(Casino).

**PANTALOONS**—C—Fernandel, Erno Crisa, Carmen Sevilla—Amusing import with Fernandel—93m.—see Feb. 20 issue Page 4293—(Technicolor)—(French-made)—(English titles)—(U.M.P.O.)—Leg.: B.

**PHANTON HORSE, THE**—Well-made Import—90m.—see Sept. 5 issue Page 4220—(Eastman Color)—(Japanese-made)—(English titles)—(Edward Harrison).

**PROUD AND THE BEAUTIFUL, THE**—D—Michele Morgan, Gerard Philipe—Off-beat import of the realistic school is strictly for art spots—93m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(Filmed in Mexico)—(Kingsley-International).

**RIFI**—MD—Jean Servais—High rating import could go into some conventional spots as well as art houses—116m.—see Aug. 8 issue Page 4200—Leg.: B—(French-made)—(English titles)—(UMPO).

**ROSANNA**—D—Rosanna Podesta—For the art and specialty houses—72m.—see July 25 issue Page 4193—Leg.: C—(Italian-made)—(Dubbed in English)—(Jacon).

**TEL AVIV TAXI**—C—Israeli cast—Fair comedy—70m.—see Feb. 20 issue Page 4293—(Filmed in Israel)—(English dialogue)—(Principal).

**TEMPEST IN THE FLESH**—D—Francoise Arnoul, Raymond Pellegrin, Philippe LeMaire—Highly effective adult import for the art spots—92m.—see Feb. 20 issue Page 4294—(French-made)—(English titles)—(Pace-maker).

**TWO LOVES HAD I**—BIDMU—Gabriele Ferzatti, Marta Toren, Nadia Gray—Good entry for art spots—98m.—see Dec. 26 issue Page 4271—(Italian-made)—(English dialogue)—(Color by Technicolor)—(Jacon).

**VITELLONI**—D—Franco Fabrizi, Leonora Ruffo, Franco Interlenghi—Interesting import—103m.—see Dec. 12 issue Page 4263—(Italian-made)—(English titles)—(API Prod.)—Leg.: B.

**WHITE SHEIK, THE**—C—Alberto Sordi, Brunella Bovo, Leopoldo Trieste—Highly amusing import—86m.—see April 3 issue Page 4310—(Italian-made)—(English title)—(Janus)—Leg.: B.



# The Shorts Parade

(Ratings: E—Excellent; G—Good; F—Fair; B—Bad. Complete listings of the rest of the 1954-55 shorts product will be found on pages 4254, and 4255 of the Pink Section, another regular service of MOTION PICTURE EXHIBITOR. The number opposite each series designates the total announced by the company.—Ed.)

Release No.	Release Date	Title	Rating	Running Time	Page Reviewed In Pink Section
<b>Buena Vista</b>					
<b>TECHNICOLOR FEATURETTE</b>					
(.....)		Cow Dog .....	E	22m. 4246	
<b>PEOPLES AND PLACES</b>					
(CinemaScope; Technicolor)					
(.....)		Disneyland .....	E	42m. 4271	
<b>WALT DISNEY CARTOONS</b>					
(.....)		A Cowboy Needs A Horse .....	E	8m. 4247	
<b>WALT DISNEY CLASSIC CARTOON REISSUES</b>					
(Technicolor)					
74101	(Aug. 3)	The Hockey Champ .....	E	7m. 4208	
74102	(Aug. 24)	Pluto at the Zoo .....	G	8m. 4211	
74103	(Sept. 14)	Donald's Tire Trouble .....	E	7m. 4247	
74104	(Oct. 5)	The Purloined Pup .....	G	7m. 4247	
74105	(Oct. 26)	Bill Posters .....	G	8m. 4252	
74106	(Nov. 16)	Pluto's Playmate .....	E	8m. 4256	
74107	(Dec. 7)	Donald's Snow Fight .....	G	7m. 4283	
74108	(Dec. 28)	Society Dog Show .....	E	7m. 4283	
74108	(Jan. 18)	Donald's Gold Mine .....	G	7m. 4283	
74110	(Feb. 8)	T-Bone For Two .....	G	7m. 4283	
74111	(Mar. 1)	Dumbell Of The Yukon .....	G	7m. 4294	
74112	(Mar. 22)	Bone Trouble .....	E	9m. 4294	
74113	(.....)	Window Cleaners .....	G	8 1/2m. 4295	
<b>Columbia</b>					
<b>TWO REEL COMEDIES</b>					
<b>ALL-STAR (6)</b>					
8411	(Sept. 15)	One Spooky Night (Clyde) .....	F	16m. 4035	
8412	(Oct. 27)	He Took A Powder (Quillen-Vernon) .....	F	17m. 4036	
8413	(Nov. 24)	Hook A Crook (Besser) .....	F	16m. 4074	
8414	(Feb. 23)	Come On Seven (Quillen-Vernon) .....	F	16 1/2m. 4137	
8415	(Mar. 22)	Army Daze (Besser) .....	F	16 1/2m. 4137	
8416	(Apr. 26)	Andy Goes Wild (Clyde) .....	F	17m. 4259	
(1956-57)					
1475	(Jan. 22)	Pardon My Nightshirt (Clyde) .....	F	16m. 4283	
<b>ASSORTED FAVORITE REPRINTS (6)</b>					
1421	(Sept. 20)	Clunked in the Clink (Vague) .....	F	16m. 4246	
1422	(Oct. 18)	When the Wife's Away (Hugh Herbert) .....	F	17m. 4246	
1423	(Dec. 12)	She Took A Powder (Vague) .....	G	16m. 4294	
1424	(Jan. 3)	Nervous Shakedown (Herbert) .....	F	15 1/2m. 4294	
1425	(Feb. 7)	A Miss In a Mess (Vague) .....	F	15 1/2m. 4303	
<b>COMEDY FAVORITE RE-RELEASES (6)</b>					
1431	(Oct. 11)	Scooper Dooper (Sterling Holloway) .....	F	18m. 4246	
1432	(Nov. 15)	Jiggers My Wife (Shemp Howard) .....	F	18m. 4294	
1433	(Dec. 20)	The Sheepish Wolf (VonZell) .....	F	17 1/2m. 4294	
1434	(Jan. 24)	Where The Pest Begins (Shemp Howard) .....	B	17m. 4294	
<b>CINEMASCOPE MUSICAL TRAVELARKS</b>					
(Technicolor)					
8441	(Feb. 16)	Wonders of Manhattan .....	E	16m. 4075	
8442	(Apr. 20)	April In Portugal .....	E	20m. 4137	
(1956-57)					
1441	(Feb. 14)	Wonder of New Orleans .....	G	19m. 4275	
(.....)		Wonder of Washington .....	E	20m. 4310	
<b>SERIALS</b>					
1120	(Nov. )	Hop Harrigan (Reissue) .....	G	15ep. 4272	
(.....)		Congo Bill (Reissue) .....	G	15ep. 4311	
<b>THE THREE STOOGES (8)</b>					
1401	(Sept. 6)	Hot Stuff .....	F	16m. 4246	
1402	(Oct. 4)	Scheming Schemers .....	F	16m. 4259	
1403	(Nov. 8)	Commotion On The Ocean .....	F	16m. 4275	
1404	(Jan. 17)	Hoofs And Goofs .....	B	15 1/2m. 4281	
1405	(Feb. 28)	Muscle Up A Little Closer .....	F	17m. 4294	
1406	(Mar. 28)	A Merry Mix-Up .....	F	16m. 4310	
<b>One Reel CANDID MICROPHONES (6)</b>					
(Reissue)					
1551	(Sept. 20)	Series 3, No. 3 .....	G	10 1/2m. 4256	
1552	(Dec. 6)	Series 3, No. 4 .....	F	11m. 4295	
1553	(Jan. 3)	Series 3, No. 5 .....	G	10m. 4295	
<b>CAVALCADE OF BROADWAY (6)</b>					
(Reissue)					
1951	(Sept. 6)	Cafe Society .....	G	11m. 4256	
1952	(Nov. 8)	Bive Angel .....	G	10 1/2m. 4295	
1953	(Dec. 21)	Village Born .....	G	9m. 4295	
1954	(Feb. 21)	Leon and Eddie's .....	G	11m. 4315	

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<b>COLOR FAVORITES (15)</b>					
(Technicolor)					
(Reissue)					
1601	(Sept. 6)	Leave Us Chase It .....	F	6 1/2m. 4247	
1602	(Oct. 4)	Topsy Turkey .....	F	6 1/2m. 4247	
1603	(Nov. 1)	Silent Tweetment .....	F	6 1/2m. 4295	
1604	(Nov. 15)	Coo-Coo Bird Dog .....	F	6m. 4294	
1605	(Dec. 13)	Concerto in B-Flat Minor .....	G	7m. 4294	
1606	(Jan. 17)	Robin Hoodlum .....	G	7m. 4295	
1607	(Feb. 7)	Fowl Brawl .....	F	7m. 4303	
1608	(Feb. 21)	Magic Fluke .....	G	7m. 4311	
<b>CINEMASCOPE MAGOOS (10)</b>					
(Technicolor)					
1751	(Sept. 13)	Trail Blazer Magoo .....	E	6m. 4246	
1752	(Oct. 18)	Magoo's Problem Child .....	G	6 1/2m. 4246	
1753	(Dec. 27)	Meet Mother Magoo .....	E	6m. 4283	
1754	(Feb. 21)	Magoo Goes Overboard .....	G	6m. 4294	
<b>MR. MAGOO (4)</b>					
(Technicolor)					
8701	(Oct. 6)	Stage Door Magoo .....	E	7m. 4057	
<b>CINEMASCOPE CARTOON SPECIALS</b>					
(Technicolor)					
8511	(Feb. 9)	Gerald McBoing-Boing On Planet Moo .....	E	7m. 4115	
<b>SCREEN SNAPSHOTS</b>					
8851	(Sept. 22)	Hollywood Bronc Busters .....	G	9m. 4043	
8852	(Oct. 20)	The Great Al Jolson .....	F	11m. 4057	
8853	(Nov. 17)	Hollywood Premiere .....	G	10m. 4084	
8854	(Dec. 15)	Ramblin' 'Round Hollywood .....	G	10 1/2m. 4084	
8855	(Jan. 19)	Hollywood Goes A-Fishin' .....	F	10 1/2m. 4115	
8856	(Feb. 23)	Hollywood Small Fry .....	F	10m. 4138	
8857	(Mar. 22)	Hollywood City of Stars .....	F	10m. 4138	
8858	(May 3)	Playtime In Hollywood .....	G	10 1/2m. 4224	
8859	(June 14)	Mr. Rhythm's Holiday .....	F	9 1/2m. 4183	
8860	(July 5)	Fabulous Hollywood .....	G	10 1/2m. 4195	
(1956-57)					
1851	(Dec. 15)	Hollywood Stars At A Party (Color) .....	F	9 1/2m. 4283	
1852	(.....)	Hollywood Star Night (Tech.) .....	G	10m. 4315	
<b>UPA ASSORTED CARTOONS (4)</b>					
(Technicolor)					
8501	(Sept. 8)	Christopher Crumpet's Playmate .....	E	7m. 4036	
8502	(Dec. 1)	The Rise Of Dutton Lang .....	E	6 1/2m. 4082	
8503	(May 31)	The Jaywalker .....	G	6 1/2m. 4194	
<b>WORLD OF SPORTS (10)</b>					
1801	(Oct. 25)	Asphalt Playground .....	G	10m. 4276	
1802	(Nov. 29)	Midget Musclemen .....	G	9m. 4283	
1803	(Dec. 27)	Tee Topnotchers .....	F	10m. 4295	
1804	(Jan. 31)	Sharpshootin' Sportsmen .....	F	9m. 4295	
1805	(Feb. 28)	Flying Horses .....	F	9m. 4315	
<b>MGM</b>					
<b>THREE REEL CINEMASCOPE SPECIAL</b>					
(Eastman Color)					
A-801	(Oct. 5)	The Battle of Gettysburg One Reel .....	E	30m. 4252	
<b>CINEMASCOPE CARTOONS</b>					
(Technicolor)					
C-831	(Sept. 7)	Muscle Beach Tom .....	G	7m. 4203	
C-832	(Sept. 21)	Millionaire Droopy .....	E	7m. 4208	
C-833	(Oct. 12)	Downbeat Bear .....	G	7m. 4208	
C-834	(Nov. 16)	Blue Cat Blues .....	G	7m. 4299	
C-835	(Dec. 14)	Barbecue Brawl .....	G	7m. 4311	
C-836	(Jan. 25)	Cat's Meow .....	F	7m. 4311	
C-837	(Feb. 22)	Tops With Pops .....	F	7m. 4315	
C-838	(Mar. 29)	Give And Tyke .....	G	7m. 4315	
<b>GOLD MEDAL REPRINT CARTOONS</b>					
(Technicolor)					
W-861	(Sept. 28)	Polka Dot Puss (T-J) .....	F	8m. 4236	
W-862	(Oct. 5)	The Bear And The Bean (B-B) .....	G	7m. 4235	
W-863	(Oct. 26)	Heavenly Puss (T-J) .....	F	8m. 4235	
W-864	(Nov. 9)	Bad Luck Blackie (T-A) .....	G	7m. 4260	
W-865	(Nov. 30)	Cueball Cat (T-J) .....	G	7m. 4260	
W-866	(Dec. 7)	Senor Droopy (D) .....	G	8m. 4260	
W-867	(Dec. 28)	Little Rural Riding Hood (T-A) .....	G	6m. 4260	
W-868	(Jan. 4)	The Cat And The Mermouse (T-J) .....	G	7 1/2m. 4311	
W-869	(Jan. 18)	The Cuckoo Clock (T-A) .....	G	7m. 4311	
W-870	(Feb. 1)	Tennis Chumps (T-J) .....	E	7m. 4311	
W-871	(Feb. 15)	The Bear And The Hare (B-B) .....	F	7m. 4311	
W-872	(Mar. 8)	Saturday Evening Puss (T-J) .....	G	7m. 4311	
W-873	(Mar. 22)	Garden Gophers (T-A) .....	F	7m. 4311	
<b>Paramount</b>					
<b>CARTOON CHAMPION REISSUES</b>					
(Technicolor) (12)					
1956-57					
516-1	(Sept. 21)	Mice Meeting You .....	G	7m. 4235	
516-2	(Sept. 21)	Sock-A-Bye Kitty .....	G	7m. 4236	
516-3	(Sept. 21)	Casper's Spree Under The Sea .....	E	8m. 4235	
516-4	(Sept. 21)	One Quack Mind .....	F	7m. 4235	
516-5	(Sept. 21)	Mice Paradise .....	G	7m. 4235	
516-6	(Sept. 21)	Once Upon A Rhyme .....	G	8m. 4235	
516-7	(Sept. 28)	Hold The Lion Please .....	G	7m. 4235	

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S16-8	(Sept. 28)	Land Of Lost Watches.....	G	9m.	4235	
S16-9	(Sept. 28)	To Boo Or Not To Boo.....	G	7m.	4236	
S16-10	(Sept. 28)	As The Crow Lies .....	F	6m.	4235	
S16-11	(Sept. 28)	Slip Us Some Redskin.....	G	7m.	4236	
S-16-12	(Sept. 28)	Boo Scout .....	G	8m.	4235	
CASPER CARTOONS (6)						
(Technicolor)						
B16-1	(Nov. 2)	Fright From Wrong.....	G	6m.	4256	
B16-2	(Jan. 4)	Spooking About Africa..	F	6m.	4295	
B16-3	(Mar. 1)	Hooky Spooky .....				
HERMAN AND CATNIP CARTOONS						
(Technicolor)						
H16-1	(Dec. 7)	Hide and Peak .....	F	6m.	4295	
H16-2	(Feb. 22)	Cat In The Act.....				
NOVELTOONS						
(Technicolor)						
P16-1	(Oct. 19)	Sir Irving And Jeames.....	G	7m.	4256	
P16-2	(Dec. 21)	Lion In The Roar.....	F	6m.	4295	
P16-3	(Jan. 25)	Pest Pupil .....	F	6m.	4295	
P16-4	(Mar. 29)	Fishing Tackler .....				
POPEYE CARTOONS (8)						
(Technicolor)						
E16-1	(Oct. 12)	Parlez Vous Woo.....	G	6m.	4256	
E16-2	(Nov. 16)	I Don't Scare .....	F	6m.	4295	
E16-3	(Dec. 14)	A Haul In One.....	G	6m.	4295	
E16-4	(Feb. 8)	Nearlyweds .....				
SPEAKING OF ANIMALS						
CHAMPIONS (4)						
(Relssue)						
A15-1	(Sept. 30)	Tain't So .....	F	10m.	4044	
A15-2	(Sept. 30)	Monkey Shines .....	G	9m.	4044	
A15-3	(Sept. 30)	Be Kind To Animals .....	E	8m.	4043	
A15-4	(Sept. 30)	From A to Zoo .....	E	9m.	4043	
TOPPERS (6)						
M15-1	(Oct. 7)	Three Kisses .....	E	10m.	4084	
M15-2	(Nov. 11)	Reunion In Paris .....	G	10m.	4096	
M15-3	(Jan. 27)	Animals a la Carte.....	F	10m.	4105	
M15-4	(Mar. 9)	There's Gold In Them Thrills .....	F	10m.	4126	
M15-5	(May 4)	Ups And Downs .....	G	9m.	4179	
M15-6	(Aug. 24)	Herman Hickman's Football Review .....	G	10m.	4256	
VISTAVISION SPECIALS						
(Technicolor)						
V15-1	(.....)	Bing Presents Oreste .....	E	10m.	4126	
V15-2	(June 29)	VistaVislon Visits Panama .....	G	10m.	4187	
V15-3	(Aug. 3)	VistaVision Visits Gibraltar .....	G	10m.	4240	
V15-4	(Oct. 5)	VistaVision Visits Austrla	E	17m.	4252	
Republic						
SERIALS (4)						
5682	(Oct. 15)	Federal Operator 99 (Reissue) .....	G	12ep.	4246	
5683	(Jan. 14)	Dangers Of The Canadian Mounted (Reissue) .....	G	12ep.	4299	
	(.....)	The Purple Monster Strikes (Reissue) .....	G	15ep.		
20th Century-Fox						
ONE REEL						
CINEMASCOPE						
(Color)						
7601	(Jan. )	Lady Of The Golden Door (Deluxe) .....	G	9m.	4131	
7602	(Mar. )	A Thoroughbred Is Born (Deluxe) .....	G	9m.	4153	
7603	(Feb. )	Adventure In Capri (Deluxe) .....	F	9m.	4153	
7604	(July )	Plgskin Pewees (Deluxe)	G	9m.	4224	
7605	(May )	Hunters Of The Sea (Deluxe) .....	E	9m.	4194	
7606	(Aug. )	Honeymoon Paradise (Deluxe) .....	F	9m.	4224	
7607	(June )	Cowboys Of The Maremma (Deluxe) .....	F	9m.	4224	
7610	(Oct. )	Hunting The Netchik.....	G	9m.	4295	
7611	(Nov. )	Spirit Of The Race.....	G	9m.	4295	
7612	(Dec. )	Catching Sea Creatures...	G	9m.	4295	
7613	(Dec. )	Outpost Korea .....	F	7m.	4295	
(1957)						
7701	(Jan. )	Port Of Sports .....				
7702	(Feb. )	Divided By The Sea.....				
7703	(Mar. )	Future Baseball Champs (Black and White) .....				
7704	(Apr. )	Bluefin Fury .....				
TWO REEL						
CINEMASCOPE COLOR SPECIALS						
7608	(Apr. )	Land Of The Bible .....	E	18m.	4114	
7609	(June )	Dark Wave (Technicolor)...	E	23m.	4177	
One Reel						
CINEMASCOPE TERRYTOONS						
(Technicolor)						
1955-56						
5631	(Jan. )	Park Avenue Pussycat.....	G	7m.	4138	
5632	(Feb. )	Uranlum Blues .....	G	7m.	4153	
5633	(Mar. )	Good Deed Daly In Scouts To The Rescue .....	F	7m.	4163	
5634	(Apr. )	Oceans Of Love.....	G	7m.	4221	
5635	(May )	Lucky Dog .....	G	7m.	4194	
5636	(June )	Clancy The Bull In Police Dogged .....	G	7m.	4208	



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5637	(July)	The Brave Little Brove...	G	7m. 4276	
5638	(Aug.)	Good Deed Doly In Clook And Stagger	F	7m. 4276	
1957					
5701	(Jon.)	John Doormat In Topsy TV F	F	7m. 4315	
5702	(Feb.)	Spoofy In Gag Buster.....			
5703	(Mar.)	Beefy In A Bum Steer.....			
TERRYTOONS (Technicolor)					
1955-56					
5601	(Jan.)	The Clockmaker's Dog.....	G	7m. 4155	
5602	(Feb.)	Heckle And Jeckle In Miami Manlacs	F	7m. 4163	
5603	(Mar.)	Hep Mother Hubbard	F	7m. 4163	
5604	(Apr.)	Terry Bears In Boffling Bunnles	F	7m. 4224	
(Technicolor)					
1957					
5731	(Jan.)	Heckle And Jeckle In Pirate's Gold			
5732	(Feb.)	A Hare-Breadth Finish			
5733	(Mar.)	African Jungle Hunt			
TERRYTONE TOPPER REISSUES (Technicolor)					
5605	(Moy)	The Wolf's Pardon	G	7m. 4224	
5606	(June)	Felix The Fox	G	7m. 4221	
5607	(July)	The Lyin' Lion	G	7m. 4221	
5608	(Aug.)	Paint Pot Symphony	G	7m. 4224	
5609	(Sept.)	The Kitten Sitter	F	7m. 4221	
5610	(Oct.)	Flying Cups And Saucers	F	7m. 4221	
5611	(Nov.)	One Note Tony	G	7m. 4221	
5612	(Dec.)	Mystery In The Moonlight	F	7m. 4221	
MOVIETONE MELODY					
7201	(Nov.)	Lowrence Welk and His Champagne Music (Reissue)	F	9m. 4295	

Universal-International

Two Reel SPECIAL					
2640	(Aug. 27)	A Time Out of War	G	22m. 4207	
(1956-57)					
3601	(Mar. 4)	Song Of The Grope (Color)	G	20m.	
MUSICAL FEATURETTES (12)					
2651	(Nov. 28)	Ralph Marterie And His Orchestra	G	15m. 4075	
2652	(Dec. 26)	Melodies By Martin	G	16m. 4095	
2653	(Jan. 23)	Lionel Hampton And Herb Jeffries	G	15m. 4103	
2654	(Feb. 27)	Tennessee Plowboy	F	13m. 4103	
2655	(Mar. 19)	Around The World Review	G	16m. 4137	
2656	(Apr. 23)	The Mills Brothers On Parade	G	16m. 4177	
2657	(May 21)	Cool And Groovy	F	15m. 4177	
2658	(June 25)	Rhythms With Rusty	F	15m. 4203	
2659	(July 23)	Mirth And Melody	F	15m. 4235	
2660	(Aug. 26)	Brlght And Breezy	G	16m. 4208	
2661	(Sept. 24)	Mr. Black Magic	G	16m. 4235	
(1956-57)					
3651	(Nov. 25)	Riddles In Rhythm	G	15m. 4283	
3652	(Dec. 17)	Skylarkin' Time	F	15m. 4283	
3653	(Feb. 11)	Rhythms With Regis	F	14m. 4315	
3654	(Feb. 25)	Golden Ladder	G	15m.	
SPECIAL CINEMASCOPE FEATURETTES (Technicolor)					
2600	(Dec. 21)	Not King Cole Musicol Story	E	18m. 4063	
2601	(Oct. 24)	Mambo Madness	F	15m. 4075	
2602	(July 23)	Where All Roods Lead—(Technicolor)—(Vistarama)	G	16 1/2m. 4203	
COLOR PARADES					
2671	(Nov. 21)	Pacific Sports	G	8m.	
2672	(Jan. 16)	Fighters Of The Lakes	F	9m. 4105	
2673	(Feb. 20)	Blue Coast	G	9m. 4115	
2674	(Apr. 8)	Queens Of Beauty	G	10m. 4138	
2675	(May 7)	Melbourne, Olympic City (CinemaScope)	G	9m. 4138	
2676	(July 2)	Invitation To New York	E	9 1/2m. 4177	
2677	(Aug. 6)	On The Boardwalk—(CinemaScope)	F	9m. 4203	
2678	(Oct. 22)	Hula Happy	F	9m. 4283	
(1956-57)					
3671	(Dec. 24)	Holiday In The Hills	G	9m. 4283	
3672	(Jan. 21)	Valley Of Two Faces (CS)	G	10m. 4283	
3673	(Feb. 11)	Frozen Frontier	G	9m.	
3674	(Mar. 25)	Junior Jamboree	G	9m.	
3675	(Moy 20)	Crossroads Of The Ages	G	9m.	
WALTER LANTZ CARTUNES (Technicolor)					
2611	(Dec. 9)	Tree Medlc	G	6m. 4082	
2612	(Jan. 16)	Pigeon Holed	E	6m. 4095	
2613	(Feb. 13)	After The Ball	G	6m. 4105	
2614	(Mor. 12)	Get Lost	G	6m. 4115	
2615	(Apr. 9)	The Ostrlch Egg and I	G	6m. 4138	
2616	(May 7)	Chlef Charlie Horse	G	6m. 4138	
2617	(June 4)	Room And Wrath	G	6m. 4177	
2618	(July 2)	Woodpecker From Mars	G	6m. 4177	
2619	(July 30)	Hold That Rock	G	6m. 4203	
2620	(Aug. 27)	The Talking Dog	G	6m. 4203	
2621	(Sept. 24)	Calling All Cuckoos	G	6m. 4235	
2622	(Otc. 22)	Niagara Fools	G	6m. 4235	
2623	(Nov. 19)	Arts And Flowers	G	6m. 4246	

WALTER LANTZ CARTUNES (6) (Reissue)					
2631	(Feb. 20)	Dog Tax Dodgers	G	7m. 4171	
2632	(Mar. 26)	Ployful Pelican	G	7m. 4171	
2633	(Apr. 23)	Wet Blanket Policy	G	7m. 4171	
2634	(May 28)	Scrappy's Birthday	G	7m. 4171	
2635	(June 25)	Wild And Woody	G	7m. 4171	
2636	(July 30)	Drooler's Delight	F	7m. 4171	
VARIETY VIEWS					
2691	(Jan. 23)	Alert To Danger	E	9m. 4179	
2692	(Feb. 20)	Brooklyn Goes to Paris	G	9m. 4138	
2693	(May 21)	Girl Meets Buoy	G	9m. 4203	
2694	(June 25)	West Point Of The South	G	9m. 4211	
2695	(July 23)	Everybody Dances	G	9m. 4247	
2696	(Aug. 20)	Screwball Sports	F	9m. 4247	
2697	(Sept. 24)	Brooklyn Goes to Son Francisco	G	9 1/2m. 4236	
(1956-57)					
3691	(Feb. 4)	Milk Run	G	9m.	
3692	(Mar. 4)	Monkeys Are The Croziest	F	9m.	
3693	(Apr. 1)	Bear Cubs Go Rural	F	9m.	
3694	(May 6)	Brooklyn Goes To Detroit	F	9m.	
(1956-57)					
3611	(Dec. 17)	Woodpecker Meets Davy Crewcut	G	6m. 4283	
3612	(Jan. 14)	Fowled Up Party	G	6m. 4283	
3613	(Feb. 11)	Red Riding Hoodlum	G	6m. 4283	
3614	(Mar. 11)	The Plumber Of Seville	F	6m. 4283	
3615	(Apr. 8)	Box Car Bandit	G	6m. 4283	
3616	(May 6)	Operation Cold Feet	G	6m. 4283	
3617	(June 3)	Unbearable Salesman			
3618	(July 1)	Internotionol Woodpecker	G	6m.	
3619	(July 29)	To Catch A Woodpecker			
3620	(Aug. 26)	Goofy Gardner			

Warners

SPECIAL FEATURETTES					
4911	(.....)	Chasing The Sun	G	36m. 4252	
Two Reel WARNERCOLOR SCOPE GEMS					
4101	(Oct. 6)	South Of The Himolayas	E	18m. 4264	
4102	(Dec. 29)	The Legend Of El Dorado	E	18m. 4310	
SPECIALS (WarnerColor)					
4001	(Sept. 8)	East Is East	G	18m. 4246	
4002	(Dec. 2)	Howdy Partner	G	18m. 4311	
4003	(Mar. 2)	Pearls Of The Pacific			
COLOR SPECIALS (10)					
3001	(Oct. 8)	Movleland Maglc (Reissue)	G	19m. 4068	
3002	(Nov. 5)	The Golden Tomorrow	G	17m. 4068	
3003	(Dec. 3)	Behind The Big Top (Reissue)	G	18m. 4063	
3004	(Jan. 7)	They Seek Adventure	G	19m. 4095	
3005	(Feb. 4)	Out Of The Desert	G	19m. 4114	
3006	(Mar. 3)	'Copters And Cows	G	18m. 4114	
3007	(May 12)	A Boy And His Dog (Reissue)	G	20m. 4183	
3008	(June 30)	The Wonders Of Araby	G	17m. 4228	
3009	(Aug. 25)	Miracle In The Carlbbean	G	17m. 4228	
3010	(July 28)	Trailin' West (Reissue)	F	19m. 4264	
CLASSICS OF THE SCREEN (6)					
3101	(Sept. 24)	Small Town Idol (Reissue)	E	20m. 4088	
3102	(Dec. 31)	It Happened To You	E	18m. 4095	
3103	(Nov. 19)	Dog In The Orchard (Reissue)	E	20m. 4103	
3104	(Mar. 24)	Picture Parade	F	20m. 4155	
3105	(May 26)	Once Over Lightly (Reissue)	G	17m. 4264	
3106	(Aug. 11)	Through The Camera's Eye	G	20m. 4240	
One Reel ANAMORPHIC SPECIALS (WarnerColor)					
3220	(Sept. 1)	Heart Of An Emplre	E	9m. 4114	
3221	(Dec. 10)	Springtime In Holland	E	9m. 4114	
3222	(Sept. 1)	Skl Valley	G	9m. 4114	
3223	(Apr. 21)	Time Stood Still	G	9m. 4171	
3224	(Aug. 25)	Viva Cuba	G	9m. 4264	
3225	(June 23)	Thunder Beach	E	8m. 4272	

BLUE RIBBON HIT PARADES (13) (Reissue)

(Technicolor)					
4301	(Sept. 15)	Mouse Mozurka	F	8m. 4247	
4302	(Oct. 20)	Poying The Piper	F	7m. 4247	
4303	(Nov. 17)	Daffy Duck Hunt	F	7m. 4264	
4304	(Dec. 1)	Henhouse Hennery	E	7m. 4272	
4305	(Jan. 19)	Swallow The Leader	F	7m./	
4306	(Feb. 2)	For Scent-Imental Reasons	G	7m.	
4307	(Mar. 9)	Mouse Wreckers	G	7m.	
4308	(Apr. 6)	Dough For The Do-Do	F	7m.	
4309	(Apr. 27)	Fast And Furry-Ous	G	7m.	

BUGS BUNNY SPECIALS (8) (Technicolor)					
4723	(Sept. 15)	A Star Is Bored	G	7m. 4247	
4724	(Oct. 27)	Wideo Rabbit	G	7m. 4256	
4725	(Dec. 15)	To Hare Is Human	F	7m. 4311	
4726	(Feb. 9)	Ali Baba Bunny	E	7m. 4311	
4727	(Apr. 13)	Bedeviled Rabbit			
JOE McDOAKES COMEDIES (6)					
3401	(Oct. 29)	So You Want To Be A Vice-President	F	10m. 4076	
3402	(Dec. 17)	So You Want To Be A Pollicemon	G	10m. 4096	
3403	(Jon. 28)	So You Thlnk The Grass Is Greener?	G	10m. 4126	
3404	(Mar. 10)	So You Want To Be Pretty	G	10m. 4115	
3405	(May 5)	So You Want To Ploy The Piono	F	10m. 4177	
3406	(July 14)	So Your Wife Wants To Work	F	10m. 4240	
MERRIE MELODIES (22) (Technicolor)					
3701	(Sept. 3)	Dlme To Retlre	G	7m. 4068	
3702	(Sept. 17)	Speedy Gonzales	G	7m. 4082	
3703	(Oct. 15)	Two Scents Worth	G	7m. 4082	
3704	(Oct. 29)	Red Riding Hoodwlnked	G	7m. 4126	
3705	(Nov. 26)	Heir Conditioned	G	7m. 4095	
3706	(Dec. 10)	Gulded Muscle	B	7m. 4068	
3707	(Dec. 17)	Pappy's Puppy	G	7m. 4105	
3708	(Dec. 31)	One Froggy Evening	E	7m. 4105	
3709	(Jan. 28)	Too Hop To Handle	G	7m. 4115	
3710	(Feb. 11)	Weosel Stop	F	7m. 4115	
3711	(Feb. 18)	The High And The Flighty	G	7m. 4115	
3712	(Mar. 10)	Rocket Squad	G	7m. 4119	
3713	(Mar. 24)	Tweet And Sour	G	7m. 4126	
3714	(Mor. 31)	Heoven Scent	F	7m. 4125	
3715	(Apr. 14)	Mixed Master	F	7m. 4126	
3716	(May 5)	Gee Whiz.-x-x-x-x-x-x	F	7m. 4138	
3717	(May 19)	Tree Cornered Twenty	G	7m. 4138	
3718	(June 2)	The Unexpected Pest	F	7m. 4236	
3719	(June 23)	Tugboat Gronny	G	7m. 4228	
3720	(July 7)	Stupor Duck	F	7m. 4228	
3721	(Aug. 4)	Rocket-Bye Baby	G	7m. 4228	
3722	(Aug. 25)	Rawl Raw! Rooster!	G	7m. 4247	
1956-57					
4701	(Sept. 1)	Slap Hoppy Mouse	G	7m. 4227	
4702	(Sept. 20)	Deduce, You Say!	G	7m. 4247	
4703	(Oct. 13)	Yankee Dood It	F	7m. 4256	
4704	(Nov. 10)	There They Go-Go-Go	F	7m. 4256	
4705	(Nov. 24)	Two Crows From Tacos	G	7m. 4247	
4706	(Dec. 8)	The Honey Mousers	G	7m. 4311	
4707	(Jan. 5)	The Three Little Bops	E	7m. 4311	
4708	(Jan. 12)	Tweet Zoo	F	7m. 4311	
4709	(Jan. 26)	Scrambled Aches	F	7m. 4311	
4710	(Feb. 23)	Go Fly A Kite	G	7m. 4311	
4711	(Mar. 16)	Tweety And The Beanstalk	E	7m. 4311	
4712	(Apr. 20)	Boyhood Daze			

THE SPORTS PARADE (10) (Technicolor)					
3501	(Oct. 15)	Picturesque Portugal	G	10m. 4076	
3502	(Jan. 14)	Fish Are Where You Flnd Them	G	10m. 4126	
3503	(Feb. 18)	Green Gold	G	10m. 4115	
3504	(Mar. 17)	Crashing The Water Barrier	E	10m. 4138	
3505	(May 19)	Facng Your Danger			
3506	(July 21)	The Sportng Irish	G	9m. 4228	

WARNER SPECIALS (7)					
3601	(Oct. 1)	An Adventure To Remember .....	G	10m. 4082	
3602	(Nov. 12)	Shark Hunting .....	G	10m. 4078	
3603	(Jan. 21)	Foster And Faster .....	E	10m. 4124	
3604	(Mar. 17)	A Neckin' Party (Reissue) .....	G	9m. 4124	
3605	(Apr. 28)	I Never Forget A Face .....	G	10m. 4247	
3606	(June 16)	Smart As A Fox .....	E	9m. 4247	
3607	(Aug. 18)	Animals And Kids .....	G	9m. 4247	



current releases are available and in which future releases will be scheduled. While much of the following is subject to change, all data is submitted weekly to the particular distributors for their up-to-date checking and correcting, so that it is the latest knowledge available.

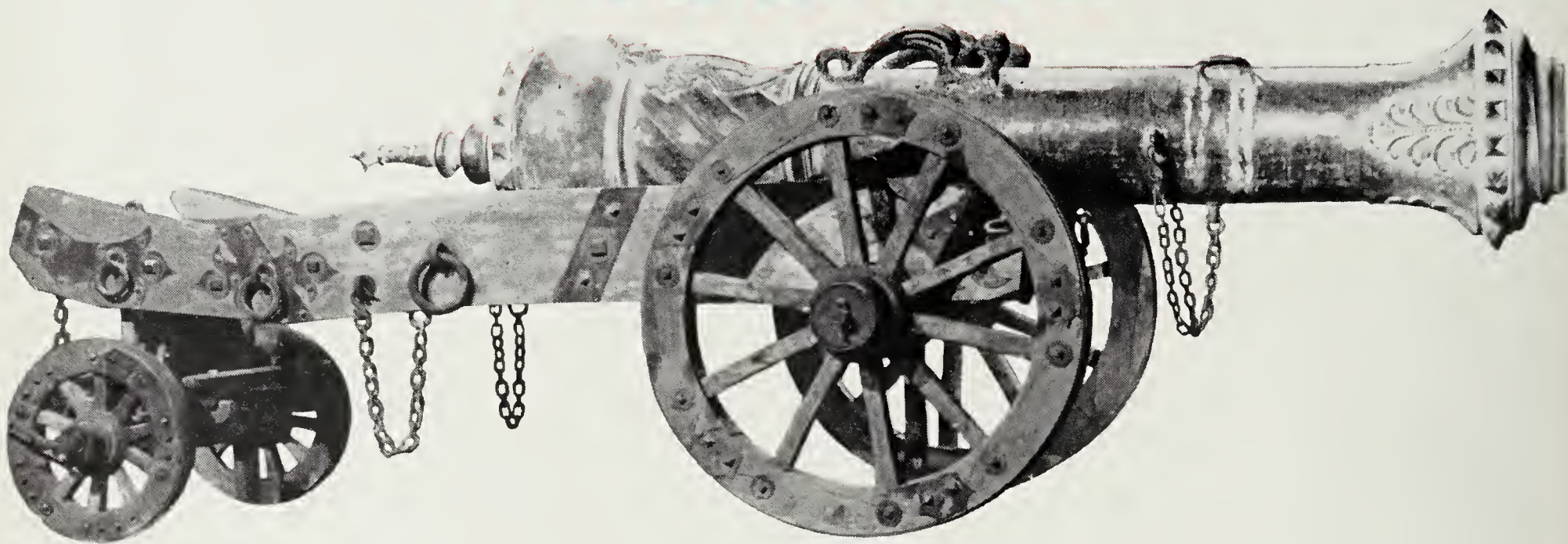
A.A.	COLUMBIA	M.O.M.	PARAMOUNT	R.K.O.	REPUBLIC	20th-FOX	U.A.	UNIVERSAL	WARNERS	MISC.
Hot Shots, The Bowery Boys	The Seventh Calvary (TC)	Boys Town (RE)	The Vagabond King (VV-TC) Kathryn Grayson, Oreste	(Now available through Universal)	The Man Is Armed Dane Clark, May Wynn	Three Brave Men (CS) Ray Milland, Ernest Borgnine Diane Jergens	The Delinquents Tommy Laughlin, Peter Miller (Imperial)	Battle Hymn (CS-TC) Rock Hudson, Martha Hyer, Dan Duryea	The Wrong Man Henry Fonda, Vera Miles	Rock, Rock, Rock (DCA) Alan Freed, LaVern Baker, Frankie Lymon and Teenagers
Chain Of Evidence Bill Elliott, James Lydon, Claudia Barrett	Zarak (CS-TC) Victor Mature, Anita Ekberg, Michael Wilding (Made in Morocco)	The Barretts Of Wimpole Street (CS-Metrocolor) Jennifer Jones, Sir John Gielgud Bill Travers	War And Peace (VV-TC) Audrey Hepburn, Henry Fonda, Mel Ferrer (Made in Italy) (Special Engagements)	Beyond A Reasonable Doubt Dana Andrews, Joan Fontaine	Scandal, Inc. Robert Hutton, Paul Richards, Patricia Wright	The True Story Of Jesse James (CS-Color) Robert Wagner, Jeffrey Hunter Hope Lange	Hit And Run Cleo Moore, Hugo Haas (Haas)	The Night Runner Ray Danton, Colleen Miller	Top Secret Affair Kirk Douglas, Susan Hayward	Runaway Daughters (American-Int.) Marla English, John Littel
Storm Out Dale Robertson, Lois Maxwell, Derek Bond	Ride The High Iron Don Taylor Sally Forrest	The Wings Of Eagles (Metrocolor) John Wayne, Dan Dailey, Maureen O'Hara	The Mountain (VV-TC) Robert Wagner, Spencer Tracy, Claire Trevor (Made in France)	Back From Eternity Anita Ekberg, Robert Ryan	Tears For Simon (Trucolor) David Farrar, Julie Arnall (English-made)	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)	Spring Reunion Betty Hutton, Dana Andrews (Bryna)	Gun For A Coward (CS-EC) Fred MacMurray, Janice Rule Jeffrey Hunter	The Big Land (WC) Alan Ladd, Virginia Mayo, Edmond O'Brien	Shake, Rattle and Rock (American-Int.) Fats Domino, Lisa Gova
Not Of This Earth Paul Birch, Beverly Garland	The Silent World (TC) (French-made) Documentary	Ten Thousand Bedrooms (CS-MC) Dean Martin, Anna Marie Alberghetti, Eva Bartok	The Search For Bridley Murphy (VV) Teresa Wright, Lewis Hayward	The Brave One (CS-TC) Michel Ray	Above Us The Waves (English-made) John Mills (English-made)	Oh, Men! Oh, Women! (CS-DC) Dan Dailey, Ginger Rogers, David Niven	Revolt At Fort Laramie (CS-TC) John Dehner, Diana Brewster (Bell-Air)	Mister Cory (CS-EC) Tony Curtis, Martha Hyer, Charles Bickford	Paris Does Strange Things (TC) Ingrid Bergman, Mel Ferrer (Made in France)	Cinderella (RE) (TC) (Buena Vista) (Disney)
Attack Of The Crab Monsters Richard Garland, Pamela Duncan	Don't Knock The Rock Bill Haley and his Comets	Hot Summer Night Leslie Nielsen, Colleen Miller	Hollywood Or Bust (VV-TC) Dean Martin, Jerry Lewis	Death Of A Scoundrel George Sanders, Yvonne De Carlo	The Congress Dances (Trucolor-CS) (German-made)	The Quiet Gun Farrest Tucker, Mara Corday (Regalscope)	Fury At Showdown John Smith (Goldstein)	Kelly And Me (CS-TC) Van Johnson, Piper Laurie, Martha Hyer	Rebel Without A Cause (RE) James Dean	Flesh and The Spur (Eastman Color) John Algar, Marla English (American-Int.)
Last Of The Badmen (CS-Color) G. Montgomery, Meg Randall, Keith Larsen	Nightfall Aldo Ray, Anne Bancroft	Invitation To The Dance (TC) Gene Kelly	The Rainmaker (VV-TC) Burt Lancaster, Katharine Hepburn	Bundle Of Joy (EC) Eddie Fisher, Debbie Reynolds	Duel At Apache Wells (Naturama) Anna Marie Alberghetti, Ben Cooper, Jim Davis	The Storm Rider Scott Brady, Mala Powers	The Bachelor Party Don Murray, E. G. Marshall (Norma)	The Incredible Shrinking Man Grant Williams, Randy Stuart	The Spirit Of St. Louis (CS-WC) James Stewart	Naked Paradise (Pathe Color) Richard Denning, Beverly Garland (American-Int.)
Hold That Hypnotist Bowery Boys	Wicked As They Come Arlene Dahl, Herbert Marshall	Lizzie Eleanor Parker, Richard Boone, Jean Blondell	Fear Strikes Out (VV) Anthony Perkins, Norma Moore	Man In The Vault William Campbell, Karen Sharpe, Anita Ekberg	Man In The Road Derek Farr, Ella Raines (English-made)	Heaven Knows Mr. Allison (CS-DC) Deborah Kerr, Robert Mitchum	The Iron Sheriff Sterling Hayden, Constance Ford (Grand)	The Tattered Dress (CS) Jeff Chandler, Jeanne Crain, Jack Carson	The Counterfeit Plan Zachary Scott, Peggie Castle (English-made)	
Footsteps In The Night Bill Elliott	Full Of Life Judy Holliday, Richard Conte									

The Badge Of Marshal Brennan Jim Davis, Arleen Whelan	Utah Blaine Rory Calhoun, Susan Cummings	Designing Woman (CS-Color) Gregory Peck, Lauren Bacal	Cecil B. DeMille's The Ten Commandments (VV-TC) (Made in Egypt) (Special Engagements)	Public Pigeon No. 1 (TC) Red Skelton, Vivian Blaine, Janet Blair	Affair In Reno (Naturama) John Lund, Doris Singleton, John Archer	The River's Edge (CS-DC) Ray Milland, Anthony Quinn, Debra Paget	War Drums Lex Barker, Joan Tyler (Bel-Air)	The Girl In The Kremlin Lex Barker, Zsa Zsa Gabor	Untamed Youth Mamie Van Doren, Lori Nelson, John Russell	The Undead Richard Garland, Pamela Duncan (American-Int.)
Dragon Walls Massacre (CS-Color) Barry Sullivan, Mona Freeman, Dennis O'Keefe Katy Jurado	The Shadow On The Window Betty Garrett, Phil Carey, John Barrymore, Jr.	The Vintage (CS-Metrocolor) (Made in France) Fier Angeli, Mel Ferrer	Funny Face (VV-TC) Audrey Hepburn, Fred Astaire (Made in France)	The Young Stranger James MacArthur, Kim Hunter	Hell's Crossroads (Naturama) Stephen McNally, Peggie Castle, Barton MacLane	Two Grooms Far A Bride Virginia Bruce, John Carroll	Monkey On My Back Cameron Mitchell, Dianne Foster (Small)	The Deadly Mantis Craig Stevens	Shoot Out At Medicine Bend Randolph Scott, James Craig, Angie Dickinson	Voodoo Woman Marla English, Tom Conway, Touch Connors (American-Int.)
The Persuader James Craig, Kristine Miller	The Man Who Turned To Stone Victory Jory, Ann Doran	Gaslight (RE)	The Buster Keaton Story (VV) Rhonda Fleming Donald O'Connor, Ann Blyth	The Young Stranger James MacArthur, Kim Hunter	Spoilers Of The Forest (Trucolor) Pod Cameron, Vera Ralston	Break In The Circle Farrest Tucker, Eva Bartok	The Ride Back Anthony Quinn, Lita Milan (Associates and Aldrich)	The Kettles At Old MacDonald's Farm Marjorie Main, Parker Fennelly	Jim Thorpe, All American (RE) Burt Lancaster	If All The Guys In The World (French-made) (Buena Vista)
Destination 60,000 Preston Foster, Jeff Donnell	Zombies Of Mora-Tau Allison Hayes, Maorie Eaton	The Postman Always Rings Twice (RE)	Gunfight At The O.K. Corral (VV-TC) Burt Lancaster, Kirk Douglas, Rhonda Fleming	The Young Stranger James MacArthur, Kim Hunter	Man In The Road Derek Farr, Ella Raines (English-made)	Boy On A Dolphin (CS-DC) Alan Ladd, Sophia Loren, Clifton Webb	Bailout At 43,000 John Payne, Karen Steele (Pine-Thomas)	The Kettles At Old MacDonald's Farm Marjorie Main, Parker Fennelly	The Winning Team (RE) Doris Day	
The Oklahoman (CS-Color) Joel McCrea, Barbara Hale	Guns Of Fort Petticoat (TC) Audie Murphy, Kathryn Grant	Tarzan And The Lost Safari Gordon Scott, Betty St. John	Gunfight At The O.K. Corral (VV-TC) Burt Lancaster, Kirk Douglas, Rhonda Fleming	The Young Stranger James MacArthur, Kim Hunter	Man In The Road Derek Farr, Ella Raines (English-made)	China Gate (CS) Gene Barry, Angie Dickinson Nat 'King' Cole	Gun Duel In Durango George Montgomery, Ann Robinson (Peerless)	The Kettles At Old MacDonald's Farm Marjorie Main, Parker Fennelly	Bright Leaf (RE) Gary Cooper	
	The Tall T (TC) Randolph Scott, Richard Boone, Maureen O'Sullivan	This Could Be The Night (CS) Jean Simmons, Joan Blondell	The Lonely Man (VV) Jack Palance, Anthony Perkins, Elaine Aiken	The Young Stranger James MacArthur, Kim Hunter	Man In The Road Derek Farr, Ella Raines (English-made)	Kronos (Regalscope) Jeff Morrow, Barbara Lawrence	The Monte Carlo Story (TC-Technirama) Marlene Dietrich, Vittorio De Sica (Made in Morocco) (Titanus)	The Kettles At Old MacDonald's Farm Marjorie Main, Parker Fennelly	The West Point Story (RE) James Cagney	
	The Phantom Stagecoach William Bishop, Kathleen Crowley (Made in England)		Omar Khayyam (VV-TC) Cornel Wilde, Debra Paget	The Young Stranger James MacArthur, Kim Hunter	Man In The Road Derek Farr, Ella Raines (English-made)	She Devil (Regalscope) Mari Blanchard, Albert Dekker		The Kettles At Old MacDonald's Farm Marjorie Main, Parker Fennelly	Strangers On A Train (RE) Farley Granger	
				The Young Stranger James MacArthur, Kim Hunter	Man In The Road Derek Farr, Ella Raines (English-made)			The Kettles At Old MacDonald's Farm Marjorie Main, Parker Fennelly	Young Man With A Horn (RE) Kirk Douglas	

SYMBOLS USED ABOVE: CS—CinemaScope, DC—Deluxe Color, EC—Eastman Color, RE—Reissue, SS—Superscope, TC—Technicolor, VV—VistaVision, WC—WarnerColor—Name of country, other than U.S.A., indicates import.



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